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In This Issue: "The Showman"

Motion Picture News

Reg. U. S. Patent Office



LEO, THE FLYING LION, IS THE TALK OF AMERICA!

It is estimated that the vast volume of publicity, cartoons, editorials, etc., on Leo, reached more readers than the combined national advertising of all companies for five years!

Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y., under act of March 3, 1879

Vol. XXXVI
No. 14

Published Weekly—$2.00 a Year

New York

October 7, 1927
PRICE 20 CENTS

Legion Parade in Paris on screens of Paramount, Rivoli, Rialto, Loew's State Theatres, New York, at 9:30 P. M., Sunday, Sept. 25—just six days after event took place in Paris! ¶ In Chicago theatres, Monday, Sept. 26. In San Francisco, Tuesday, Sept. 27, beating field by one whole day!

not only first in big news specials but in local news

testimony from exhibitors

"Congratulations on Dixie series baseball scoop. Last inning played at five o'clock, Paramount News film of game in Saenger Theatre at 7. Quickest news reel work ever known in New Orleans."

SAENGER THEATRE
New Orleans

"Wonderful scoop here on Dole flight pictures. Subject on screen with such speed patrons were astounded. I am boosting Paramount News in newspaper ads and billboards as big feature."

LINCOLN THEATRE
Lincoln, Neb.

"Congratulations on your big scoop. I showed Tunney-Dempsey fight shots at 7 P. M., Friday, Sept. 23. Ahead of all other theatres.

POLI'S PALACE
Waterbury, Conn.

"It is the opinion of our entire organization that Paramount has accomplished the impossible in furnishing right from the start the finest news reel ever given theatres. It is a splendid achievement for the entire industry.

"Paramount News is a marvelous single reel because it combines with vital news shots specially arranged subjects that are tremendously interesting."

SPIROS SKOURAS
St. Louis

paramount news . . . *first from the start!*

A BACKBONE SERVICE

With a Cumulative Value

Short subject producers are turning out several recognized brands of comedies. A release reaches a theatre every four or five weeks. To us this constitutes a backbone service which the alert showman can use to his advantage. There is a cumulative value in brand names.

—FILM DAILY.

There IS a *cumulative value* in comedy brand names. And Showmen ARE cashing in on it.

Prove it for yourself. Take the "BIG BOY"-JUVENILE COMEDIES, for example. See the latest picture made by this marvelous little youngster, "SHE'S A BOY". When you've seen it you'll know what a real drawing card this kid can be for you.

Then start a campaign to cash in on "Big Boy's" big popularity by arranging a Juvenile Comedies-Harmonica Playing Contest. Your Educational Exchange will tell you all about it. The accessories, the prizes, all the help you need, are FREE.

You'll do a big business during the contest. But—better still—every time during the rest of the season that you book and advertise a "BIG BOY"-JUVENILE COMEDY, that *cumulative value* will come back to you, bigger than ever.

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons - - - - *President*

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President.

SMA

RIGHT OFFICE



JOSEPH P. KENNEDY
presents

MOON OF ISRAEL

MIGHTIEST LOVE SPECTACLE OF THE AGES FROM THE NOVEL BY SIR H. RIDER HAGGARD! DIRECTED BY MICHAEL CURTIZ WITH MARIE CORDA AND ARLETTE MARCHAL

Keep your eye on Battling FBO

The Kid's shootin' in the BIG ONES!



HUM IT! SING IT! SHOUT IT!

15,000 SHOWMEN

CKERS!

ON THE BOX BUTTON



JOSEPH P. KENNEDY
presents

SAM WOOD'S
STUPENDOUS COMEDY

The RACING ROMEO

with

Red Grange
(BY ARRANGEMENT WITH C.C. PYLE)

Trixie Friganza

Walter Hiers

Jobyna Ralston

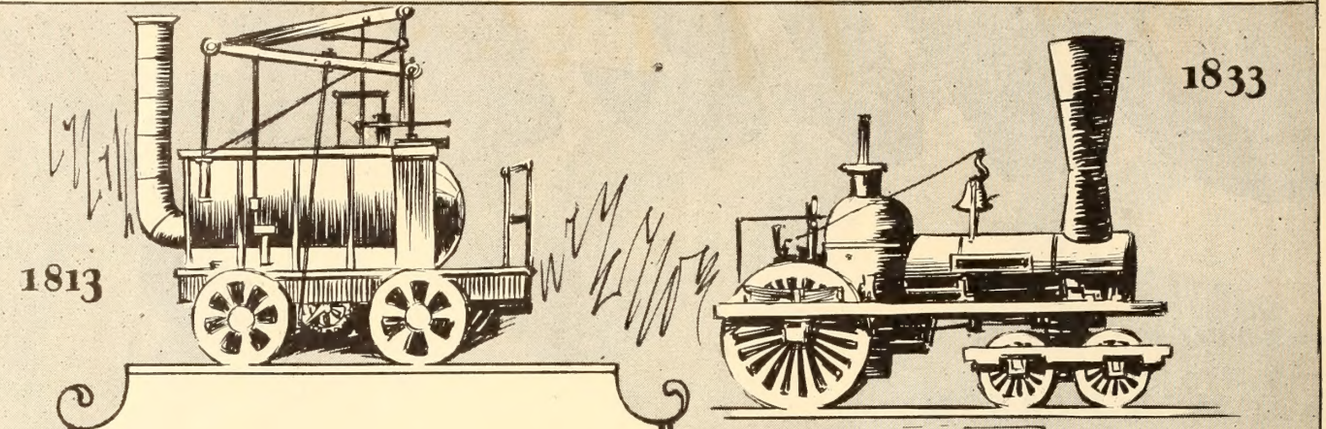
Story By BYRON MORGAN

MASTER SHOWMEN OF THE WORLD
FBO
PICTURES
CORP.



CAN'T BE WRONG!

The ART *that* PRESERVES YOUR ART

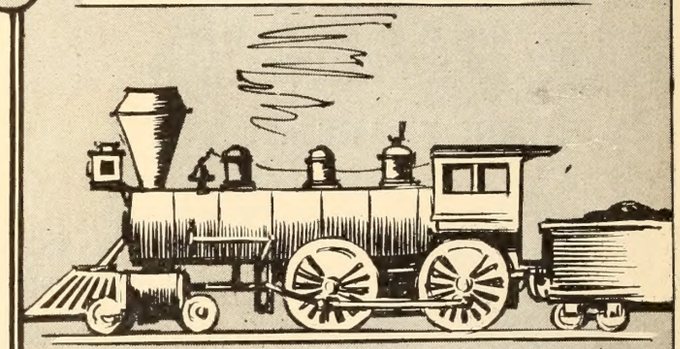


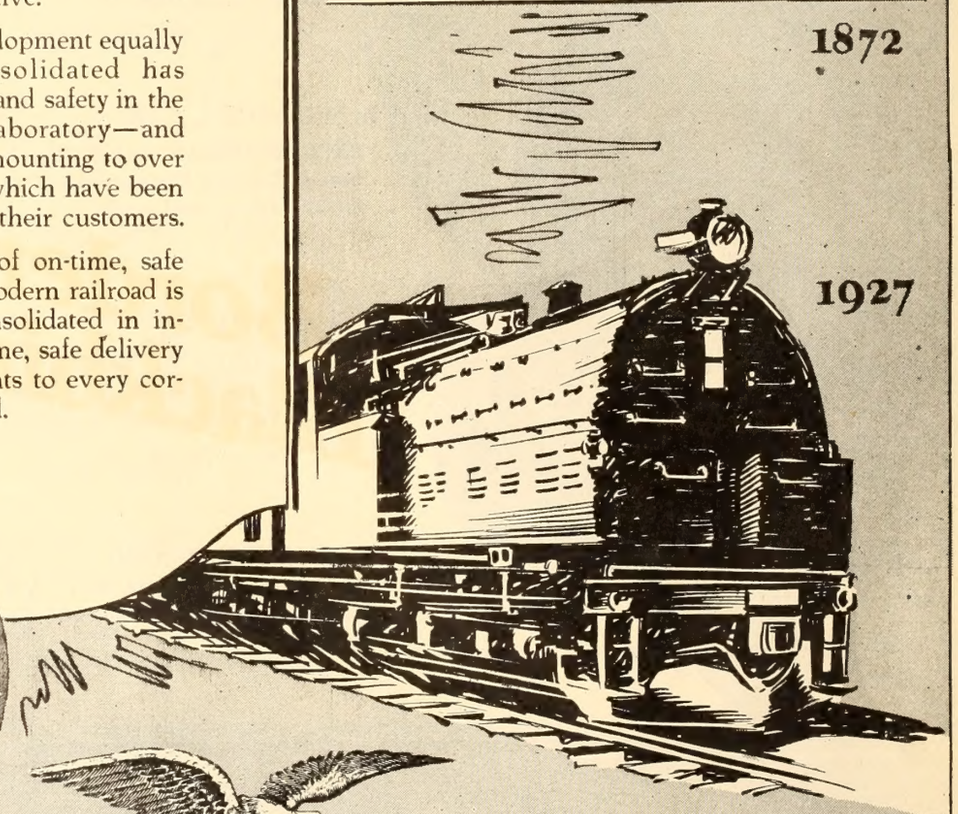
The Locomotive

Last year one single famous train earned over $6,000,000.00. This achievement in railroading reflects the development of the speed, safety and economy of the modern locomotive.

Through a development equally amazing, Consolidated has achieved speed and safety in the film printing laboratory—and made savings amounting to over $3,000,000.00, which have been passed along to their customers.

The assurance of on-time, safe arrival of the modern railroad is utilized by Consolidated in insuring the on-time, safe delivery of Certified Prints to every corner of the world.





Certified prints

CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK LOS ANGELES

Leo Maloney



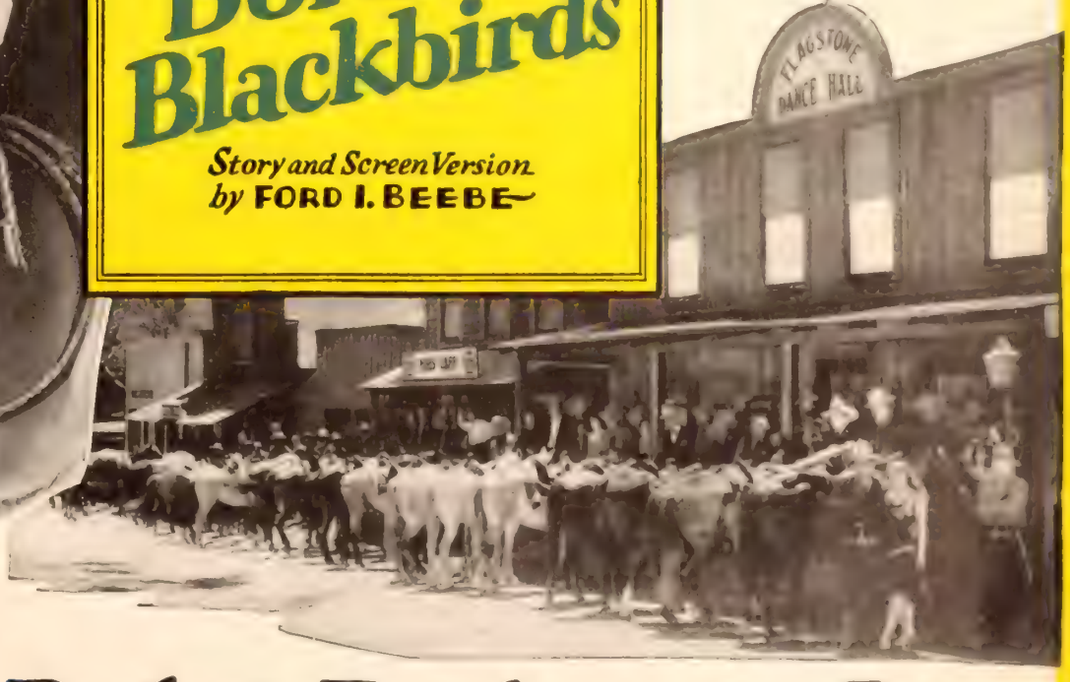
"You can always count on an ingeniously conceived plot that holds the interest, plenty of excitement, tense melodrama and a lot of action in a Leo Maloney western, and 'Border Blackbirds' his newest for Pathe release is no exception"
says M. P. News

PATHÉ *presents*



LEO MALONEY *in* Border Blackbirds

Story and Screen Version by FORD I. BEEBE



A scene at the famous Leo Maloney ranch — an ideal place for the making of superb westerns.

Pathé has the Best Westerns-

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

TRADE MARK

RAREBITS

Twelve One Reel Pictures

Produced by
RECORD PICTURES, Inc.

A brand new novelty—the "something different" to add pep to your program



C. S. CLANCY, *presents*

WILL ROGERS

"Our Unofficial Ambassador Abroad"

Seven One Reel Pictures During 1927-28

GRANTLAND RICE

Sportlights

Produced by
JOHN L. HAWKINSON

The Sporting Page of the Screen



12 MACK SENNETT *Girl Comedies*

with
MACK SWAIN, DAPHNE POLLARD,
STERLING HOLLOWAY, DOT FARLEY
and the famous Sennett Bathing Beauties

Two Reels Each

Many Sequences produced in Technicolor



MACK SENNETT *presents* The Smiths

The Most Famous Screen Family in the World
featuring
MARY ANN JACKSON,
RAYMOND McKEE and RUTH HIATT

A Series of Twelve. Two Reels Each



12 MACK SENNETT COMEDIES

with
BILLY BEVAN, ALMA BENNETT,
VERNON DENT, MADELINE HURLOCK
and a host of others

Two Reels Each

MACK SENNETT
PRESENTS

HARRY LANGDON



in two comedy knockouts never before released

"FIDDLESTICKS"
(2 reels)

"SOLDIER MAN"
(3 reels)

First on the Scene — First on the Screen

PATHE NEWS

Pathé Review

A BIG LITTLE FEATURE

The Magazine of the Screen

52 Issues — 1 Reel Each

Timely Films, Inc., presents

TOPICS OF THE DAY

A weekly digest of the world's best wit and humor

A MIRACLE OF MIRTH



MACK SENNETT
PRESENTS

BEN TURPIN

in 2 Short Comedy Specials



CHARLIE CHASE

Hal Roach

PRESENTS

4 OUR GANG COMEDIES

3 CHARLEY CHASE COMEDIES

8 ROACH STAR COMEDIES



Big REASONS *why*

Pathé has the best shorts

FABLES PICTURES, INC.
presents

AESOP'S Film Fables

Cartoonist PAUL TERRY



The Most Famous Cartoon Feature on the Screen.

A knockout series of 52 for 1927-28.

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES — PATHÉ NEWS — PATHÉ WESTERNS — PATHÉSERIALS — PATHÉCOMEDIES

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

VARIETY

ISSUE OF SEPT. 21st says—

Washington, D. C.

GILBERT DREW $10,000 ON "KIRBY" REISSUE

Fox reissue of 'Cameo Kirby' with John Gilbert was a good buy for the Rialto

Yes, Sir—

THE JOHN GILBERT

REISSUES

ARE THE BIGGEST BUYS ON THE MARKET TODAY

If you have not contracted to play these Gilbert Reissues FOR PROFIT'S SAKE—*DO IT NOW!*

CAMEO KIRBY

Booth Tarkington's great love story of the romantic river

ST. ELMO

Loved and read by three generations

HONOR FIRST

John Gilbert and Renee Adoree in another sure-fire success

FOX

MONTE CRISTO

Alexander Dumas' immortal novel

TRUXTON KING

The screen's greatest lover in a glorious romance

SHAME

A drama of volcanic force and captivating beauty

WHO PLAYS WITH FOX PROFITS WITH FOX

Howard Hughes and John W. Considine, Jr., presents

"TWO ARABIAN KNIGHTS"

with

Wm. Boyd
Mary Astor
and **LOUIS WOLHEIM**

from story by Donald McGibney
Directed by LEWIS MILESTONE
Supervised by John W. Considine, Jr.



Now Booking!

UNITED

The Doughboy COMEDY De Luxe

BREAKS HOUSE RECORD FOR WEEK'S RUN

TELEGRAM

UNITED ARTIST CORPORATION
729 SEVENTH AVE., NEW YORK

SEPT. 26

TWO ARABIAN KNIGHTS BROKE HOUSE RECORD FOR WEEKS RUN STOP ALSO SHATTERED TWO DAY GROSS RECORD OF THIRTEEN YEARS STANDI NG STOP ITS THE TALK OF THE TOWN CONGRATU-LATIONS.

W. S. PERUTZ, MGR.
UNITED ARTISTS
THEATRE, SEATTLE

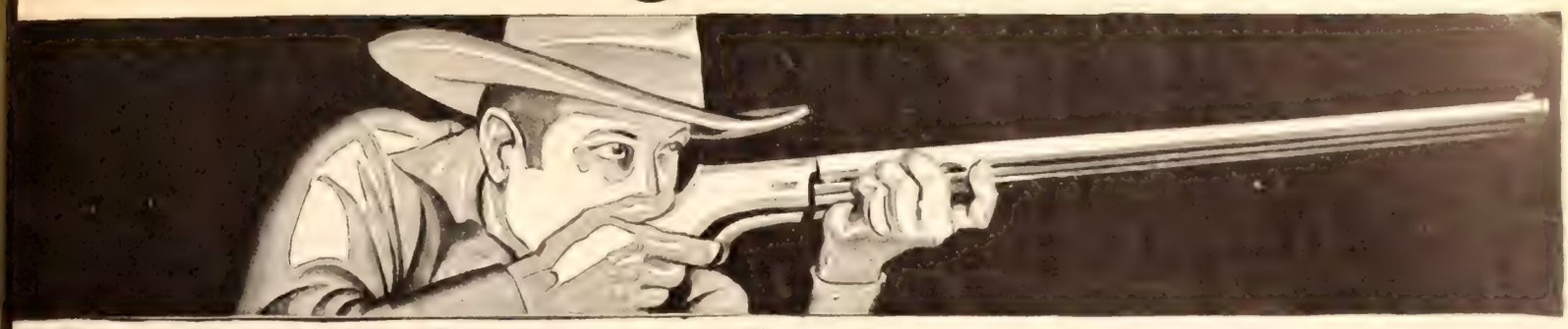


It's the SRO picture of the year

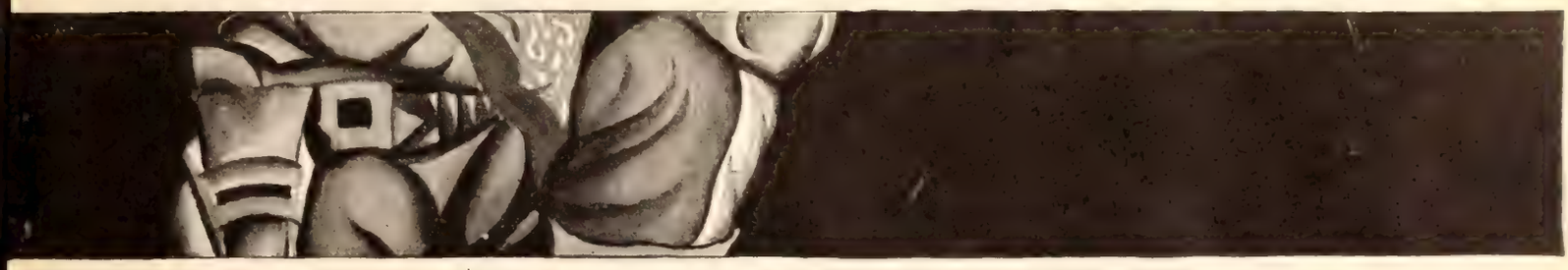
ARTISTS PICTURE

Take advantage of the only analysis of the Motion Picture theatre field ever made by a trade paper. The most important service ever rendered the advertiser—and only one of the many service features of Motion Picture News.

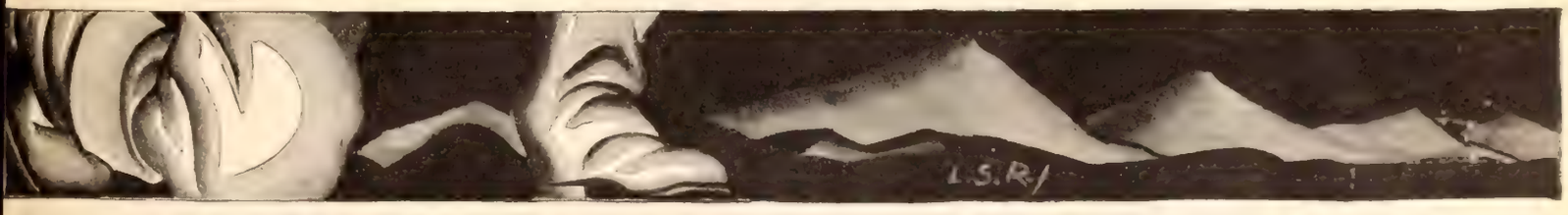
the "big shot" for



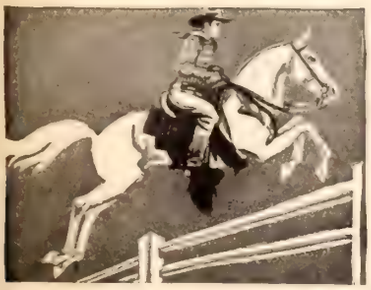
fred thomson



— paramount —



and "jesse james"



¶ The alert, thrill-loving public of today is keen for Fred Thomson and his clean, dashing action pictures. They demanded a bigger field for their idol. Thomson longed for just such an opportunity. His affiliation with Paramount—and "Jesse James"—is the answer. ¶ First run theatres everywhere are proud to book and play "Jesse James." The leading long run houses of the country have it set. A big special in every sense of the word. Produced on "Covered Wagon" scale. With all the hair-trigger action, romance and thrilling stunts for which Thomson is beloved. Portraying a dare-devil, sympathetic hero more sinned against than sinning. ¶ And with, of course, "Silver King"—Thomson's fiery steed. Directed by Lloyd Ingraham. Story by Frank M. Clifton. Jesse E. James, biographer and technical advisor. Then another great special. And two super-Thomson features. ¶ Fred Thomson joins Harold Lloyd, Clara Bow, Richard Dix, Bebe Daniels, Beery and Hatton, Fields and Conklin, Adolphe Menjou, Thomas Meighan, Pola Negri, Emil Jannings, Esther Ralston, Florence Vidor, George Bancroft, Zane Grey and others in the brilliant galaxy of Paramount 100% stars!



There He Goes AGAIN!

Right while **the press—Newspapers, "Liberty", Fan Magazines—are ringing with Praise of his glorious performance in "The Patent Leather Kid"... *Right when* his popularity is greater than it ever has been before ... *Right now* you get**

Richard B THE



Grab it QUICK!-to cash

arthelmess

in

DROP KICK

So Packed with Punch it would Score without a single Star in the line-up—

And with such a tremendous Star-Draw as Barthelmess it's unquestionably the Pick of Pigskin Romances!

R. A. ROWLAND . . . . . Presents

RICHARD BARTHELMESS

in "THE DROP KICK"

Adapted by . . . . . WINIFRED DUNN

From College Humor Story "Glitter" by KATHERINE BRUSH

Directed by . . . . . MILLARD WEBB

Produced by . . . . . RAY ROCKETT

A First National Special

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

A TRIPLE-THREAT FOOTBALL FLASH!



ACTION



DRAMA



ROMANCE



First National Pictures

in on Football Millions!



This one has "IT"

—Slash of Swords
—California color
—Rousing Romance
—Yearning Youth
—GEORGE FITZ-MAURICE'S box-office direction
—and the double fan-draw of lovely MARY ASTOR and the new star-find—GILBERT ROLAND of "Camille".

WHAT MORE COULD ANY BOX-OFFICE WANT?

"Abounds in action, drama and romance." —*N.Y. American.*

"The charm which is Mary Astor's. Beautiful scenery and costumes." —*N.Y. Mirror.*

"Mary Astor looks superb." —*N.Y. World.*



First National Pictures

A First National Special

RICHARD A. ROWLAND presents

A George Fitzmaurice Production

"ROSE OF THE GOLDEN WEST"

with Mary Astor and Gilbert Roland

Adapted by Bess Meredyth — From the story by Minna Caroline and Eugenie Woodward

Motion Picture News

Volume XXXVI NEW YORK CITY, OCTOBER 7, 1927 No. 14

The Spirit of the Motion Picture

Public Is With Screen, But Is the Screen With the Public?

By William A. Johnston

THE Roxy Theatre shows, for its first six months' period just recently ended, average receipts of over $105,000 a week.

Since this period covered the lean months of the year, it is now prophesied that the future average will run up to $120,000 a week. Certainly it should exceed $110,000.

Without going into further figures—which are unnecessary to prove the point—the Roxy Theatre today is without doubt the world's most successful theatre enterprise.

All of which is of exceeding interest and decidedly to the point—outside of the astounding fact that a year ago, and even seven months ago, the opinion was practically unanimous that this theatre was doomed to dire failure.

* * * *

When the Roxy Theatre days were darkest—about the time the steel was going up—this paper ventured the opinion that the theatre would succeed and be a great credit to the motion picture business. Evidently we were alone in our belief, for I find in my files a letter from Roxy, beginning with a fervent "God Bless You" and stating that our voice of encouragement was one in a wilderness of distrust.

Also, we had a lengthy and almost violent argument about this time with a banker who advanced many arguments against the success of such an enterprise, but chiefly the one that no theatre of such size and location could succeed without certain picture tie-ins.

* * * *

Well, the guesses were all wrong—just as they were when the Strand was opened; just as they were when the Capitol was opened; just as they always are when this business takes, in any form, a long stride forward and into the unexplored.

In the case of the Roxy we are not patting ourselves on the back because we happened to be right. We bring it up as an example, to introduce a most important question, namely: just how much do pictures count today in the present-day movie palace of the big cities?

And if not, why not?

* * * *

Perhaps the Roxy is not comparable to the other big city theatres. It has Roxy; it has unprecedented size; it runs under a tremendous budget (much larger than originally planned). All in all it is a big show in itself.

But out in Los Angeles, Harold Franklin has made a pronounced success with Al Jolson in person and is now out after John Barrymore and other celebrities at figures away above picture rental prices.

And in many a city today the warfare between rival theatres is devoted to performers' names, to bands and flash acts, rather than to pictures, excepting only the big ones.

Evidently, picture tie-ins are far from necessary to theatres these days.

And—what is more to the point—evidently the punch is not in the pictures.

* * * *

Now we all know that this is wrong, that things are off tangent—somewhere.

We do know that the populace of the world today is more interested than ever in motion pictures.

We know that "What Price Glory" sent

(*Continued on page* 1051)

"Sunrise" and Movietone

AN extraordinary program is being offered at the Times Square Theatre, New York. It is filled with prophecy about the future of the industry; it foreshadows, more clearly than ever before, the way the perfect union of sound and silence will be brought about on the screen.

The preliminaries to "Sunrise" are a glorified news reel. Movietone brings Mussolini face to face with Americans as he speaks through the agency of the Fox-Case mechanism. Lifelike it is; amazingly lifelike. A set speech, of course, but the illusion brings the Dictator right into the theatre.

Building up to this, Movietone goes into the gardens of St. Peter's in Rome and brings over the Vatican choir; then turns to a graphic sound and sight glimpse of Italy's military power. Bands play and soldiers march; commands ring out; there is the clatter of cavalry hoofs on the pavement; on the Appian Way troops swing along in double time, singing as they approach you. Songs on battleships; songs in the shadow of the Coliseum.

All these revelations are grouped, with fine showmanship, under the title "Voices of Italy." A theme runs through the whole thing; admirably handled; pleasing and impressive; and mightily prophetic of the coming greater destiny of the motion picture.

There is an intermission. Then "Sunrise" follows. Murnau, director and camera magician, calls it "a song of two humans." You accept his description, because you are already in the mood of music. The first part of the program is carried over into the second because song and music have already been established as the dominating force of this night in the theatre.

Murnau tries the boldest of all screen experiments. He wishes to photograph the thoughts of his characters. To do this, the camera must, and does, become one of the players. It moves about as the characters move, in a thin story. But here the way the thing is done, not the thing itself, is everything.

At first, there is sombre tragedy, as the husband, under the power of the other woman, plans to drown his wife. That is all the "story" there is in the first sequences. He turns away from the crime. Presently, husband and wife realize their love again, after they are hurled into the city on a jolting trolley car down a mountainside. In a flash, and just at the right moment, Murnau switches from tragedy to comedy. Two peasants in the big city, so deeply interested in themselves that they get into all sorts of comic difficulties, including a complete traffic tie-up, as they stand in the middle of the street.

Meanwhile, Movietone, scored to the picture, has gone right along with Murnau's camera journey. In the traffic tie-up you hear the honks of horns from irate motorists; a touch of realism which brings you up with a sudden start as you realize that these, and similar sound effects, seem perfectly natural in a motion picture. Another prophetic glimpse of the coming greater destiny of the screen.

The march of the camera is taken up again; Movietone goes along, keeping time with drum-beat or love theme or comic note or tragic interlude as occasion requires.

"Sunrise" is an amazing picture. It is totally unlike anything ever done before. Nobody knows what its commercial fate will be. Thrown cold at an audience, it may falter at the box office. But in such a setting as that given it at the Times Square, it may well prove a success. In any event, it is a sincere, wholly artistic film, filled with touches of genius. It challenges showmanship of a new order, because the picture itself belongs to the new world of the screen.

And that new world, upon which the Fox forces have opened a huge window with their program at the Times Square, will be keyed to the perfect union of sound and silence in the motion picture.— ***Oscar Cooper.***

Montford Steele Rejoins United Artists

Montford S. Steele, for five years associated with United Artists, has rejoined the company after a temporary severance of connection and sails for Paris on the S. S. Ile de France, September 30th, it was announced by Arthur W. Kelly, United Artists' Vice-President and General Manager of Foreign Distribution.

The recent filing of a claim against Steele, was due to a misunderstanding, said Mr. Kelly, and the suit accordingly has been withdrawn, the matter having been explained to the mutual satisfaction of both Mr. Steele and executives of United Artists. Mr. Kelly said that after an extended trip through South America, Mr. Steele went to Europe and from Paris cabled United Artists in New York his resignation from the post of foreign sales manager. Pending receipt of acceptance of his resignation, Mr. Steele did not forward his expense account; and as United Artists' cable accepting his resignation was mislaid and never received by Steele, the company, naturally, did not hear from him. Hence United Artists instituted the suit demanding an account.

Mr. Kelly said that when Mr. Steele learned of this action he returned to New York immediately, settled his accounts, and was invited to rejoin United Artists. He accepted and his departure for Paris on the S. S. Ile De France is made in continuance of his work in the distribution of United Artists' pictures in the foreign field.

"In fairness to Montford Steele," said Mr. Kelly, "I want it understood that not only has the suit, instituted after the unfortunate misunderstanding, been withdrawn, but that United Artists has given concrete evidence of its regret in the whole matter by re-engaging Mr. Steele."

Lee Shubert Purchases Plymouth Theatre, Boston

Sale of the Plymouth Theatre on Stuart street, Boston, together with two adjoining parcels of land, from the estate of Alexander Cochrane to Lee Shubert of New York City, was completed this week and the deeds recorded. The purchase makes Mr. Shubert one of the largest property owners in Boston, he having bought the Copley Theatre and seven other parcels of business property in Boston during the past year. The Plymouth Theatre parcel is assessed at $485,500, of which $327,800 is on 15,679 feet of land. Although Mr. Shubert has made no announcement of his plans, it has been rumored that he plans to build two theatres on the 11 parcels of property he now owns on Stuart street, one of which theatres will be a de luxe motion picture theatre.

Associated Theatres of O. Ceasing Operation

The office of Associated Theatres of Ohio, Film Exchange Bldg. is closed. Although no definite information has been secured, it is stated that Associated Theatres of Ohio has ceased operations. This was the company formed more than a year ago by Charles L. Casanave for the purpose of doing combined booking for independently owned theatres. He was booking for about thirty houses in northern Ohio when he closed the office.

Straight to the Newspapers

LAST week we called your attention to what we believe will be the most useful book ever put out in this field:

Motion Picture News Booking Guide and Studio Directory,

to be published in October.

It will go to our complete exhibitor circulation, of course: it will also go to every newspaper with a photoplay department.

The newspaper is the place where the public gets in most convenient form its information about pictures and picture personalities, *at the time when the public is in an entertainment buying mood.* The newspaper tells the public what pictures are showing, when and where.

It is therefore the most important publication avenue from the theatre to the public.

What the exhibitor wants is definite, practical material of a service type to help him sell entertainment to the public: and, most importantly, to help him sell through the newspaper.

Some film companies don't seem to be able to grasp this fact. It is, nevertheless, a fact and a very important one. It is also a fact that the trade paper is, or should be, the service avenue from the distributor to the public, via the exhibitor.

That's exactly the mission of *Motion Picture News Booking Guide and Studio Directory* in its broadest usefulness.

It will contain picture information and personality information, in one book, indexed and arranged in such manner that both the exhibitor and the photoplay editor can make use of it speedily and effectively.

It will be an ever ready, every week *Publicity Encyclopedia* on current motion pictures.

It will be the constant press agent of pictures and people.

It will furnish practical information on pictures and personalities for newspaper use.

And if that is not constructive service by the trade paper in helping merchandise pictures to the public, what would be?

Colin A. Hollister



Maybe Norma Shearer (now Mrs. Irving Thalberg) is waiting for hubby. Besides getting married she's been busy in "The Student Prince" for M-G-M.



Beautiful, but dumb. Keen Thompson, comedy constructor discovers this of Louise Brooks between scenes of Paramount's "Now We're in the Air."



Sally O'Neil looks Western, and then, again, she doesn't. She's starred in "The Lovelorn," a Cosmopolitan production and M-G-M release.



Art Goebel, Universal and International Newsreel flyer welcomed to Universal City following Dole flight success.



Gloria Swanson gets the lowdown from a native. United Artists star is acquiring all the necessary atmosphere for "Sadie Thompson," her newest vehicle.



June Collyer has won stardom with Fox and will be featured in several forthcoming pictures.



Mervyn Le Roy, First National's youngest director in pictures, receives a gift from Jack Dempsey. They are the gloves Jack used in his successful comeback with Jack Sharkey.



Audrey Ferris is said to inject a lot of Jazz with Al Jolson in "The Jazz Singer" for Warner Bros.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

"THE STUDENT PRINCE," as brought to the screen by Ernst Lubitsch, captures almost perfectly the Heidelberg atmosphere as background for a romantic love story, very thin in itself, but charming.

The achievement of Director Lubitsch, considering the material with which he worked, is noteworthy. The acting honors are not captured by the two leading players—Ramon Novarro and Norma Shearer—but by Jean Hersholt as the Prince's old tutor.

The box-office vitality of the picture is yet to be tested. It has many points in its favor, but, on the whole, it does not impress us as one of the biggest pictures of the year.

* * *

THE hunt for new faces finds a sturdy opponent in Chester B. Bahn, dramatic critic of *The Syracuse Herald*, whose comments on screen matters are always vigorous and pointed whether you agree with him or not.

He declares that many a stellar discard is worth a dozen movie "finds" or a dozen sleek foreign importations. Says Mr. Bahn:

"If you are familiar with the trend of things cinematic, you hardly need be told that the producing organizations, both large and small, have been industriously reaching out o' late for fresh faces as substitutes for the screen's veterans.

"Seek an explanation in producing circles, and you will be met with glib chatter about the insatiable demand for youth. You will be reminded that fans and critics, wearied by the unceasing stram of pictures starring Mary Blah, Tom Whoozit and Bill Oshkosh, have been crying loudly and long for a change of facial fare. You will be told, oh, so very seriously, that the public is fickle, and that it behooves the wary producer to prepare for, if not to anticipate, a change in box office fancy.

"That these various reasons are plausible goes without saying; that they may play some part in the matter, I am willing to admit. But by the same token, I am convinced that a more honest explanation would be a simple statement to the effect that a financial hand is wielding the Hollywood axe. Meaning, brethren and sisters, that fresh faces are being introduced chiefly because they can be purchased more economically in the cinematic market.

"I am more than half convinced that the critical revolt, and fan rebellion, too, may be safely attributed not to familiar screen faces but to formula plots, stereotyped characterizations and bromidic story treatments. Mentally befogged by the screen fare they have been fed, picture patrons have singled out the player as their target, permitting the real menace to slip by.

"Coming down to cases, isn't it a fact that the fall of a favorite is due, nine times out of ten, to his or her appearance in a string of poor pictures? Few players, mighty few, are blessed with sufficient art to emerge triumphant, by virtue of their performance, from a faulty story."

* * *

THE radio broadcast of the Dempsey-Tunney fight on the night of September 22 cost one of Broadway's picture palaces the neat sum of $3,000 in ticket admission losses. What it cost all the picture theatres of he country will never actually be known, but it must have run into a large sum.

The Broadway house in question could tell almost to the second when the patronage took a sharp drop; there was nobody in the lobby and seats were vacant all over the theatre.

People, in the majority, stay home to hear fight broadcasts or go to somebody else's home. Thus, radio on special occasions is definitely a competitor of the picture theatre.

* * *

IN general, however, radio has not cut into picture theatre grosses, as the alarmists thought it would. People seek entertainment in crowds; and the motion picture appears to have a firmer hold than ever—that is, the good picture, properly presented.

By a curious irony, the Dempsey-Tunney boxing show itself was deprived of a lot of cash customers because of radio, according to Tex Rickard, who plaintively informed one of the newspapers that he feared the day would come when the only persons present at a boxing bout would be the fighters, the officials, and the reporters.

* * *

WE have heard a great deal about economy, but much of it seems to assume the form of gestures or false moves which have to be taken back later.

One specific example of real economy has, however, come to our notice recently. It is the record of Universal's department of Westerns, under the supervision of William Lord Wright.

* * *

OUR authority for the Wright achievement is *Hollywood Filmograph*, which says:

"Listen to this, ye Economists!

"Two years ago the U spent thousands of dollars for serial stories. This year there was no story cost—the Department 'building 'em better than they can be bought.' Every serial was built by William Lord Wright, supervisor of Westerns, with his staff of writers. The record for the past two years are ten serials. Every serial has come under estimate. This, in spite of the fact that serials are the trickiest of products, as they continue indefinitely in production, have few 'cover' sets, have bad weather to fight and costs to combat.

"Besides the serials, the Western Department has turned out fifty-two two-reel thrillers—all of which were built in the Department by Mr. Wright and his staff of writers—and these were in continuity ready to shoot before production actually started. Every two-reeler has been made under estimate!

"To the above program of serials and two-reelers can be added twenty-six one-reel comedies—tough product to make—all built in the Department by Mr. Wright and staff writers. There were no gag men, no story conferences, no delay of production because of lack of script, and these were made under estimate!

"Last, but not least, twenty-five five-reel thrillers, featuring two or three western stars, were turned out by Mr. Wright and his writers. These though started in the rainy season and being types of stories ninety per cent exteriors, were brought in under estimate and were made 'fast and fancy.'

"What is the secret that makes possible such a schedule? Ask Mr. Wright and he will tell you 'Personal contact with directors and writers.' In other words, have the director work with the supervisor and the writers on his stories, which prevents handing the megaphone wielder a cold script. Also, he adds: 'Prepare commercial scripts with proper footage; the utilization of standing sets, and a strict absence of crowded



Jason Robards, juvenile lead of the First Division special, "Polly of the Movies," being produced by James Ormont.



Publicity director takes a bride. George Landy, of First National's West Coast Studios, will now tell some tales to Kathryn McGuire. They were married last week.



Lupino Lane in action. The comedian is directing his own comedies for Educational Film Exchanges.



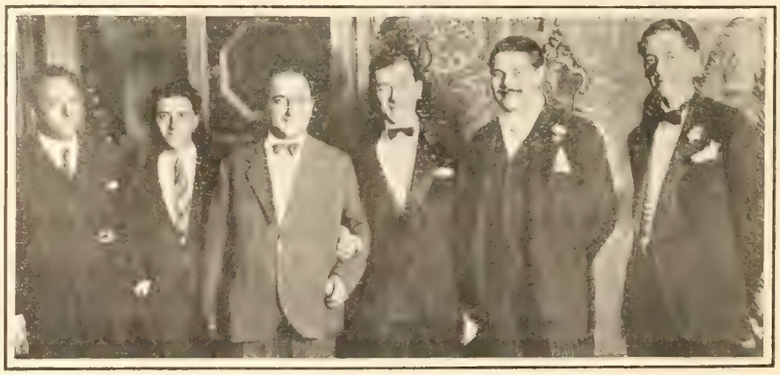
University of Southern California football players start season. They will be seen with Dolores Costello in Warner Bros., "The College Widow."



Here's a speedy backfield combination. Our Gang is ready for the season's opening in Harvard vs. Yale, a Hal Roach comedy for M-G-M.



Anne Nichols (left) is greeted by her sister Evelyn on the former's arrival in Hollywood, where she will assist in Paramount's picturization of her noted stage play, "Abie's Irish Rose."



Hearst representatives of International Newsreel and M-G-M News were on hand to greet Mayor Walker in Rome.



Claire Windsor welcomes Conway Tearle to the Columbia lot, where he will play in "The Isle of Forgotten Women."



Hugh McCollum, formerly assistant to Richard A. Rowland, who has completed, with Director Mervyn Leroy, "No Place to Go" for First National

Pictures and People–*Continued*

'story conferences' and varied 'treatments'; and, above all, having sure-fire stories in advance of continuities, thus overcoming time and expense between stories while the director is waiting for material."

"This year's serial program, five of them, were put into continuity simultaneously, which meant one hundred reels of business was ready to shoot before a crank was turned. Every script is carefully estimated and the directors shoot per script.

"Among other things turned out by the Western Department were the first series of 'Collegians'—all Junior Jewels—and all made under estimate!

"This is the way to practice Economy. Anybody can do it—it's just knowing how!

* * *

FOR abolishing the time-killing and picture-killing conference nuisance, Mr. Wright deserves a permanent place in the Movie Hall of Fame.

* * *

THE theatre owners of the Northwest are looking forward to a period of good business as a direct result of the general prosperity which is evident in that part of the country. In Minnesota one sign of this prosperity is the fact that the state has now entered the billion dollar class in industrial output. Minnesota is now in twelfth place among the states in industry, owing to the valuation of $1,101,855,641 which has been placed on the products of 105 industrial plants in the state. This increased valuation of industrial products, combined with increased valuation of farm products, will, of course, cause an increase in ticket window receipts in the state.

In North Dakota the theatre owners are looking forward to a good season also and are preparing by installing new equipment, building new theatres and remodeling old ones. The big increase in farm output in North Dakota this year is reflected in greater bank deposits, in good business for the merchants and consequently in increasing patronage

Spirit of Motion Picture

By Wm. A. Johnston

(*Continued from page* 1045)

even the redoubtable Roxy up to $144,000 a week.

Sit in any theatre today, even those with the most pretentious presentations, and you will note the unmistakable surge of interest when the featured picture goes on. Unfortunately, it is probably the interest of anticipation rather than a surety of realization.

And, all in all, we are forced to the belief that the spirit of the public is with the motion picture, *but the spirit of the motion picture is not with the public.*

Why?

That's a hefty question.

Whoever answers it will be quite some pumpkins in the business of picture theatre entertainment.

Perhaps the new era of picture entertainment will be a combination of motion photography and sound. Please note and ponder over our review, in this issue, of the remarkable offering of "Sunrise" and the Movietone.

Perhaps pictures are badly advertised.

Perhaps the quality of the picture simply isn't there.

There is one thing we do know, that Hollywood spends enough money to put a punch into its pictures.

It must be a pretty puzzle to a banker when he tries to balance these two facts: (1) that Hollywood is spending over $120,000,000 a year making pictures and (2) that it is necessary to employ eminent stage personalities, bands, revues—all the best the stage affords at a price the stage cannot afford—to put the picture over.

It would seem to be a good deal of a business paradox.

Hollywood has a big responsibility, these days.

Where does the $120,000,000 go? Certainly not into the pictures.

And where will the $120,000,000 a year continue to come from? Certainly not from the earnings of the pictures—if most of the gate receipts are spent for other attractions.

It's about time to write the truth about Hollywood.

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"My Best Girl"

Reviewed by Edwin Schallert

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, Sept. 24.—If Mary Pickford set out to produce a popular type of picture with "My Best Girl," it would seem that star of long consistent favor has aptly succeeded. This light-hearted Cinderella tale of a little stock-room girl, employed in a five-and-ten-cent store, will renew and perhaps even augment the appeal that she has rather persistently held at the box-office. There have been rumors, to be sure, that Mary's pictures have been lagging somewhat in their magnetic attraction, and that she suffered an especial reversal with the rather heavy, though worthy, "Sparrows." But quite evidently, "My Best Girl" is designed with the aim to invite and to please the large coterie of fans who have always been devoted to her adventures along the bypaths of comedy and sentiment.

"My Best Girl" is not on this account a pattern Pickford feature. It is not one of those films in which she mothers a huge flock of youngsters, and gives a superabundant place to slapstick.

Primarily, a Love Story

Primarily this is a love story, and if it is the improbable love story of the poor little maiden who fell in love with the rich man's son it is done in a high vein of entertainment. The cast, too, with Charles Rogers, the juvenile particularly prominent, is meritoriously selected, and there is much rich humor afforded by Lucien Littlefield and Sunshine Hart in the roles of Mary's father and mother.

The direction of "My Best Girl" is credited to Sam Taylor. For several years he was associated with Harold Lloyd, and the comedy points in Mary Pickford's film are amazingly well put over. The story itself was written by Kathleen Norris. Through the "best girl" campaign conducted in various large cities the picture has received considerable exploitation.

Virtually Every Foot Diverting

Virtually every foot of the film is in some wise diverting. A few of the more hokumish scenes are trying on one's intellectual fibre, and particularly strained seems the dinner partaken of by the girl at the rich man's home, even though every effort has been expended in treating this deftly to enhance its conviction.

There is great fun in Mary's attempts to manage her family and keep her wayward sister out of trouble. This is all very human. There is one scene in the night police court where the sister is on trial that is a high spot of merriment, blended with feeling, when Mary pleads fiercely for her sister's freedom while her father and mother gaze on amazed but with dawning admiration, and Mack Swain as a baffled but affected judge succumbs to her entreaties.

Mary's "Pa" and "Ma" contribute liberally to the fun on every occasion—"Pa" with his ingenious attempts to keep his spouse from her habitual fainting spells with diligent application of smelling salts, and "Ma" with her inevitable tearfulness, and custom of going to funerals as a social pastime.

The opening scenes are very clever, with high lights on customers trading in the five-and-ten. The finish is an auto chase through downtown streets to catch the honeymoon boat to Honolulu, interspersed with humor for which Littlefield is again chiefly responsible. Certainly this picture should do much to give him a place as "comedy relief," while the sympathy of Rogers' portrayal will endear him to nearly all audiences. It can be assumed that most audiences will greatly enjoy this picture.

British M. P. Advertisers Hear Address by Author

Following the customary lull of the summer months, the British Motion Picture Advertisers resumed their monthly meetings Wednesday, September 7. A large gathering of advertising and press men attended the meeting, which probed deeply into the question of the book tie-up, and listened to an address by Jeffreys Farnol, novelist and speaker of the occasion.

A particularly aggressive program is said to be contemplated by the B. M. P. A. and a number of social entertainments will be launched, as in the past. A Grand Open Bump, which has been fixed for early December at the Hotel Cecil, London, will be included in these get-together affairs.

The retirement of W. A. Northam, vice-chairman of the body, upon the resumption of his associations with "The Cinema," led to his office becoming vacant. W. F. Husband, the London press and advertising manager of Tiffany, who was recently elected secretary, was unanimously elected to fill the vacancy. H. Burgess of Ideal will take over secretarial duties.

New Motion Picture Firms Granted N. Y. Charters

Companies incorporating in the motion picture business at Albany in New York State during the past week included the following: United Attractions, Inc., $3,000, Edward Riley, Arthur Anderson and Wesley Totten, New York City; Show-At-Home Movie Library, Inc., capitalization not specified, Samuel Sedran, William Bellman, O. C. Binder, New York City; Fitzer Service Corporation, $60,000, Syracuse, Ben Fitzer, Mitchell Fitzer, Jacob Karp, Syracuse; Spray Amusement Corporation, $10,000, Fred M. Zimmerman, Nikitas Dipson, Buffalo; Gus Pappas, Aurora; C. Wm. Morganstern, Inc., $10,000, Robert W. Lawrence, Al Rigali, Idella Mowry, New York City; Mortau Productions, Inc., $10,000, same incorporators; Louis Isquith, Inc., $10,000, same incorporators; Tompkins Moving Picture Corporation, $10,000, Nishan Krikorian, Edward and Louisa Mehderian, New York City.

Sees Films of Missing Brother's Take-Off

What may be termed an epitaph by the movies way witnessed by a mean and his wife down in Florida. The subject of the film was the take-off of the lamented Old Glory and it was witnessed by W. R. Hill, Florida fruit grower and brother to J. D. Hill, who has been chalked up as missing following the disappearance of the plane, which also contained Lloyd Bertraud and Philip Payne. Missing the showing of the reel at the Williamson Theatre in Winter Haven, Florida, Mr. Hill sought out F. E. Williamson, the proprietor of the house, and saw the last glimpses of his brother in the theatre the following morning, his wife being the only other spectator in the theatre at the time. There was no organ to play a requiem during the unreeling of the news reel in the silent halls of the Williamson, but perhaps the audience of two were affected by what they saw as no audience has ever been before.

The SHOWMAN

October, 1927

Features

Pictorial Review of Theatres.

The Atmospheric Theatre.

Theatre Building and Attendance Map.

Effective Lighting at a Minimum Cost.

Review of New Equipment.

THE atmospheric theatre, its place in modern showmanship and the principles upon which its creator, John Eberson, evolved this unique style of architecture, is the subject of one of our feature articles for the month. In connection with the atmospheric theatre an interesting question has arisen. This is concerned with future developments in many cities, including New York.

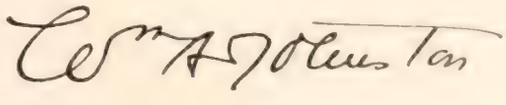
In view of the place which the atmospheric theatre now holds as an attraction for the public, and the fact that every other element of showmanship has been exploited in New York, has given rise to the opinion, expressed in many quarters, that the next picture theatre to be built on Broadway will be of the atmospheric type. To which our reaction is, "And why not?" Few are the ideas that have "caught on" with experienced showmen as the atmospheric theatre has, particularly after its first comprehensive introduction to the trade in this country and abroad—which, by the way, was done under the auspices of this publication in an issue of THE BUYERS' GUIDE.

* * *

THE latest move of the First National advertising department, the introduction of a new accessory in the form of block one-sheets designed for display in panels and frames used in the modern theatres, will be watched with considerable interest. If these posters realize the ambition which has prompted their introduction, and thus effect a saving for the theatre by replacing the specially made and somewhat expensive block posters now so generally used, an extension of the practice is likely to follow, either as a voluntary move on the part of distributors or in response to demand.

* * *

WE present a new periodical service with the Theatre Building Business Map and analysis of new construction and theatre attendance with the issue now in your hands. New building projects continue to live up to the forecast for 1927 published in MOTION PICTURE NEWS last December. And theatre attendance, as shown on the map, continues to provide the most convincing argument in the world against fears of over-seating.





THE MAYFAIR THEATRE

A view of the portico, one of the charming lounge places of Walter Reade's Mayfair theatre, overlooking the Gondola Lake at Asbury Park, N. J. Designed by Thomas W. Lamb



A rarely advantageous location for a theatre designed along modern lines with respect to exterior as well as interior architecture. Above a view of the Mayfair theatre, Asbury Park.

IT is rarely the case that a theatre with a beautiful exterior is so fortunate as to have a setting so harmonious to its design and enhancing to its effect and beauty as the Mayfair Theatre at Asbury Park. Built on a street that skirts the "gondola lake" at this Jersey coast resort, the Mayfair finds full expression for the old world charm which distinguishes the exterior as well as the interior of this picturesque playhouse, a modern American adaptation from the Hispano-Mexican architecture.

The Mayfair was built by Walter Reade, and is one of the chain of theatres in New Jersey which he operates. Thomas W. Lamb, architect of New York, designed this exceptionally attractive playhouse.

The façades of the theatre, facing St. James Place and Lake Avenue, abound in richly sculptured polychromed terra cotta embellishments set against a background of Spanish stucco. The gracefully rising tower of the old Spanish castles gives added interest and beauty to the ensemble.

The gondola lake provides a foreground to the picture, with reflected images of the interesting outline and decorative features of the architecture. The color blending of the edifice is enhanced by the constant glow of electric flood lights so arranged as to conceal the source of the brightness, which emphasizes the beauty of design and craftsmanship. At the mezzanine level there is an elaborate portico promenade with richly ornamented colonnettes and arches, a feature which enhances the exterior and provides an open air lounge, overlooking the lake.

But the beauty and charm of the exterior is matched in its picturesque appeal to the eye and surpassed in atmospheric quality by the interior of the Mayfair.

Greeted by a massive stone marquee one enters the lavishly appointed lobby. The interior is faced with imported marble of warm color blends. It is highly attractive in its dignified stateliness. Passing the lobby one finds himself in the grand foyer.

Here is revealed the majestic splendor embodying every known device of the decorative arts of Spanish palaces of the 17th Century. Spacious, of pleasing proportions, attractive in every detail of artistry, it arrests attention by bejeweled, hand-wrought iron fixtures of exquisite design, floor carpet with entertaining figures and softly blended colors. A feature of special attraction is the replica of an old Spanish well. It is finely executed and essentially a utility serving as a drinking fountain.

From the Foyer access is obtained to the main auditorium orchestra floor through decorated iron doors enriched with cast iron ornaments of Spanish design, and to the mezzanine and balcony by the aid of a grand stairway, which is terminated with lighting console, radiating soft hues of all colors in the spectrum. The vista of columns, vaulted ceiling arches, screens depicting motives of artistic tendencies of the renowned period, escutcheons with coat-of-arms, rare tapestries and silk embroidered hangings gracefully draping from balustraded balconies on the mezzanine promenade, occasional pieces of furniture set against a background of architectural environments complete the composition of mastery attained in presentation of the most alluring Grand Foyer.

The auditorium and balcony, accommodating more than 2,000 patrons, are treated as an open patio with a skyline ceiling high above the floors.

Facing the audience is the splendor of the proscenium arch. Generous in decorative features of Spanish art, rising to the height of the ceiling in graceful formation, it is resplendent with a silk gold embroidered curtain, and illumination by concealed lighting effects.

Immediately adjoining at the side of the proscenium arch are the proscenium stage boxes, enriched with appointments of 17th century castles. Flanked on both sides of the auditorium are numerous features of patio reproductions arranged in harmony with the



The inner foyer of the Mayfair, its vaulted ceiling, bronze doors, and lighting fixtures emphasizing the Spanish style of art which served as a basis for this handsome modern theatre, designed by Thomas W. Lamb.

attractions at the proscenium. The entire auditorium is treated in old walnut, and gold leaf high lights applied to decorative features. The skyline ceiling is painted in silvre. It is on the ceiling that one can see moving clouds and piercing lights.

The theatre is equipped with all devices conducive to artistic presentations. All devices are electricallly-operated and safeguarded with fire-preventing appliances.

Description of the theatre will not be complete without mention of the mezzanine promenade and the comfort rooms arranged on this floor.

At one extreme end of the promenade is the Ladies' Lounge room decorated in the style of Louis XV with furnishings for the comfort of patrons. Adjoining this room is the cosmetic parlor of brilliancy and lavishness in accessories for the use of present-day make-up.

The men's smoking room of conservative and dignified treatment is at the other end of the promenade.

The mezzanine promenade, being the upper part of the Grand Foyer, is furnished along same lines as the latter, except that rich furnishings of period design as more numerous.

Nor have the performers been overlooked in provisions of comfort and pleasant surroundings. The conventional green room is there for reception and recreation.

Every modern convenience is included in the appointments and furnishings of the Mayfair. In this regard it lives up to the best standards



On the right—a corner of the foyer, with well employing terra cotta and wrought iron, graceful arches supported by finely modeled and ornamented columns, a scene typical of the colorful and luxurious atmosphere which pervades the ***Mayfair.***

of the de luxe theatre of today, wherein the comfort and welfare of the patrons are of paramount importance.

The splendidly finished quality which features every phase covered in the design, execution and equipment of the playhouse is carried to such details as the projection room. Here are contained the latest model projectors with such accessory equipment as is necessary to the lighting effects and presentation features of the high class cinema programs. The projection machines and the other apparatus in the booth have been enameled in grey, and the arrangement has its appeal from the viewpoint of the casual observer as well as the engineer. The booth is open to inspection of the public by means of windows, through which the interior is disclosed to public view at specified times.

Modern heating and ventilation apparatus has been installed. Auditorium chairs, and the furniture with which all of the public rooms and lounges are equipped, are of the finest materials and of a design which harmonize with the general plan and color scheme of the Mayfair.

Thus, in every detail of architecture, decoration, equipment and service facilities, the Mayfair takes its place among the outstanding motion picture theatres of this country.

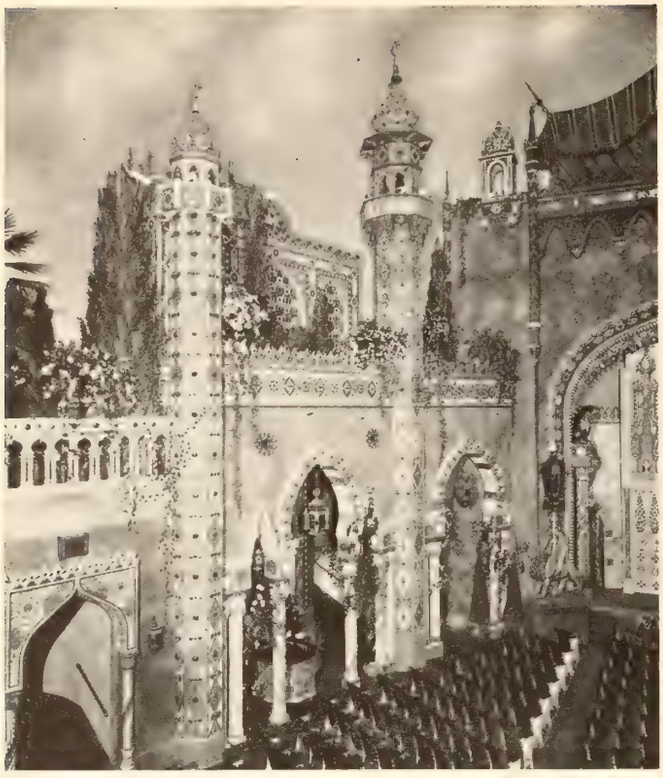
The policy under which it is operated calls for straight picture presentations with musical acompaniments and special features.

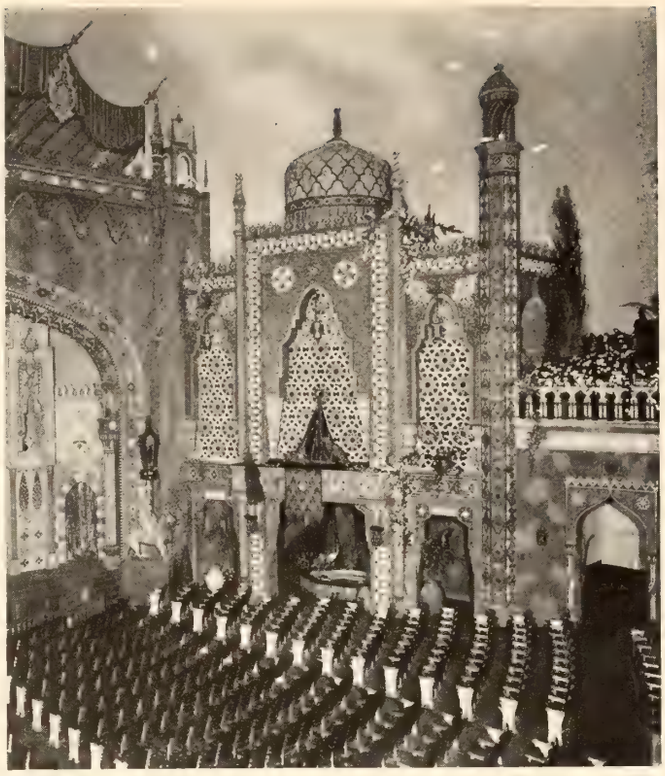




Above—a view of the foyer [illegible] furnished and decorated in harmony with the picturesque style of Spanish architecture—one of several pleasing and liveable resting places in the Mayfair.

The [illegible] Shown on the left. A corner of the handsome fireplace may be seen at the right center. A colorful wall treatment and period furniture contribute to the restful effect.





Two views of the procenium and sidewalls of the Avalon theatre, Chicago, incorporating dissymetrical design featured in atmospheric theatres designed by John Eberson.

BLENDING ART AND SHOWMANSHIP

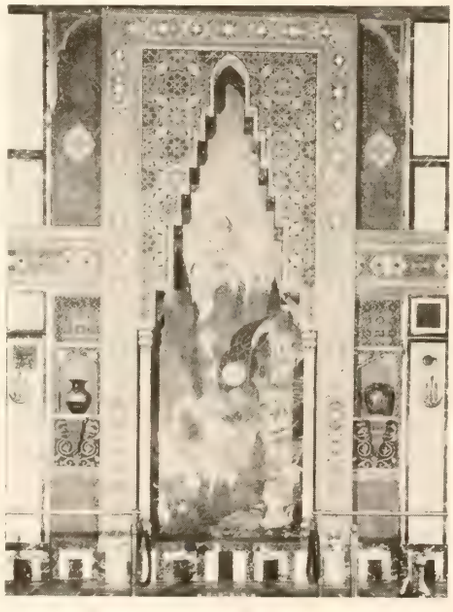
The Atmospheric Theatre Originated by John Eberson an Outgrowth of a New Industrial Development

THAT the atmospheric theatre is answering a rapidly growing demand in present theatrical needs would seem to be evidenced by the continued success of many playhouses constructed in accordance with the principles of the original conception in this unique architectural style.

Indeed, it has been remarked by many observers that the atmospheric type of theatre has establised itself as a popular attraction, an element of showmanship which eventually will find its place in the theatrical scheme of a majority of our American cities. No less important theatrical center than Broadway itself is singled out as one of the examples cited by those arguing this view. They ask a ponderable question somewhat in this manner:

"Can the expenditure of large sums of money, showmanship ingenuity or architectural idea other than the atmospheric theatre, accomplish the contrast and fundamental distinction needed to capture and sustain the interest of a public regaled as is the Broadway populace by sheer lavishness, excellent specimens of architectural achievements along formal lines, and varied types of elaborate entertainments?"

The question is an intriguing one for the theatre man. For within the comparatively small area comprising the Broadway theatrical district there are picture theatres which reach for distinction in every conceivable direction



On the right—one of the mosaics designed by Charles Morgan, and a feature of the inner foyer of the Avalon theatre.

—size, style, design, decoration, lavish appointments, service features and entertainment policies have been exploited vigorously and in an infinite variety of combinations.

It is only in a general adherence to the formal method of architectural execution that the Broadway theatres thus far have failed to break through all boundaries in the effort to be different one from the other, and excel one another in features calculated to compel the interest and patronage of theatregoers. Thus it would appear that the only course open to the builder of the next theatre for Broadway lies in the direction of the atmospheric playhouse.

The first expression of the atmospheric idea in theatre architecture came with the completion of the Majestic theatre in Houston, Texas. This playhouse, which still flourishes as one of the best patronized theatres in that town, was built ten years ago. It provided the first practical demonstration of the unique principle evolved by John Eberson.

With the building of the Capitol theatre in Chicago, in which Eberson brought his original design to a high point of perfection, the atmospheric theatre first attracted the widespread attention and interest which it now

Two unusual decorative features of the Avalon are the procenium niches containing the "Briday Fountain," shown on the right, and the "Lilly Pond," pictured in the photo below.



commands in the scheme of modern showmanship.

Eberson's latest production, the Avalon theatre located in Chicago's South Side district, is perhaps the most compelling of any he has designed. Certainly it reveals in a striking manner the method which distinguishes his productions.

In the Avalon he has departed from the Italian and Spanish styles which he used almost exclusively in his previous works, and created a Persian garden as the auditorium setting. This style as well as the Italian and Spanish lends itself to the fundamental principles upon which the architect's idea is based.

There are two factors underlying the atmospheric conception developed by Eberson. First is the thought that the theatre building itself cannot be considered as something apart from the show. Secondly is the very practical consideration, the economic, which is the factor of cost.

Seeking an answer to the first problem, Eberson concluded that since it is the search for brightness and illusion that draws the public to the theatre, the theatre itself should take a definite part in accomplishing this end. Thus he decided to emulate the stage in creating illusion by means of atmosphere that stimulates the emotions—but p l e a s a n t emotions only. With a natural flair for color he was equipped with a natural resource and talent to accomplish his purpose in this direction.

Color is the first thing to be noticed and the first to attract attention. It is the avenue through which the artist arrests the interest and leads the spectator to a study and appreciation of other details of a composition. This factor induced the architect to seek his inspiration among the productions of the Mediterranean countries and the Orient. To further the illusion he created an atmosphere of restfulness and pleasurable relaxation by designing auditoriums of a garden or outdoor effect, using the façades and walls of ancient castles and gardens for side-wall treatments, and a domed ceiling, artistically illuminated, to simulate the blue sky above them.



To accomplish these effects at a minimum cost it was necessary to adapt architectural styles which depended for their color and attractiveness upon the modeling and texturing of surfaces rather than the employment of decorative detail requiring materials obtainable only at a great expense today.

A critical examination of these Eberson theatres reveals a strict adherence to the original conception of the atmospheric idea. This is emphasized by the fact that many imitative works, naturally further removed from the original inspiration, branch off in directions which have, in many instances, carried them far afield not only from the true atmospheric form developed by Eberson but from sound practices of theatre design. It is significant that these imitative works have produced the only failures artistically and commercially charged against the atmospheric theatre.

In creating the atmosphere of ro-



The main foyer looking from the auditorium entrance to rear. On the left is the hand-hammered hold-out rail, and on the ceiling a sacred prayer rug modeled with plaster and richly colored with paint and sparkling gems.

mance richly flavored with a playful spirit, Eberson reaches deep into the resources of detail. To the most minute detail of color, form, texture and decoration he imparts elements which contribute to the illusion sought in his designs.

The liberties he takes with his original models are all in the interest of the atmosphere and illusion necessary to give the theatre a broad appeal. The complete works are like mosaics constructed according to a well conceived and carefully executed plan based upon a formula blending showmanship with art. In this are the elements of color, form, decoration, lighting and variety. The use of so much color and so much detail can achieve a happy issue only when to the smallest item as well as the largest there is imparted an affinity based upon harmony of style, character and color.

There is an endless parade of variety of detail and decoration in one of these Eberson theatres. Even in the "baby atmospheric theatre" which he built in Grand Island, Mich., there is a wealth of detail and a changing scene that holds new surprises and sustained interest for the spectator. He is the arch enemy of repetition. Duplication he probably regards a sin. His passion for a changing scene capable of holding the interest of the casual observer led him to design what amounts to a panorama as an enclosure for his auditorium.

The right sidewall presents a different view from that of the left one, but there is balance just the same, owing to an ingenious application of harmony to dissymmetry. This treatment supplies a happy vehicle for his achievements in lighting, particularly side lighting, of which he is an acknowledged master.

Possibly it is the variety of scene coupled with the accuracy of the ensemble in recreating the spirit of the original models which accounts for the permanency of these atmospheric theatres—at first regarded by some as something of a novelty with the inherent weakness of all novelties, which is a short life, but now proved to be as enduring in their appeal to theatregoers as the formal styles.

Critics who make a searching study of the Avalon theatre would hesitate to contest the viewpoint that in this glittering example of the atmospheric style the architect has produced one of the richest examples of Oriental architecture and decoration to be found in any building standing today. The theatre is steeped in the artistic traditions and productions of the Orient. Its motives and the many elaborate details of decoration tell an interesting story of the ancient desert peoples.

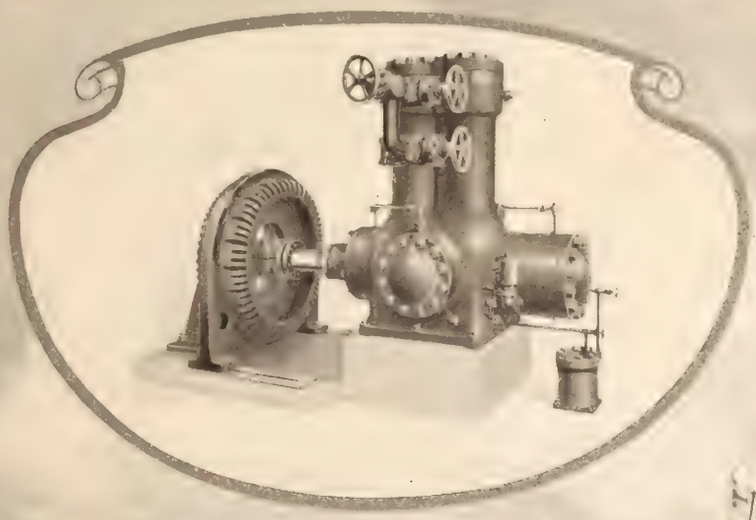
There is the "flirtation window," located at the end of the inner foyer at the mezzanine level—a replica of the stone grilles through which the harem women gazed upon fragmentary events of life outside the seraglio.

(*Continued on page* 1063)



Detail of the Shrine, over the stairway to the lounge, a feast of color for the eye. Note great variety of interesting design carried out in modeling and decoration.

Big Time "CHOOSES" YORK Refrigeration!





The KEITH "PALACE"

Cleveland, Ohio

is one of the finest theatres in America. Luxurious appointments, combined with the utmost in modern convenience, utility and harmonious proportions have stamped the "Palace" one of the show places in theatredom — a veritable palace in every sense.

It is significant that this 'big time' 3200 seat house has installed York carbon dioxide system of air cooling and conditioning—a system which enables it to GUARANTEE the theatre-goer entertainment PLUS COMFORT.

York air cooling and conditioning systems are designed for any size house, small or large.

Let us send you a list of York equipped theatres. No obligation on your part.

YORK
ICE MACHINERY CORPORATION
YORK Y PENNA

A National Institution

National Service

is more satisfactory from every angle of economy and efficiency

1. Centralized management
2. Unified operation of stores
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5. Equipment engineering service
6. One-contract equipment plan
7. Liberal time-payment system
8. Day and Night emergency service
9. Authorized repair parts and service

The Result:

Better Merchandise—Better Service *at* LOWER COSTS

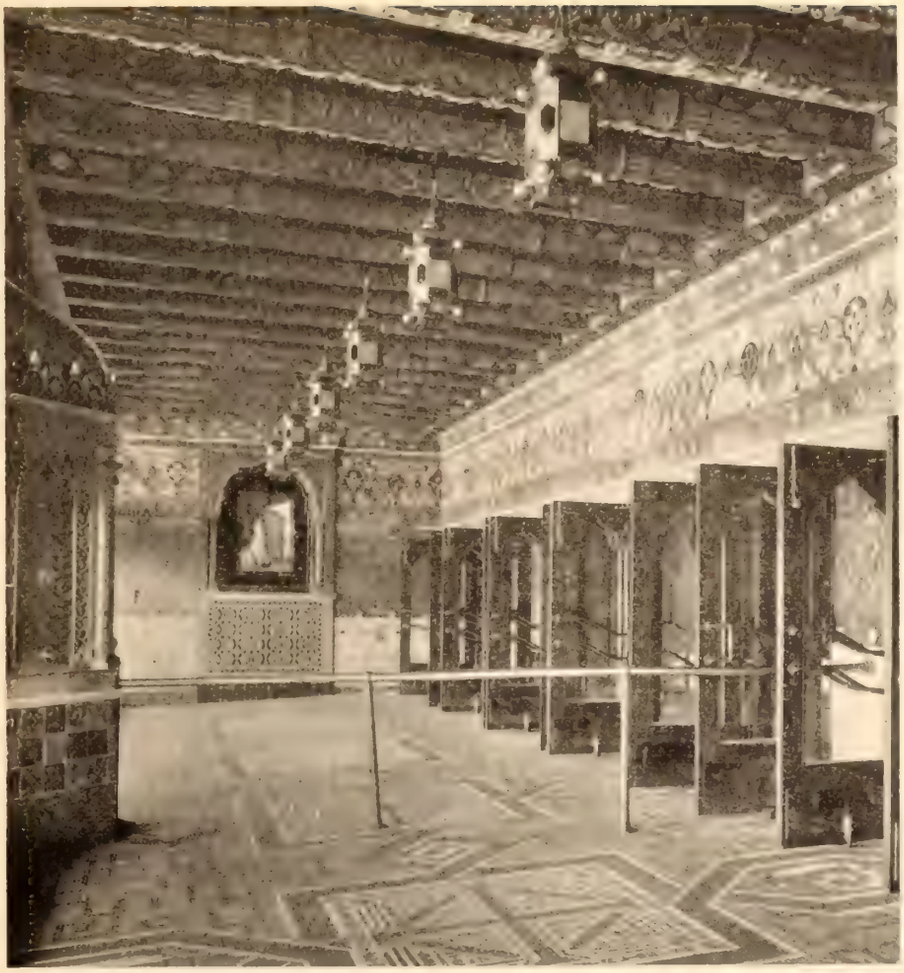
National Theatre Supply Company

It will pay you to Know and Use our unusual service

Offices in all Principal Cities

We stand back of all merchandise we distribute and all service we furnish.

(3566A)



The most resplendent decorative feature—the sacred Persian rug, done in rich colors and studded with jewels, as was the model from which it was copied—has a bit of amusing history.

This rug is reproduced on the ceiling in the main foyer. Eberson elected to put it there after reading an anecdote which told about a sacred rug housed in a temple of worship. Those who came to worship gave emphasis to their religious fervor by kissing this rug, studded with many gems. The rug was kissed until many worn spots appeared on its surface and the custodian of the temple in the course of examining it discovered to his astonishment and dismay that many of the jewels were missing. It appeared that some of the alleged worshipful while kissing the rug saw to it that their teeth closed over a jewel and thus removed it from its setting, eventually salaaming their way out of the temple with the gems in their mouths. Then it was decided to display the rug in a frame protected by glass. So Eberson decided to put his jeweled rug up on the ceiling out of reach and at a safe distance from any who might be tempted as were worshippers at the temple of the sacred rug in Persia.

The lighting fixtures are of Persian design, crescents suspended from metal chains and bearing three candles, while

(*Continued on page* 1079)

Above—a view of the outer lobby of the Avalon. Persian atmosphere is faithfully suggested by the half-timbered ceiling, the Polychrome border over entrance doors, ticket booth and design worked out in tile floor.



On the right—a portion of the foyer, showing stairway leading to mezzanine. Wall texturing represents the hand scratched and palm treatment used in the architecture of the Persians.



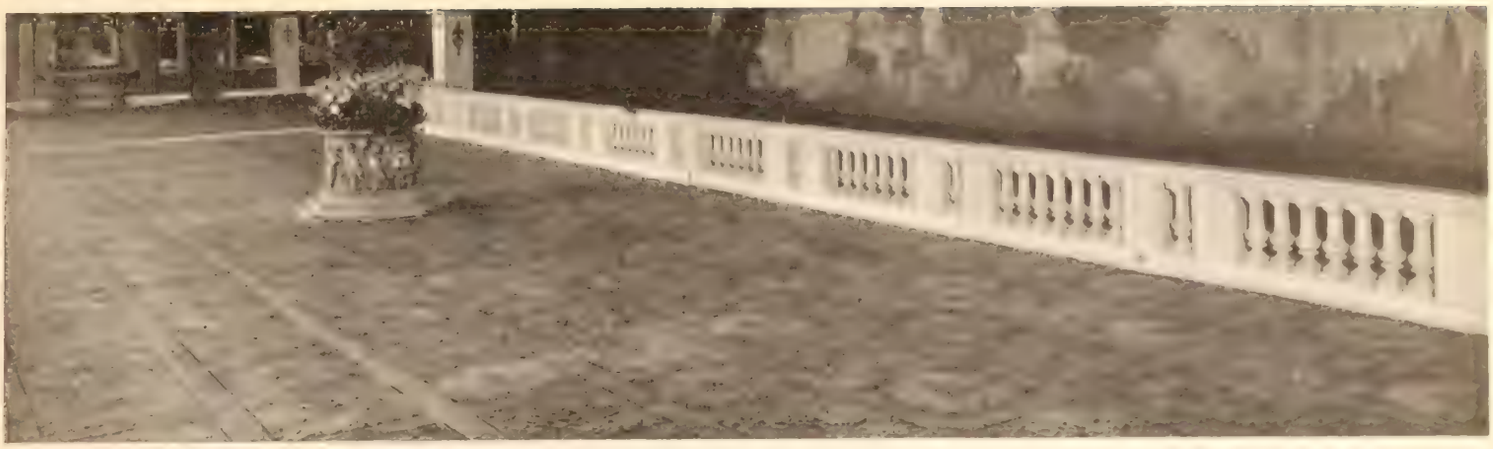
WARD LEONARD Vitrohm Theatre Dimmers control lighting completely, easily, and accurately.

The more than 35 years of manufacturing experience back of Vitrohm Dimmers contribute in no small measure to their many superior features.

That Ward Leonard is constantly looking ahead to anticipate every lighting control need of the Theatre Industry is assured by constant research and an honest endeavor to make each installation of Vitrohm Dimmers an example of Ward Leonard craftsmanship and engineering.

Ward Leonard Electric Company

31-41 South Street Mount Vernon, N. Y.



Proper Carpeting a Requisite of Effective Decoration

Design, Color and Wearing Qualities are Main Factors to be Considered in Selecting Floor Coverings for Theatres

By R. W. SEXTON

Associate Editor, The American Architect, Collaborating with the Contract Department of the Bigelow-Hartford Carpet Company.

ARCHITECTS generally will agree to the logic of the statement—although all may not actually practice the principle that it embodies—that character is given to the design of a building by the purpose which that particular building is to serve. In this way, and in this way only, can individuality find expression in architectural design. It is, however, the custom in this country to choose at the very outset, without regard to reason, that particular one of the old historic styles or periods our design is to be fashioned after. Individuality is thus entirely eliminated and originality or creative ability finds no opportunity for expression.

Some may offer as an excuse the fact that the purpose of a building is not always sharply defined, especially at that stage when it is still on the draughting board. As regards the theatre, however, with which we are here especially concerned, there is no such excuse to offer. It is, ever and always, a house of entertainment. Generally speaking, we understand the purpose of the theatre is to allow its patrons to live for an hour or two in the land of make believe and romance. And yet we must not overlook the distinction between the stage and the theatre. Actually, the entertainment is entirely a stage affair. So it may better be said of the theatre that it is a house in which one is entertained, rather than a house that entertains. This eliminates the theatrical quality from the design of the theatre proper immediately. Theatrical is a word that means something that apepars to be what it is not, "effects," "something unreal." Those are all qualities that have no place in architecture.

The theatre really bears no direct relaton to the entertainment on the stage, but it can and should, by its architectural and decorative design, instill in its patrons the spirit of romance so that they may enjoy to the utmost the performance depicted on the stage. It is the problem of the architect to determine what manner of design will arouse that spirit of romance. Theatre owners have put a somewhat different interpretation on the problem. Considering it from a psychological viewpoint, they claim that the favorite picture house of the "movie fan" is the one which gives him the greatest thrill. Twenty-five years ago, when it was considered a luxury to attend the theatre, which the average person could, only, once in six months or so, the theatre-goer was thrilled by the luxuriousness of the theatre, just as he is thrilled today. Our idea of luxury has somewhat changed during this last quarter century. Thus has the element of luxury entered into the design of the theatre. In fact, the idea of thrilling the public by luxurious splendor has taken such a hold of theatre architects generally that simple principles have been discarded or relegated to an insignificant position.





Top—the mezzanine promenade of the Capitol theatre, New York. Chinese motifs supply the design, and the coloring is green and gold on a blue ground. Above—A stairway in the Pantages theatre, San Francisco, covered with "Hartford-Saxony" carpet. The coloring is taupe, green, blue and gold top colors on a rose ground. On the left, a stairway landing in the Paramount theatre, New York, showing a "Hartford-Saxony" carpet in a Conventionalized Akanthos design colored in gol dand blue on a red ground.

As in the design of other types of building, the old styles and periods are frequently called upon for ideas and inspiration. In order to distinguish the design of the theatre from other buildings, as if to give, finally, individuality to the design, those styles are most frequently employed for the theatre which are sel-

(Continued on page 1080)



Block One-Sheets a New Theatre Accessory

First National Will Include Special De Luxe Posters for Lobby Display Frames on All Forthcoming Productions

OF all the motion picture advertising accessories the poster is the most used and most abused. And there is good reason for this condition, which on the surface seems to belong among the strange and baffling situations which exist in the business. It is because the poster is much used for a great variety of purposes that it is the subject of so many kicks. There is demanded of it a versatility not expected of any other accessory, not even the cuts and mats for newspaper layouts.

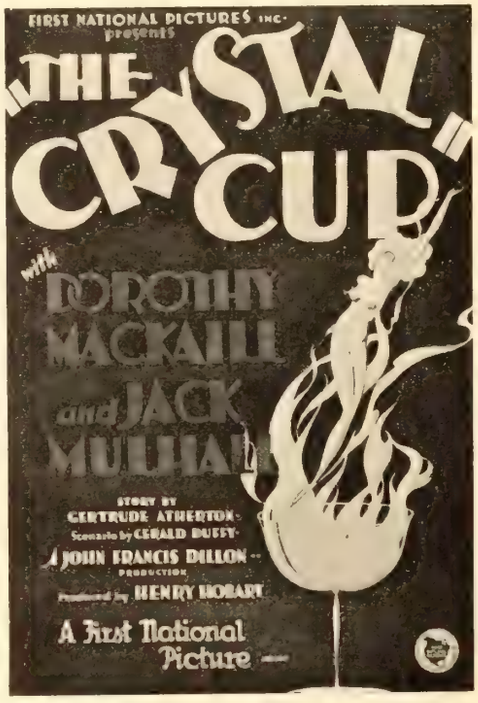
One of the problems of the poster has been solved by the First National advertising department. The problem attacked is that concerned with the use—or lack of use—of the stock one-sheet in lobby display panels and frames. Since the regular type of one-sheet, widely used for outside billing, has been conspicuous by its absence from the lobbies of the better theatres—most of which are put to the expense of making their own block one-sheets—there was a problem here which intrigued the First National advertising chiefs. The solution has been accomplished by the simple process of adding a special one-sheet to the regular line of accessories on all pictures distributed by the company.

These block one sheets, designed primarily for exhibition in the theatre lobby, seem certain of providing a money-saving service for the theatre man.

Judging by all that has been said for and against posters in the past, the new First National accessory should meet with widespread approval, and possibly result in an extension of the practice.

Since the aim was to produce one-sheets that would be suitable for lobby display, a study was made of the type of poster most extensively used in panels and frames at theatres in various cities of the country. This check showed that special theatre posters had a marked similarity of style and fundamental idea as to lettering, layout and illustration. With this

Illustrating the type of block one-sheet posters to be added to the regular line of accessories on all First National releases.



as a model, the First National advertising department called in artists specializing in this style of commercial art and thus laid down the fundamentals upon which all of the special one-sheets are to be produced.

These posters are all to follow along the lines of simplicity and suppression of detail in their illustration and lettering. They are of the modern type so generally popular, striving for concentrated display of title and stars' names, and having the de luxe appearance sought in display material for the lobby panels of the modern theatre.

Such treatment, of course, excludes photographic reproduction of scenes or portraits. These one-sheets are in flats, flat colors on flat grounds with little or no use of stipple. The illustrations are drawings, of strong outline and devoid of any detail unnecessary to an impressionistic scene or portrait. Vivid and strongly contrasting colors are used to give the posters attraction and interest values.

The lettering is kept down to a minimum. The title and the star's name are stressed in large letters of contrasting color values. Supplemental billing is carried in hues that are complements of the ground color.

The block sheets thus far prepared—these are for the pictures "No Place to Go," "The Crystal Cup" and a new picture starring Ken Maynard—set a standard which, if matched in later productions, will enable many theatres which now make their own block posters at considerable expense to effect a saving on this item.

The "No Place to Go" and "The Crystal Cup" block one-sheets reproduced on this page give an idea of the style of art work First National is incorporating in this new accessory. Naturally the black and white reproduction fails to give the posters the full value of their appeal and display qualities when seen in full size and color.

The "No Place to Go" sheet has a vivid blue ground, with title in yellow with red outline; stars' names in blue of a brighter value than the ground; highlights struck by the beam from the automobile headlights are in bright yellow, with the credits in a blue that does not contrast strongly with the ground.

The ground of the poster for "The Crystal Cup" is in a rich purple shade, with title and illustration in bright yellow, stars' names in light shade of purple, and the credits in complementary tones.

Properly mounted on bristol or beaver board, the block one-sheets First National has prepared under this extended service will make them available for lobby display in theatres which hitherto have not been able to make use of stock material for this purpose.

Owing to the economic consideration involved in mass production the company is in a position to obtain the services of high-priced artists to do the work and still furnish the sheets at a commercial rate for prepared posters. Under these circumstances it is only natural that the productions are bound to be superior to many of the individually made block posters produced especially for a theatre by staff or local artists.

Of course, care must be exercised in mounting sheets for this type of display. But a one-sheet is not difficult to handle in this process and the extra care needed to get a perfectly flat adhesion between the sheet and its supporting board is a very quick and inexpensive operation in comparison to the time and money involved in having special one-sheets made for the lobby frames and panels.

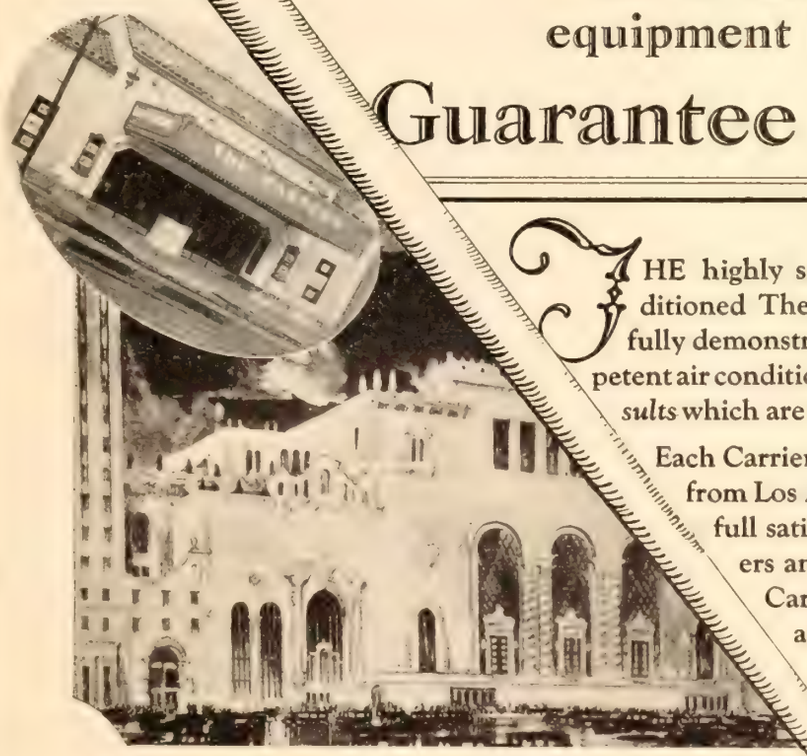
COMPLETE

RESPONSIBILITY - RELIABILITY

The Carrier Contract

not a sale of equipment but a

Guarantee of Results



THE highly satisfactory operation of all Carrier Conditioned Theatres, during the summer of 1927, has fully demonstrated the value of the thorough and competent air conditioning engineering and the *guarantee of results* which are binding clauses in every Carrier contract.

Each Carrier Conditioned Theatre in cities and towns from Los Angeles to Broadway has operated to the full satisfaction and comfort of the theatre owners and the patrons. Each new installation of a Carrier System has been set into operation according to the scheduled time.

These accomplishments are the result of the Carrier acceptance of complete responsibility for all the details of design and installation of air conditioning, refrigeration and control equipment.

THE Roxy in all its magnificence and The Eastern, small neighborhood theatre in Columbus, Ohio, each belongs to the enlarging group of Carrier Conditioned Theatres. Each is completely equipped to maintain a cool, non-humid atmosphere in Summer; temperate healthfully humidified air in Winter; a constant supply of cleansed fresh air perfectly distributed without the slightest draught.

Learn the meaning of Air Conditioning.
Ask for the Book "Theatre Cooling and Conditioning."
Ask for a visit from one of our Engineers.

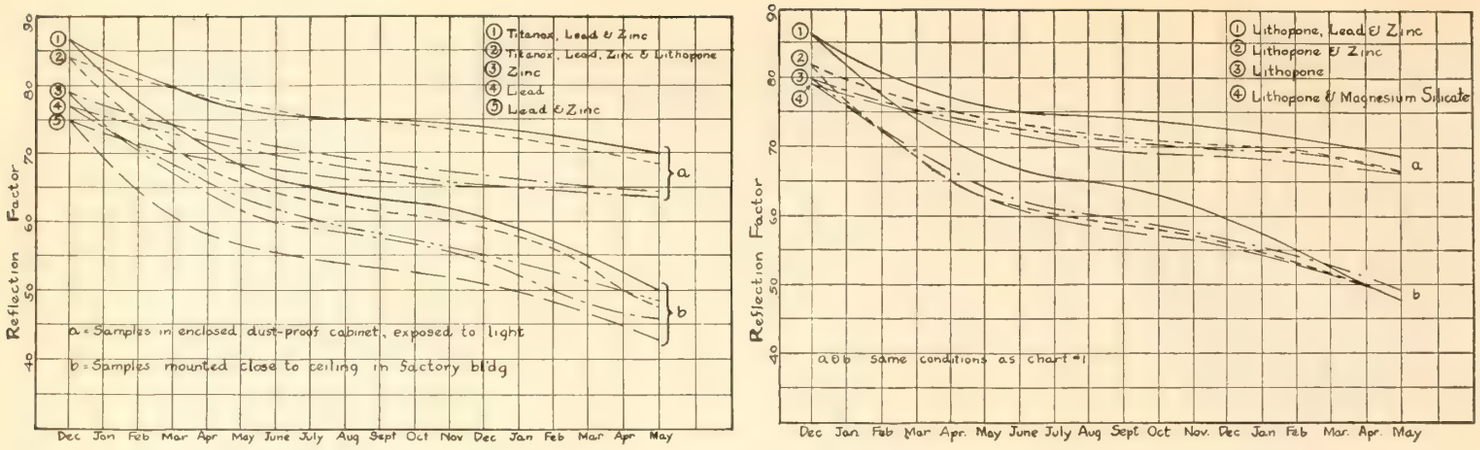
Manufactured Weather
makes
"Every day a good day"



Carrier Engineering Corporation

Offices and Laboratories
Newark, N. J.

NEW YORK PHILADELPHIA BOSTON CHICAGO WASHINGTON CLEVELAND KANSAS CITY LOS ANGELES



Curves showing depreciation of paints of various components as indicated, applied to wood, concrete and metal surfaces. In each instance the set of curves on the left shows the rate of depreciation of samples inclosed in a glass cabinet exposed to the light, but protected from dust. The set of curves on the right shows a depresiation of samples placed close to the ceiling in a factory building.

Effective Lighting at a Minimum Cost

By F. S. Hutter

Engineering Dept. Edison Lamp Works.

YOU have heard of the Efficiency Engineer. He is the chap that stepped into American business and industry a few years ago and proclaimed a revolution. He investigated everything, made special studies of anything, and literally defied inefficiency. He broke into old established firms and attacked old established customs, instituted new methods, proclaimed that no factor of busines was too minute to be neglected. And was he heralded and acclaimed by the great American working class? He was not. He was parodied on stage and screen, portrayed in comic sheets and generally hated as a disturber, a crier, a changer of old established methods. His strict orders were obeyed with reluctance, and the cooperation he forced in one channel was defeated with fiendish delight in some other field by the very person he was forcing to his will. That, then, seems to be the fate of a reformer. Better by far to have said, "Here, I will outline some efficiency programs which will help you. If you care to try them, you will be surprised at your increased returns, but I will not enforce any rules. You alone are the autocrat of your business policy." And then, present the ways and means, outline the changes, and leave the scene.

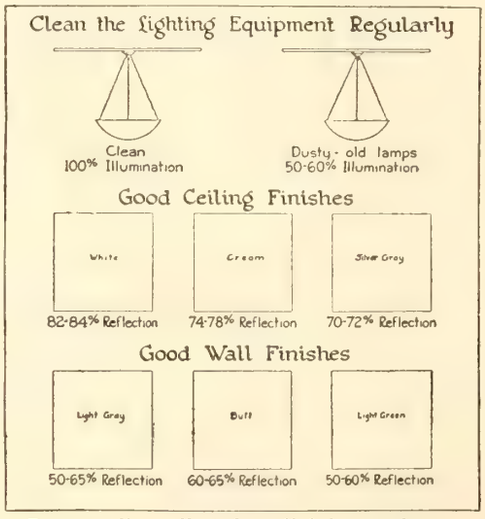
In contrast to the perhaps over-energetic method in which some of these efficiency engineers attempted to carry out their programs, an article of this nature presents salient data in the preferable manner last described, pointing out the comparatively easy way in which maximum efficiency of lighting equipment may be obtained. It is applicable to any field where illumination is used. There is no attempt here to enforce theory, but a plain discussion of lighting operation with some helpful hints accumulated from practical experience.

We have, in light, a problem of cause and effect. The Mazda lamp, the source of light, is the cause, which produces illumination, the effect. We are interested in illuminating areas, in throwing sufficient incident light on a surface. But we can never attain efficiency with an imperfect condition at a source. Therefore, let us consider the lamp itself.

A Mazda lamp emits light in all directions; it is the center of a sphere of light. When this light strikes an opaque object we have illumination of a surface. When light is desired on the floor plane, providing we are not considering indirect or semi-indirect lighting, it is essential that we re-direct most of the upward component of this sphere of light, downward. Hence we have the development of a lamp reflector. (See THE SHOWMAN, May, 1927, p. 1551.)

Neither in spread of light nor intensity of illumination on a plane below the unit, can th bare lamp compete with a lamp and reflector.

From that we draw the first rule of lighting efficiency; use reflectors to gather each stray particle of light and throw it to the area you wish illuminated. A bare unreflected lamp is about 50 per cent efficient in directing light toward one plane. The other half of the emitted light, which is being duly paid for on the power bill, is wasted.



Dust or dirt collected on lighting equipment cause depreciation. The color of walls and ceilings will also affect the amount of light. The above colors are recommended for their light reflecting properties.

An installation of lamps without reflectors indicates a system of lighting at least 20 years antiquated, except in some special forms of decorative lighting. No alert business man would allow any factor of his business to be 20 years behind the times. A more pertinent matter is the consideration of the proper lamp to use.

The manufacturers of Mazda lamps, realizing the conditions existing in the power field, try to help the consumer in his choice of lamps. The manufacture of an incandescent lamp is a problem in design, requiring a specific voltage specification. Thus lamps are designed for 110, 115, 120 and 125 volt operation. The reason for this variation in design lies in the available voltage supply in certain districts. Some sections of the country provide 110 volts, other 120, etc. Just as a shoe must fit the wearer's foot, so a lamp designed for 110 volt operations should be run at that voltage. To insure this condition, the manufacturers control the distribution and keep accurate data on available voltages in all sections of the country.

However, it is often found that improper voltage lamps are procured and used in some localities. There are two phases to such misuse. If a lamp designed for 115 volts is operated at 110, the light output is noticeably reduced. For every volt operated under rating, there is about 3 per cent of the normal light output sacrificed. A lamp giving 1300 lumens at normal voltage will give only about 1100 lumens if operated 6 volts under rating, or a decrease in light output of over 15 per cent. This certainly is not using lamps at their highest

(*Continued on page* 1084)



Another Fitting Testimonial of

Marr and Colton Supremacy!

This new $3,000,000 Theatre "The Rochester" seating 4,000 people is ranked among the great motion picture houses of America.

Matched with its beauty of construction is an organ of equal beauty in tone and workmanship. The Marr and Colton Organ lends that added charm neccessary to the realization of maximum appeal to eye and ear---appeal that has box office value. This five manual organ is one of the largest theatre organs ever built. It is capable of expressing the tone of any musical instrument or a whole orchestra in a manner so expressive that the casual listener wonders at times whether he really is listening to an organ, so matchless is its tone quality---so marvelous its volume---so perfect the rendition.

Learn More About This Marvelous Organ

Sign and return attached coupon for catalogs and further information about Marr & Colton Organs. We shall be glad to give you estimate of cost for installation in your theatre. Get the facts—this does not obligate you in any way.

The Marr & Colton Co.

General Offices and Factories, Warsaw, N. Y.

Eastern Sales Office,
Suite 2013,
Paramount Building,
Times Square,
New York, N. Y.

Western Sales Office,
708 Congress Bank Building,
506 S. Wabash Avenue,
Chicago, Ill.

The Marr and Colton Co.,
Warsaw, N. Y.

We are interested in a Marr and Colton Organ. Will you please send us further particulars and catalogs. We understand this does not obligate us in any way.

Name.....

Address.....

City.....

Theatre.....

Seating Capacity.....

She is Manager of a Theatre on Broadway

And Knows Show Business From the Ground Up

An Interview by
Thomas C. Kennedy
With

Miss Grace Niles

Manager Embassy Theatre



Instructions to members of the staff. Miss Niles and ushers of the Embassy, where Metro-Goldwyn's "The Garden of Allah" is now playing an extended engagement.

ABOVE and beyond the distinction which automatically attaches to Miss Grace Niles as the only woman manger of a theatre in the White Way district, is the more remarkable fact that this alert and charming young woman started her career in the theatre at the bottom—her first job was in a cashier's booth—just as most of the successful managers of the male sex began their lessons in "show business."

Miss Niles became a full-fledged manager when the Embassy Theatre, on Broadway near 47th Street, opened its doors to a swanky first night audience for Rex Ingram's screen production of "The Garden of Allah." This took place Friday evening, September 2. Miss Niles had participated in other first nights at this same theatre—the *first* first night, as a matter of fact, when Mae Murray, in "The Merry Widow," opened the then brand new house on Broadway. Only at that time Miss Niles was in the ticket booth, handing out "reserves" and making advance sales. At that time Gloria Gould was Managing Directress of the Embassy and a man of long experience in the theatre was executing the duties falling to the house manger.

For ten years Miss Niles has been preparing herself for this job of manging a theatre—she started as a cashier that long ago in one of the Loew combination vaudeville and picture theatres. During most of the engagement of "The Big Parade" at the Astor, Miss Niles served as treasurer there.

That she has learned the craft there can be no doubt in the mind of any careful observer going into the Embassy—always a distinguished little playhouse, dignified and very intimate, but at present even more strikingly imbued with an atmosphere perfctly suited to its character; its size, style of decoration and policy, that is.

Miss Niles was not unsympathetic—perhaps she was indulgent—to the viewpoint of your correspondent that it was somewhat surprising to find a woman managing a Broadway theatre. At any rate, she registered—most politely, to be sure, but registered nevertheless — the fact that she did not consider the situation one calling for surprise.

"I think you will see many women occupying positions as theatre managers in the future. It is not without precedent, by any means, now; but it will become a more commonplace thing as time goes on and more women enter the theatre with a view of making a career there," Miss Niles said.

We asked the most obvious question—and got a most interesting answer.

"I think women have many natural qualifications for the work," she replied. "I don't think there is much doubt that the average woman is quicker than the average man to notice any disorderliness or uncleanliness in the appearance of a room, be it in a public place or a home. Women also are superior to men in the handling of details—and there are many details connected with theatre management. They have fewer interests outside their work than a man, since a man usually has a home and family as well as a job to occupy his attention, while women usually have either a home and family to think about or a business or professional career, but seldom do they have both at one and the same time.

"Patience, too, is another trait in which women are generally rated above men, and patience, the retention of good humor in the face of the numerous and conflicting complaints, admonitions and criticisms which patrons bring to a manager, is one of the qualifications for success in this work."

Surely there is no room for bickering or hair splitting here—at any rate not on the ground that Miss Niles was putting the least important factors first, because theatre executives and managers have long been in agreement over the fact that a theatre, first of all, must present a scrupulously clean and orderly appearance and that a manager must listen patiently to the complaints of patrons and handle such situations with diplomacy.

The Embassy has very few men connected with it. Outside of the orchestra there are only about four males in its personnel—these being operators and porters. However, Miss Niles seemed confident that the job would not be more difficult for a women even if there were men under her direction. A woman, she said, often can get better results in directing men than a male manager. She asked if it might not be that situations calling for the harsh language and belligerent attitude of a theatre manager often are the perfectly natural method which one man takes in bringing another around to his way of thinking or doing. In other words, Miss Niles was reciting the old adage "it takes two to fight," and at the same time she was saying that women don't fight that way. However, the main point here is that Miss Niles feels quite capable of managing a theatre whether the job entails supervision over men or women.

ALL of her experience in the theatre has been in pictures and vaudeville or picture theatres. She declared she is not so much interested in the stage as the pictures. "The photoplay seems so much more finished than the stage plays. The stage, in comparison, seems very limited as to resources for producing the desired scenic effects and illusions," she says.

Miss Niles believes that girls make better ushers than boys. The girls she says, are more quiet, and for another thing they are less liable to be on the lookout for opportunities to court gratuities in return for the performance of their duties in serving patrons.

(*Continued on page* 1082)



Interior of the Orpheum Theatre, Los Angeles, California. C. W. Landsburg, Architect.

101 YEARS OF MANUFACTURING EXPERIENCE



MAKING PATRONS COMFORTABLE AT THE LOS ANGELES ORPHEUM!

THE Orpheum Circuit desired that the seats for their beautiful Los Angeles Orpheum provide a luxurious measure of comfort to patrons. After thoroughly investigating the merits of various theatre chairs, they selected the Heywood-Wakefield design shown above, because of its beauty and restful comfort. They knew that this de luxe chair would serve well because they purchased a similar chair for the Chicago Palace Theatre last year.

This beautiful design is but one of a long line of comfortable theatre chairs about which we will be glad to tell you.



Send for your copy of our new booklet "Heywood-Wakefield Seats the Roxy." This interesting pamphlet illustrates and describes in detail the Heywood-Wakefield seating in the Roxy Theatre, New York City.

Heywood-Wakefield

REG. U.S. PAT. OFF.

THEATRE SEATING DIVISION SALES OFFICES

Baltimore, Maryland	113 West Conway St.	Los Angeles, California	801 East 7th St.
Boston, Massachusetts	174 Portland St.	Minneapolis, Minnesota	357 Loeb Arcade
Buffalo, New York	Wells and Carroll Sts.	New York, New York	516 West 34th St.
Chicago, Illinois	439 Railway Exchange Bldg.	Philadelphia, Pennsylvania	244 South 5th St.
Detroit, Michigan	404 Film Exchange Bldg.	Portland, Oregon	148 North 10th St.
Kansas City, Missouri	1310 West 8th St.	St. Louis, Missouri	6th and O'Fallon Sts.
	San Francisco, California 737 Howard St.		

Jet Black Screen Borders Not Necessary to Effective Projection

Extreme Contrast It Aims to Accomplish Causes Eyestrain

THE matter of theatre illumination is one of ever-increasing importance. Important not only from the standpoint of presenting a problem which yet remains to be solved in a thoroughly satisfactory fashion, but also because of the relation it bears to other factors which go to make up a show; projection, as a concrete example.

There was a time, but a few years distant, in fact, when this problem was non-existent—not non-existent for it was always there, but rather unrecognized. The ideal condition then was agreed upon as being an utterly dark house in order to better obtain the extreme contrast between the projected picture and its surroundings, and also to secure greater contrast between the blacks and whites within the picture itself.

To this end special precautions were taken to "frame" the screen picture in a jet black border for the double purpose of obtaining a sharp line of demarcation between the picture and its surrounding field and for strengthening the contrast between the two.

Whatever may be the merits of such practice (it is still common today), it can be taken as an indication of the trend of thought toward this matter of extreme contrast.

The matter of an utterly dark house, however, is an altogether different matter in that it bears a direct relation to the general safety and comfort of the patrons and its effects are more quickly felt.

The principal argument against the jet black border is that it is conducive to eyestrain. The reason for this, in turn, is that the lighted screen represents a bright spot in an otherwise dark field—in other words, it is in the nature of a glare spot.

While the effects of such practice tended toward eyestrain, they were not of a permanent nature, so that the net result was primarily one of discomfort.

In a way, the adverse projection conditions of a few years ago were largely responsible for the extreme contrast conditions then found. An inefficient optical system which utilized but a maximum of 3 per cent of the total light generated by the source, coupled with what is now generally considered to be a comparatively weak light source, made it necessary to devise ways and means for employing the available screen light to the very best advantage.

Screen intensities (with blank screen and shutter stationary) of 7 or 8 foot-candles were considered to be fairly high and consistent with de luxe results. Such intensities today are available to every hamlet in the country at a cost far below that paid but a few years back.

But even these screen intensities, low as they may seem now, were obtained only by using extremely high electrical currents which were proportionately costly, so that the average theatre was prone to use arcs of smaller capacity for projection purposes in an effort to reduce the cost of operation.

There is a well known rule of illuminating engineering, especially as applied to the general lighting of interiors, which is to the effect that a small field of brightness (such as lighted motion picture screen) of even a few apparent foot-candles, in the center of an otherwise dark field, will prove to be glaring if attention is centered upon it for any length of time.

In an effort to guard against such an adverse visual condition, it is considered absolutely necessary to surround this comparatively bright central field with a larger one of lower brightness for relieving the strong contrast.

The brightness of this larger secondary field need not be great—on the contrary it can be quite small in relation to the central field, the commonly specified rates between the two being of the order of 10 to 1.

Thus, for a motion picture screen lighted to an intensity of, say, 10 foot-candles, the background intensity need only be about 1 foot-candle. But these figures are given on the basis of a blank screen and stationary shutter and, since the comon viewing condition is that with a picture being projected and shutter in operation, it is safe to say that the average screen brightness under these conditions would be about 2 or 3 foot-candles. The field intensity, therefore, would need to be but 0.2 to 0.3 foot-candle. Which, as far as illumination intensities go, is nothing to brag about, since this is roughly equivalent to ten times bright moonlight intensity.

SOME time ago, the Eastman Kodak Company, through its Research Department, made recommendations covering the interior illumination of motion picture theatres in which general illumination intensities ranging from 0.1 foot-candle for the seating area near the screen, to 0.5 foot-candle, for the back of the house were proposed as representing good visual conditions in harmony with satisfactory projection.

This seems entirely reasonable although it appears that the recommendations were advanced primarily from the standpoint of lighting the seating area and so affecting more the comfort of the patrons when occupying or leaving seats rather than assisting visual conditions in connection with prolonged viewing of the screen picture.

It is true that for persons occupying rear seats, the seating area in front of them forms a part of their field of vision, and so can be considered as a part of the general field surrounding the screen. For those people near the front of the house, however, the illuminated seating area exerts less effect with relation to the screen so that for these persons, the walls of the theatre, to a large extent, make up the visual field.

It is essential, therefore, that these sidewalls, and even the front of the house space, be lighted to a low intensity in order to relieve the screen brightness.

This is now rapidly being made a general practice through the colored lighting of panels and grill work in the larger de luxe theatres. Colored lamps in wall brackets or any other form of primary light source, however, should be strictly avoided, since it is necessary to keep this secondary field brightness down to a low value, and also have it cover an appreciable area.

With an optic system which has been greatly improved in point of efficiency (the reflector arc system) and the availability of the high intensity arc with its three-fold brightness over that of the old arc, there is nothing to prevent the abolition of the extreme contrast conditions as characterized by the dark house type of theatre.

Screen intensities three and four times those formerly obtainable are now easily available so that at least some degree of general illumination is in order.

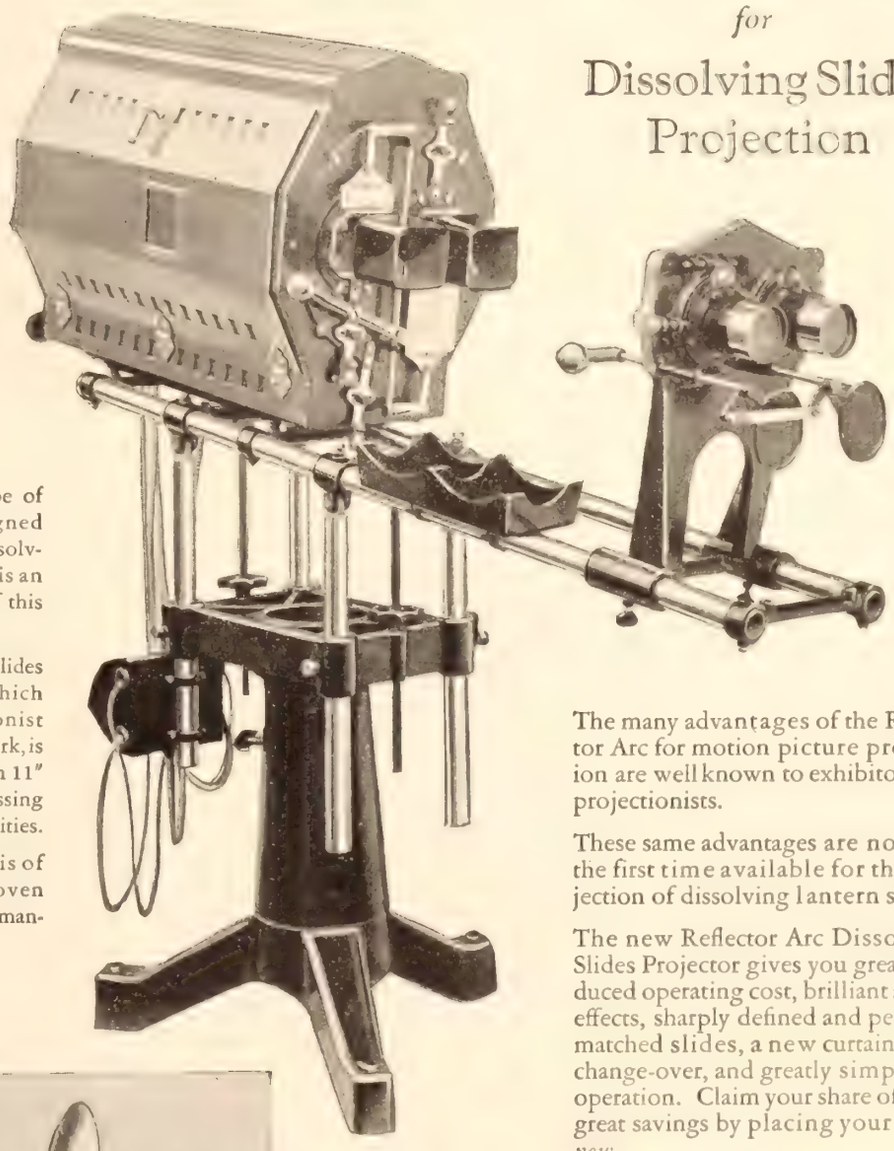
J. C. Brown New National Mgr. at Cleveland

J. C. Brown has been appointed manager of the Cleveland, Ohio, branch office of the National Theatre Supply Company, succeeding Geo. W. Armstrong who, on account of ill health, will take a vacation of two months, after which he will return to the organization in another capacity, probably in the National One-Contract Division.

Mr. Brown will prove a most able successor to Mr. Armstrong in the management of the Cleveland office, owing to his long and varied experience in the theatre equipment field, having been at one time manager of the Southern Theatre Equipment Company office in Atlanta, Ga., and and the equipment business on his own account in the Southern states. Immediately before being transferred to the Cleveland office, Mr. Brown held an executive position in the General Offices.

And NOW

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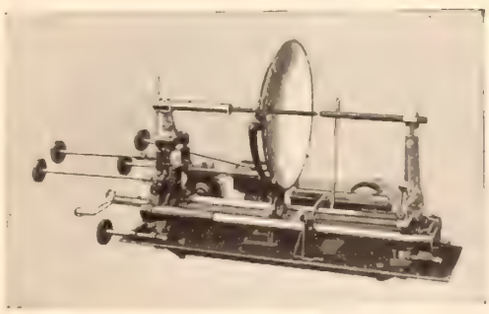
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These same advantages are now for the first time available for the projection of dissolving lantern slides.

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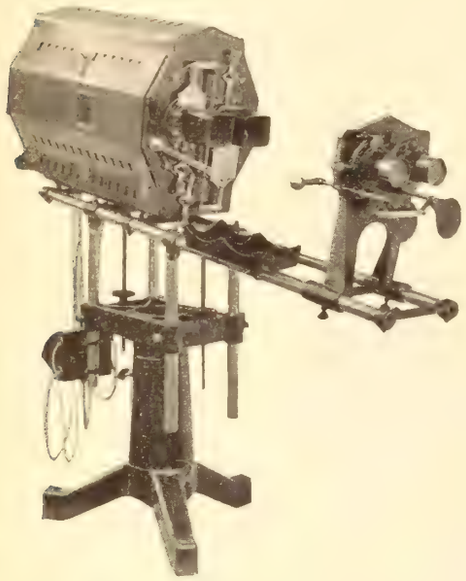
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New and Improved Equipment

A Review of the Latest Developments in Theatre Engineering



Brenkert Reflector arc stereopticon projector

Brenkert Introduces Reflector Arc Projector

THE Brenkert Light Projection Company have placed on the market a new dissolving stereopticon projector which uses the reflector arc principle. The complete equipment includes the new Brenkert reflecting type arc burner with automatic feed, large diameter, fully corrected mirror with external adjustments, condensing lenses, single type built-in slide carriers with swiveling adjustments, light cones, fast operating curtain shutters, 2 5/16-in. diameter, double achromatic projection lenses in any focal length from 14-in. to 36-in., front dowser shutters, slide tray, 60 ampere switch and box with leads to arc lamp, automatic pilot lamp, and arc control, and heavy three legged floor base with height adjustments.

The standard finish is blue steel and silver green with nickel-plated trimmings. The overall measurements are: 15 in. wide; 62 in. long; 48 in. to 57 in. high, with a 9-in. height adjustment. The recommended current is from 20 amperes to 35 amperes for all projection distances in present-day theatres.

A unique feature of this new slide projector is the unit assembly of the condenser lenses, slide carriers, curtain shutters, and light cones on the front plate of the lamphouse. All of these elements are mounted on a separate base which is attached to the frontplate in such a manner that it can be rotated back and forth over an angle sufficient to permit matching the slides for height on the screen. A control handle is provided for this work.

Each slide carrier, condenser lens, curtain shutter and light cone assembly, in turn, is mounted on another smaller base, which is mounted on the main assembly base so that these, too, can be rotated in order to adjust the slides for skew.

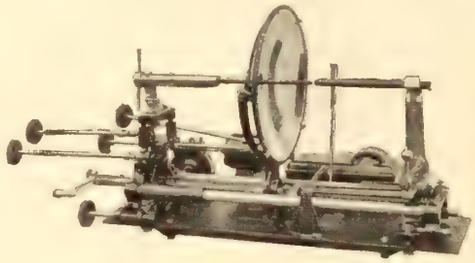
The arc burner is especially designed to accommodate a full 16-in. trim of carbons, so that when once trimmed no further setting of carbons will be required. The bearings on each carbon holder are extremely long, and all mechanical fits are held to very close limits to prevent rocking of the carbons, assuring accurate alignment at all times.

A double focussing arrangement is provided for initial adjustment purposes. A pilot lamp, operated by a door switch, is also furnished so that the opening or closing of the main lamphouse door automatically operates the pilot lamp.

The optical design of the equipment is such that slides may be accurately matched on any projection distance more easily and more quickly than with the old type of double lantern projector.

Double achromatic projection lenses in any focal length of from 14 inches to 36 inches are furnished.

It frequently happens that the construction of the projection room in some theatres is such as to make impossible the



Close-up of arc burner of new Brenkert stereopticon

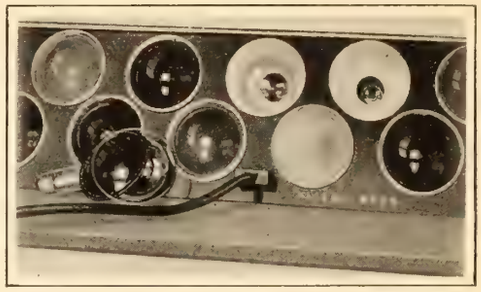
installation of such equipment as a dissolving slide projector or effect machine. This difficulty has at last been eliminated in the matter of slide projection because the placement of the optic systems, in this new reflector arc slide dissolver, side by side, makes a port opening measuring 8 in. x 10 in., more than ample to freely pass both beams.

Kliegl Offers New Type Foot and Borderlights

SEVERAL new features are incorporated in the new model footlights and borderlight units which Kliegl Bros. recently introduced. The refinements which have been devised for the improvement of this stage lighting equipment are combined with the desirable characteristics of earlier models.

These include colored-glass diffusing roundels, individual aluminum reflectors, enclosed construction and added strength. The new designs include single and double row semi-flush type footlights, single row disappearing footlights, borderlights in three sizes, and proscenium lights.

The semi-flush type footlights are fur-



Close-up view of Kliegl Bros. new model footlight, showing interior of reflectors, and diffusing roundel with split ring removed to one side

nished in two sections—the lighting unit and the trough. The unit embodies the lamps, receptacles, reflectors, diffusing roundels, wiring and hood as a complete unit. The footlight extends about three inches above the stage floor. Its contour is straight, so that it blends with stage lines and is imperceptible to the audience. The single row footlights have receptacles spaced 4½ inches between centers. In the double row, the receptacles are also 4½ inches between centers, with colors staggered in the two rows. Both single and double row footlights accommodate 100-watt A-23 Mazda lamps in stock models, with units accommodating 150-watt P.S. 25 Mazda lamps available on special order.

Each lamp has an individual reflector, permanently fixed in position. The reflectors are of spun aluminum, so shaped as to project all the light of high intensity lamps upon the stage. The reflector surfaces are treated to resist heat and prevent peeling or discoloration.

The diffusing roundels are convex, colored-glass lenses, ribbed inside for proper diffusion of the light rays. Clear diffusion lenses are furnished for white lighting. For color lighting, red and blue are usually furnished. Other colors, such as amber, green, light blue and moonlight blue, are also obtainable. The roundels are held in place by split-rings, easily removed for changing colors or replacing lamps.

Borderlights with aluminum reflectors and colored-glass diffusing roundels are made in three sizes for lamps ranging from 200- to 1000-watts. They comprise a single row of receptacles with an aluminum reflector for each lamp, and with means for holding colored-glass roundels as well as slide grooves for holding color frames with gelatine mediums or glass slides.

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DELPHOS, OHIO.

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STRAND THEATRE
MUNCIE, IND.

MAJESTIC THEATRE
ATHENS, OHIO.

LEES THEATRE
RAVENNA, OHIO

LIBERTY THEATRE
GRAND RAPIDS, MICH.

PARK THEATRE
LEHIGHTON, PA.

LYRIC THEATRE
LIMA, OHIO.

RIVOLI THEATRE
GRAND RAPIDS, MICH.

GEM THEATRE
NEWARK, OHIO.

GRAND THEATRE
ST. MARYS, OHIO

LYRIC THEATRE
WINCHESTER, IND.

ISIS THEATRE
KOKOMO, IND.

LIBERTY THEATRE
SPRINGFIELD, OHIO

STRAND THEATRE
HANOVER, PA.

COLONIAL THEATRE
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Theatre Building Business Map

Including Analysis of Summer Attendance Averages



Above Average Business	AA	Very light new construction
		Light new construction
Average Business	A	Moderately heavy construction
Below Average Business	UA	Heavy new construction

The map of the United States shown here is divided into seven territories, with colored shading indicating the division of new proposed theatre building as represented for the period from June 15th to September 15th. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities: solid, which represents the greatest value of proposed theatres; heavy stipple, which is second in valuation of new construction; medium, which areas represent conservative building; and the very light areas, where the investment in new theatre projects is very light. The information used in compiling the statistics visualized by the map was obtained through several reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

The circles shown on the map are located in key cities and illustrate averages of theatre attendance during the three months period from June 15 to September 15. The diagrams indicate the relative attendance at the better theatres in these cities during the summer season. These are given by "averages," with symbols to indicate "Above Average" and "Under Average" box office returns. The term "average" as applied in this survey indicates satisfactory box office returns, based upon theatre expectancies, which, in turn, are governed by past earnings under similar or nearly similar conditions.

These attendance statistics were compiled from an analysis of the Key City Reports, published weekly in Motion Picture News, and other sources of information gathered by this publication.

ABOVE we reproduce a map which reduces to concrete form the results produced by an analysis of new theatre building projects and, as well, theatre attendance in downtown key city houses for the period beginning June 15 and ending September 15.

Two highly important factors emerge from the survey of statistics and reports, gathered from reliable sources and of unquestionable authority as a basis for an accurate estimate of the status of the theatre branch of the industry at present. These are first: that the building program calling for the unprecedented expenditure in theatre construction of $199,000,000, as forecast last December by Motion Picture News, is going through almost exactly on that schedule. Secondly, that the summer season just closed has been a generally prosperous one for the picture theatres—in which favorable weather conditions must be regarded a factor, but which also conclusively indicates that with modern cooling systems and a good grade of picture entertainment, theatres have attained the commercial ideal of establishing their status as "summer resorts," as well as winter gathering places for the comfort, entertainment and enjoyment of the masses of the American public.

In analyzing theatre construction from June 15th to September 15th, we find that there have been projected 248 theatres which, it estimated, will cost $65,570,000, with a total seating capacity of 345,856.

Last December Motion Picture News presented a theatre building forecast for 1927, which called for $199,000,000 worth of theatre construction, exclusive of the cost of sites. Prorated, this estimate calls for practically $50,000,000 worth of new construction for each quarter. This checks fairly accurately with our figure of $65,570,000 for these three months, inasmuch as this figure includes cost of sites as well as actual construction of theatres. Also, in many instances the costs given in our present analysis include the cost of office and commercial

real estate which is constructed in immediate conjunction with the theatre.

IT is found that the average seating capacity of the new houses projected calls for 1,395, and that the average cost is $264,500. It is also interesting to know that of these 248 theatres, twelve call for investments exceeding $1,000,000 and eighteen call for investments between one-half and one million dollars.

The division of this construction by territories according to dollar value is graphically illustrated in the accompanying map.

It will be noted that the country is divided into seven territories:

1. Northeastern States, including Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut.
2. North Atlantic States, including New York, New Jersey, Pennsylvania, Delaware, Maryland, District of Columbia.
3. Southeastern States, including Virginia, North Carolina, South Carolina, Georgia, Florida.
4. Southwestern States, including Kentucky, West Virginia, Tennessee, Alabama, Mississippi, Louisiana, Texas, Oklahoma, Arkansas.
5. Middle States, including Ohio, Indiana, Illinois, Michigan, Wisconsin, Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, Kansas.
6. Western States, including Montana, Wyoming, Colorado, New Mexico, Arizona, Utah, Nevada, Idaho.
7. West Coast, including Washington, Oregon, California.

An analysis of construction by these territories shows that the Middle states call for 85 projects costing $22,567,000, with a seating capacity of 119,850. The North Atlantic states, 51 projects costing $19,958,000 with 88,800 seats. The West Coast states, 52 projects costing $10,790,000 with 60,450 seats. Northeastern states, 19 projects costing $5,220,000 with 28,700 seats. Southwestern states, 19 projects costing $4,177,000 and 26,600 seats. Western states, 12 projects costing $1,573,000 with 11,800 seats. Southeastern states, 10 projects costing $1,285,000 with 9,650 seats.

It will be noted that the Middle states call for the heaviest construction program, with the North Atlantic states running a very close second.

HOWEVER, while the Middle states call for the largest grand total, construction in the North Atlantic states is more than twice that of the Middle states when based on unit of area with the Northeastern states running a close second.

It is found that the average cost per seat of this new construction is $190.00 for the whole country, but it is of particular significance to note that the average cost per seat for the various territories rnages from $223.00 down to $133.00. This variation is due to the construction of superhouses in some territories as against the general construction of neighborhood houses and the small town house in the other territories.

Money represented per seat in the various territories is as follows:

Northeastern states, $182.00 per seat; North Atlantic, $223.00 per seat; Southeastern, $133.00 per seat; Southwestern, $157.00 per seat; Middle states, $188.00 per seat; Western, $133.00 per seat; and West Coast 178.00 per seat.

The individal state calling for the greatest investment in new projects during the period from June 15 to September 15th is Pennsylvania, which calls for 12 projects costing $12,610,000 with a total seating capacity of 23,400. California is second with 40 projects costing $8,035,000 and 44,900 seats. Ohio is third with 20 projects costing $6,930,000 and 36,350 seats. New York is fourth with 14 projects costing $3,890,000 and 22,500 seating capacity. Wisconsin is fifth with 9 projects costing $3,550,000 and 14,700 seats.

We have heard the opinion voiced that theatre construction has been on the wane during the last three months. However, the analysis which we have set forth above tends to indicate that the building of theatres is fully as heavy for that period as it has ever been in the history of the industry. Furthermore, the seating capacity per theatre shows an increase. The general trend appears to be toward big houses. This increase in seating capacity and cost per theatre undoubtedly is due to the large number of supertheatres being built in the downtown sections of our big population centers, and neighborhood houses.

A survey, which was carried on through theatre architects, shows that there are many large theatre projects which will be announced within the next thirty days. Also there is to be a heavier construction of the smaller type house.

Indicative of the prosperity of the motion picture industry is the sale of equipment. In this phase of the business the summer months have proven somewhat above the average for the past years. It has been estimated that approximately $50,000,000 will have been spent during 1927 on theatre equipment. (Theatre equipment is interpreted to include all projection and stage equipment, seats, decorations, atmospheric conditioning installations, etc.) The sale of equipment during the three summer months shows a full share of this $50,000,000. Territories that have proved to be most prosperous in the sale of equipment are the Middle and North Atlantic states. However, there is no territory that has shown a great falling off of sales. The only part of the country which apparently has suffered is that territory which was affected by the Mississippi floor, where construction of new projects has been practically halted; the money being invested in the renovating and remodeling of houses damaged during the flood.

IN the equipment field, prospects are extremely bright for heavy business this fall. This is due both to new construction and to the trend of the times to add more equipment in theatres which have already been built. Each year we find that in dollars and cents the equipment represented by the average theatres is on the increase. Furthermore, that equipment is not allowed to depreciate to the extent which has been the custom in the past.

1927 has produced the most generally prosperous summer season in the history of the picture theatres. The map illustrates the figures in terms of "average," "above average" and "under average" business reported from key cities during the season just past.

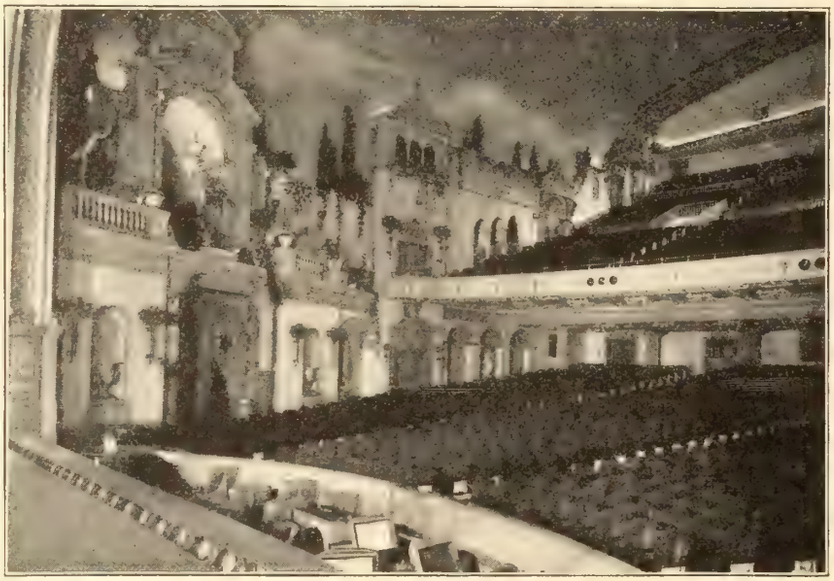
It is not to be considered that business reached the flood level that would turn to the profit side of the ledger those theatres suffering as a result of conditions peculiar to themselves.

Seattle alone dipped down under the "average," and the theatre situation there is rather unusual. A public educated during a course of several years to regard motion picture shows as a form of amusement for which one got a lot in return for a little paid at the box office presents a problem in showmanship which is being solved, but it takes time. The de luxe type of theatre offering elaborate programs in the beautiful surroundings of the modern style of house—with which Seattle is now amply supplied—is making headway, and the tides of business there last summer followed the oustanding attraction offered in these theatres, with the rest sharing the balance with the large number of smaller houses, of which Seattle has more than its share.

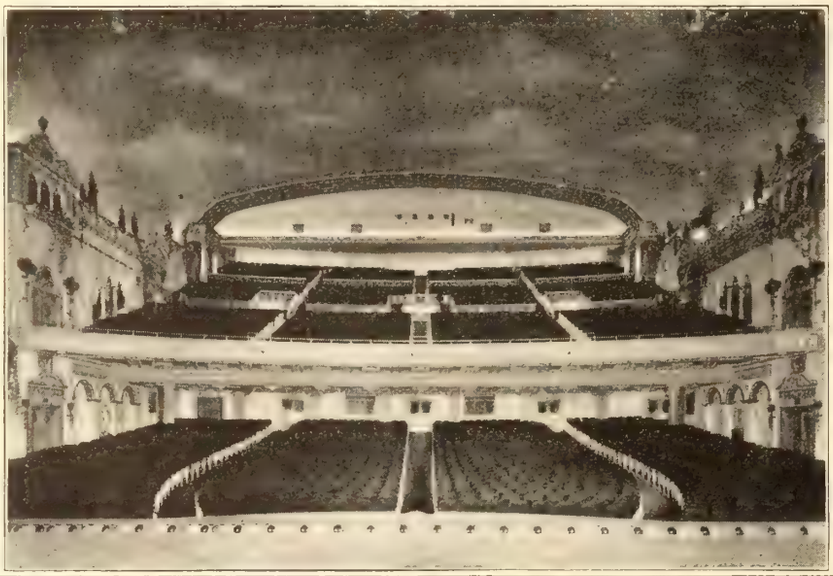
THAT New Orleans should go above "average" during a period when that district of the country had but recently emerged from the flood catastrophe, may seem surprising at first blush. But the theatre business in that city is on a very sound basis, and general business there has not been depressed to any extraordinary degree.

While there were a greater number of theatres equipped to continue business as usual, hot weather or no, thanks to cooling plants, the competition from other attractions, such as beaches, outing resorts, etc., last summer was less keen, largely because of weather propitious to theatregoing. Well patronized theatres over week-ends that were altogether too cool or too rainy to give out-of-door attractions their powerful lure, once again illustrated the truth of the old saw that "it's an ill wind that blows nobody good." Nevertheless showmen, aided and abetted by modern theatre buildings, good equipment, and a good run of screen attractions, have found the way to make their offerings even more appealing to the public through the use of judiciously selected added features, presentations, and service.

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ORPHEUM, *Leavenworth, Kansas*
LIGGETT, *Madison, Kansas*
ORPHEUM, *Wichita, Kansas*
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JAYHAWK, *Topeka, Kansas*
HORTON, *Horton, Kansas*
TRIEKATT, *M. P., Bird City, Kansas*
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Art and Showmanship in Theatre Architecture

(Continued from page 1063)

sign, crescents suspended from metal chains and bearing three candles, while the hanging lights are authentic reproductions of incense burners.

The Avalon is approached through an outer lobby whose half-beamed ceiling is decorated with multicolored designs representing enamel inlays. The walls are textured by hand and antiqued to give them correctness as representations of the Persian walls. The ticket booth has a minaretted dome, and small display frames at either side of the lobby are framed in arched windows.

The physical arrangement of the inner foyer is admirably suited to the efficient handling of hold-out crowds, and the wealth of decorative detail is sufficient to provide interest and sustained entertainment to the theatre visitor who finds much to hold his attention and appeal to his sense of the beautiful in this striking ensemble.

Among the decorative features are hand hammered brass railings along the center of the foyer. Sections of this railing are hinged, permitting a complete enclosure of the center approach to the auditorium, or side exits when the gates are opened. This railing is a magnificent speciment of the metal worker's art, and was executed in Chicago especially for the theatre. In the foyer also are several remarkable mosaic panels, each relating a story concerning the life and manners of the Persians.

The mosaics are the work of Charles Morgan, pupil and protege of Newton Wells, the inventor of a secret process for making a composition of rich colors and tints to be used as pellets in mosaic work. Morgan is the possessor of this secret process, and the productions which decorate the foyer of the Avalon theatre are of surpassing beauty.

Another remarkable work of handicraft is the wall texturing in the foyer. There is a stretch of hand-scratched plaster exactly reproducing the work of Persian masons. The modeling and coloring of flat and relief surfaces offer another extraordinary feature. Eberson has concentrated upon this phase of his work, for in this lies one of the greatest requisites of the atmospheric theatre. He has organized a crew of artists who have undergone special training in the art of modeling, sculpturing and painting, and it is to these specialists alone that he entrusts the execution of effects which he repeatedly has declared to be among the vital factors contributing to the success of his theatre designs.

Some 90 varieties of marbles are used in the decoration of the theatre. The lobby scheme features many of these, used as borders and designs in columns, pilasters and wall surfaces. The marbles are in small fragments, which is artistically correct, for as marbles are not found in Persia but were brought from distant places and no adequate transportation facilities existed for the handling of large masses, the small pieces were laboriously put together and used as ornamentation.

The foyer, a replica of a princely palace, has a tile floor, a combination of faience and ceramic, executed in Oriental design and resembling a huge rug. The general color scheme is blue and gold. Furniture used in the lobby and rest rooms was imported from Syria, and includes some wonderful examples of pearl inlay.

The auditorium of the Avalon depicts a Persian palace and a shrine courtyard. Jeweled domes and minarets reach up toward a blue and cloud-flecked sky. The proscenium is a Persian gate, carried out in minute detail, surmounted by a canopy stretched over spearheads. On the sides of the stage are Moorish fountains. The concealed lighting which imparts a sky effect to the dome has an added feature in an arrangement making it possible to flood the minarettes with a soft light, resembling moonlight, which supplies good lighting to the auditorium during the screening of pictures. Shrubs, rich antique tent hangings and snow-white doves are used to ornament the parapet, while Persian flowers in a variety of colors give added color to the general scheme.

The Avalon was built by the National Playhouses, the company controlled by Cooney Brothers, operators of several theatres. It has a seating capacity of 3,000 and provides every modern convenience for patrons and equipment for the efficient presentation of elaborate programs.

"first point of impression—the box office" says "Roxy"



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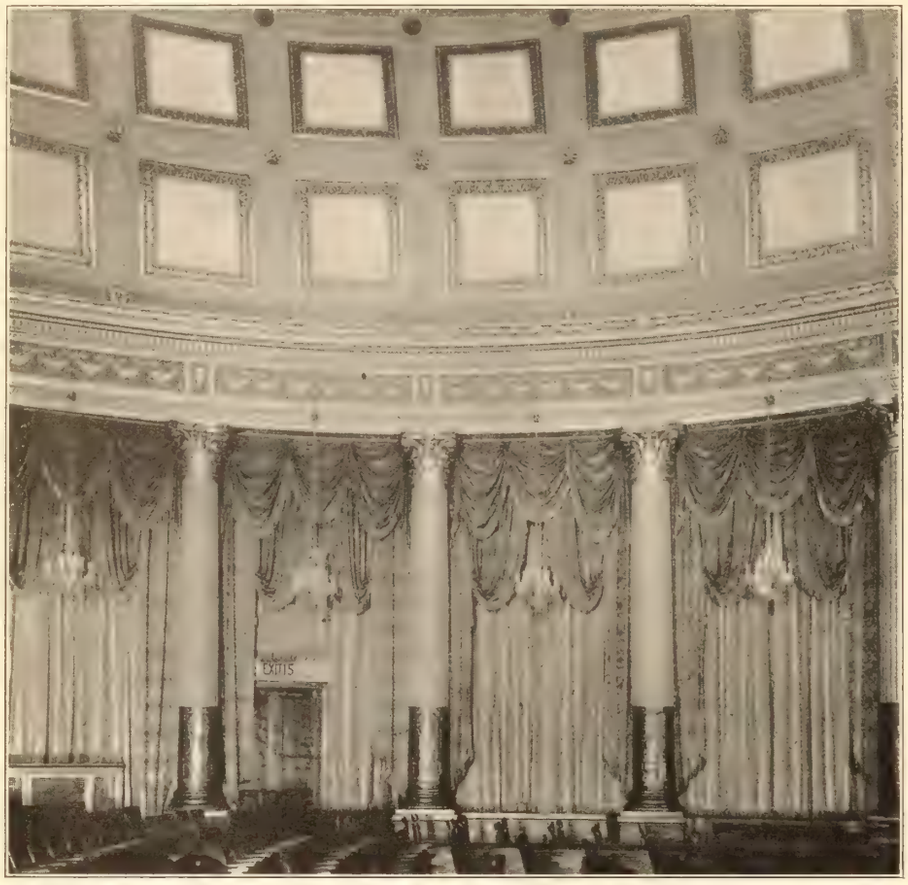
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VALLEN REMOTE ELECTRIC CURTAIN CONTROL EQUIPMENT

Advertise in The Showman and Get Results

Proper Carpeting Is A Theatre Requisite

(*Continued from page* 1065)

dom adapted to other types of structures, and which, in fact, are wholly inappropriate for any building except one whose purpose is to entertain.

The theatre is, perhaps, the one type of building today in which the owner appreciates the utter impossibility of forcing rigid economies. He often gives his architect *"carte blanche."* Nothing is too good for his patrons. Not one detail can be overlooked. The covering of the chairs is just as important as the decoration of the ceiling; the design of the carpet counts just as much as the enrichment of the proscenium arch.

It must be taken into account that the average motion picture theatre audience is made up of the same people week after week. After a certain number of visits to the house, the eyes of the regular patrons, thoroughly familiar with the general decorative effect, seek out the details. They must not now be disillusioned. The thrill of luxury that is aroused at the first glance by the splendor of architecture and the gorgeous details of decoration must be maintained, and the richness, attained only by deep and beautiful carpets, is the surest means of sustaining this interest.

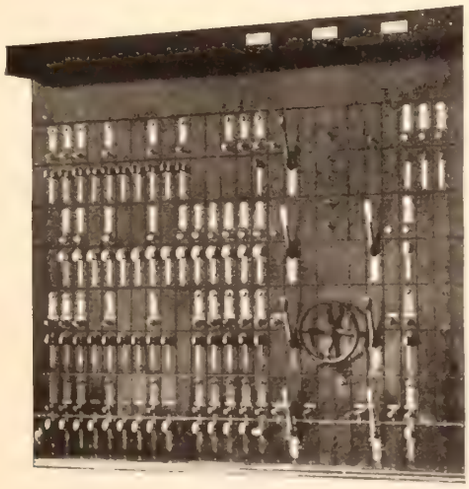
For the theatre, carpet possesses the very qualities which are considered the most desirable. Quiet to walk on, giving a luxurious quality under foot, while affording opportunities for rich color and decorative design, a carpeted floor in a theatre is one of the first requisites.

In the selection of carpet for the theatre the colors to be chosen are of prime importance. They must be selected to show to the best advantage under artificial and dull lighting. Colors of opposed values, offering sharp contrast, should be used. The most effective color combinations for use in theatres are red and gold, blue and gold, orange and blue, black and red, and black and orange. The second point to consider is that carpets in theatres are subjected to unusually hard wear, and the quality selected must, therefore, be heavy and resilient. In this connection for lobbies and aisles, where the floor surface is generally on an incline, the carpet with a heavy back offers the greatest service because of their resistance to the pulling caused by many persons walking up or down the incline in the aisle or lobby floor. Heavy piled wool wiltons, not the finely woven worsted wilton grades which have pile that stands upright, are the best and longest wearing fabrics. The next best grade of carpet for theatre use is specially woven high-piled heavy Axminsters. This latter grade, however, is not particularly suitable for use on stairs because of the fact that they lack the heavy backing.

Summing up, it may be said that each theatre presents so decidedly its own individual problem in relation to floor covering, that a general solution is impossible.



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Over 800 of the most successful theater managers agree that the best way to achieve this crowd-pulling atmosphere is by installing C-H Simplicity Lighting Dimmers. Regardless of size, age or scheme of decoration, C-H Dimmers can be installed in your theater. Ask your architect or electrical contractor how easily it can be done.

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She Is The Manager of A Theatre on Broadway

(*Continued from page* 1070)

Lest the impression be given that Miss Niles is partisan to her sex in all matters of human behavior, we will relate here that, in answer to questions regarding the handling of patron complaints, she emphatically pronounced women more difficult to deal with than men.

"The most unreasonable complaints and criticisms come from women," she said. "Indeed, it is the women and not the men—though the latter are not entirely without representation among those who seem, from the manager's viewpoint, to 'manufacture' complaints—who sometimes make us feel that people come to the theatre for the express purpose of giving vent to their fault-finding capacities."

She said that one of the most important assets in successfully operating a theatre, is to have confidence in the show and the theatre, too. In her experience as a cashier, Miss Niles said, she found it a tremendous asset if she believed strongly in the merits of the attraction. "Without that," she declared "it is almost impossible to overcome the objections and persist in the effort to sell." This, of course, applied mostly to her work in the ticket office where reserve seats were sold. The observation, however, is not without food for thought for every manager and theatre executive. How much more convincingly can an attraction be exploited if the man exploiting it believes in its merits! And if this is so, how much more efficiently can the cashier, doormen and ushers, perform their tasks if they, too, believe in their own theatre and the show!

Enthusiasm for the work, sound training and native ability for her vocation are qualifications which Miss Niles possesses. She so much likes the work that she doesn't think she will ever be happy away from the theatre and theatre work for any great length of time.

Miss Niles adds to the advantage of good looks and a graceful bearing the other ingredients of a pleasing personality. She performs her duties as manager of the Embassy with an authority that engenders respect for her competence. She is alert and businesslike, but her manner is pleasant and cordial.

"I place personality, alertness and experience at the top of the list of qualifications in selecting a theatre manager," Harold Franklin, now president of West Coast theatres, one told the writer.

Miss Niles qualifies under that formula, for she has all these, and more—she is confident of her ability to cope with any situation arising in the performance of her managerial duties, and—she loves the work. That is, and always has been, a winning combination.

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GOOD lighting can be made one of the greatest assets of any theatre. That has been proved time and time again. A change of the exterior lighting of a theatre along with better stage and auditorium lighting has many times turned transient into steady, continuous patronage. Wherever lighting is used, inside and outside, it should play a definite part in increasing the attractiveness and earning power of the theatre.

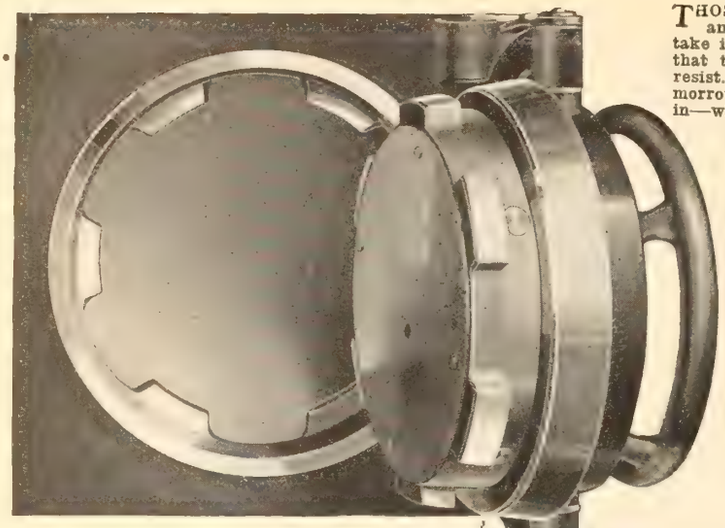
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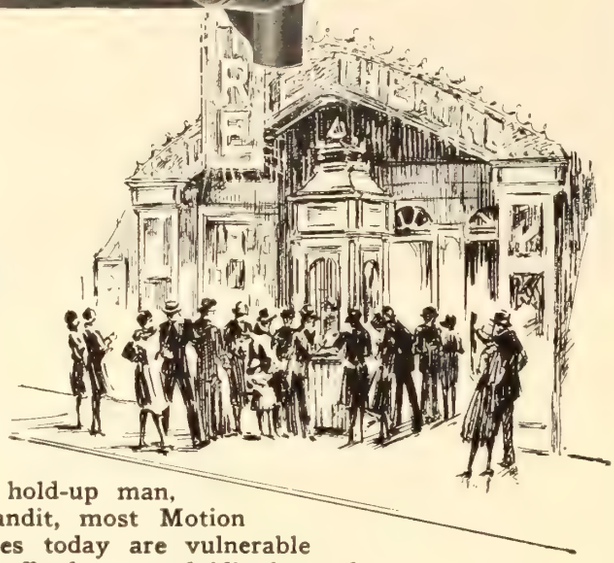
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Motion Picture News Booking Guide and Studio Directory.

Effective Theatre Lighting at a Minimum Cost

(*Continued from page* 1068)

efficiency. True, the life of a lamp under those operating conditions will be longer, but not to a great degree. The greatest possible value of a lamp is realized when it is burned at its rated voltage. Another phase is operating on over-voltage. Here the increase in light output is about 3 per cent for every volt over-rating. But the life of the lamp is noticeably decreased, resulting in premature burnouts and early blackening of the bulb. This latter effect easily eats up the increased light output by absorption of the light in passing through a prematurely blackened bulb. We may thus state a second rule: Operate the lamps at their rated voltage as printed on each individual lamp. The lamp, at its standard voltage, is a most efficient article. Therefore, follow your line voltage closely and secure the best efficiency from the lamps.

Aside from an operating standpoint, there is a further feature that should be observed. There is a saying current in lamp circles,—"There's a right lamp for every purpose." That is very true, yet on innumerable occasions the writer has observed a lamp serving a purpose for which it was never designed. It is as ridiculous a case as using a limousine for trucking purposes. Mazda lamps are designed for certain uses, and every consideration is shown by the lamp manufacturer in the application and development of special lamps for specific purposes. If this were not necessary, one single type lamp would be manufactured for all uses. It would be far more economical on all sides. But this cannot be, and it requires the cooperation of the consumer of the lamp to insure the efficiency toward which he is striving. However, a point may be here discussed which will be of material benefit. The ultimate in lamp design at the present time for general lighting purposes is the Standard Line or inside frosted Mazda lamp. These are a quality product, guaranteed as such. They render unnecessary many features of former lamp design necessary before standardization, such as specifications on frosting, bulb shape and filament construction. It is a benefit to both the consumer and the manufacturer to use this Standard Line, at a reduced cost and with efficient operating values. Hence the third rule: Use Standard Line Mazda Lamps wherever possible. (A complete review of Incandescent Lamps appeared in March, 1927, issue of THE SHOWMAN.)

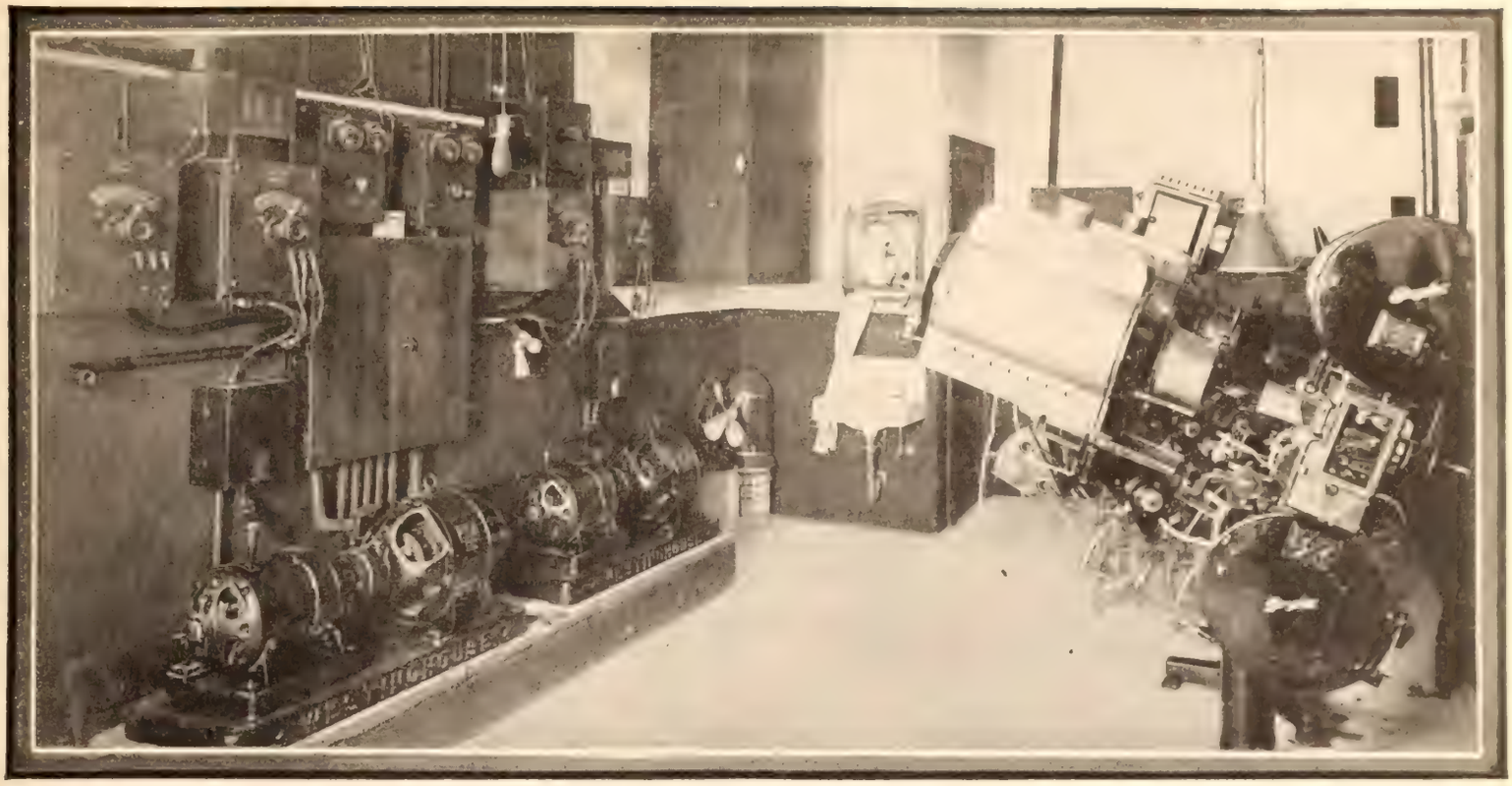
(*Continued on page* 1086)

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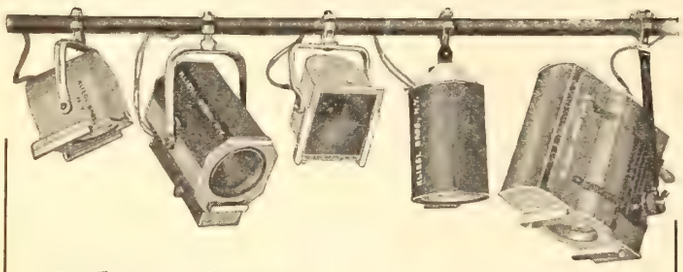
Effective Theatre Lighting at a Minimum Cost

(*Continued from page* 1084)

True, there are obtainable on the market lamps initially cheaper, that look just as good, but there the comparison ends. The light output of these lamps is generally less, and the life is noticeably shorter. It is the same story of a guaranteed product. In any market, there are cheaper articles, bargains, but who is to say that they will give equal service and value with a guaranteed product? The Mazda lamp has been tested and proven for its efficiency under operating conditions.

The final consideration, and not the least important in lamp usage, is maintenance. When you have a satisfactory pair of shoes that fit well, are you not careful of them, having them shined regularly and resoled before they are beyond repair? That is a personal type of maintenance. One is resolved to make any satisfactory article last and give service. This should be true in the same way of a more material product like the lamp. This cannot be screwed into a socket and allowed to burn there untouched throughout its life. It must be regularly cleaned, rid of that accumulated dust that absorbs 10, 20 and 30 per cent of the available light. The reflector demands cleaning also, for the same reason. This means periodic attention; say every month, more or less depending on the condition of service. The writer has seen lamps in factory service coated with oil and grime through which about 30 per cent of the possible available light filtered out, the other 70 per cent being eaten up in the passage of the light through this dense coating of grime. And, again, in a theatre, indirect units were found in which the accumulated dirt had become so great as to kill 30 to 50 per cent of the light emitted from the filament. These are not exceptional cases; the lighting engineer meets them daily.

A damp rag in a willing hand will boost lighting efficiency with less effort than any other single factor. At first thought it would apear that for dry dust, wiping with a cloth or brush would be adequate, but tests have indicated that such a method only removes about half the foreign material. A wet or damp cloth is by far a more satisfactory and ultimate means for cleaning lamps. It must be borne in mind that all surfaces should be dried thoroughly for a satisfactory job. In removing greasy or wet accumulation, soap and water are good agents, but care must be taken to remove the film of soap by rinsing thoroughly, as dried soap accumulates dust very rapidly. The available cleaners on the market should be examined carefully before being used on a polished surface to see that they are smooth, so as not to make microscopic scratches on the glass in which a film of cleaning material would be deposited. Where lamps are hung high, and it is necessary to use a ladder to reach them, it is advisable to have on hand an extra globe or reflector which may be put in place of the dirty globe, and the latter carried to the cleaning place. This procedure necessitates only one trip up the ladder, as the clean globe can be substituted for the next dirty one.



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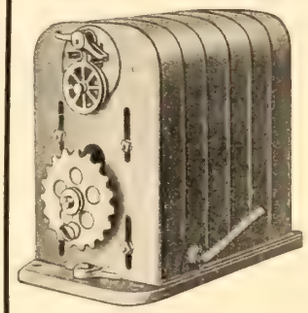
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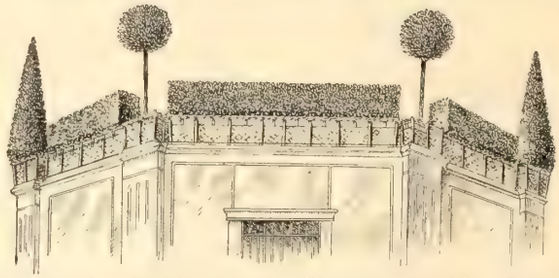
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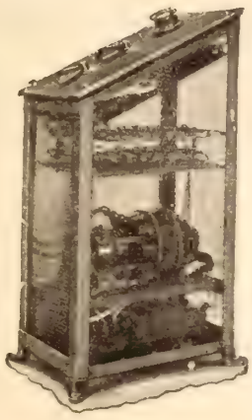
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PUBLIX



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EVENHEETERS are made for the sole purpose of providing clean even heat in the organ chamber. They are built to combat cold and dampness which so often harm the organ. They are made to protect the delicate organ mechanisms that are so easily affected by cold and dampness.

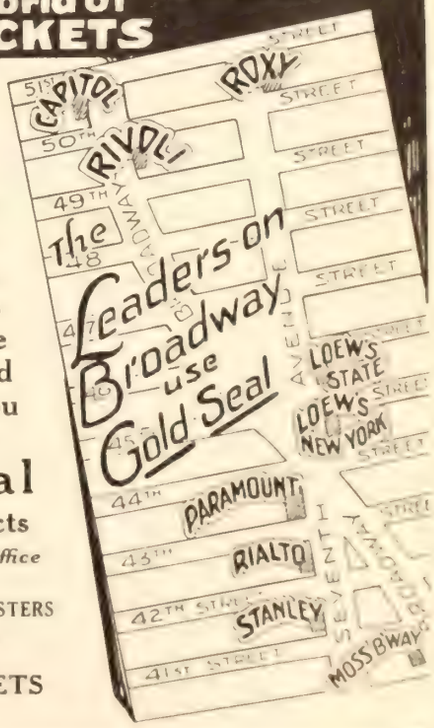
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Continually accepting Film Service from the Film Exchange that will produce inferior projection, are bound to be an easy prey for keen competition sooner or later.

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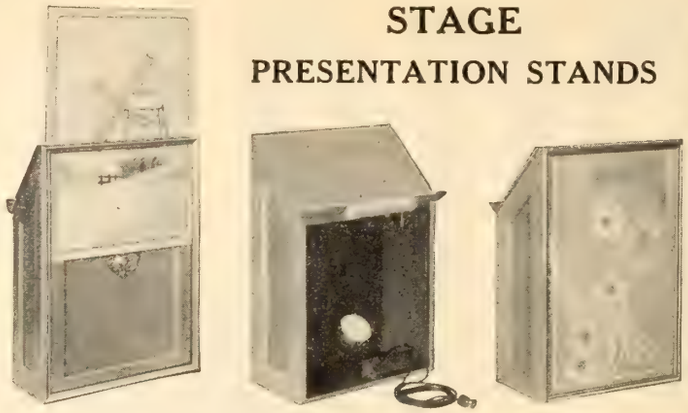
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Operated in the Film Exchange. All prints can be kept in perfect condition at all times. Then and only then can perfect projection be had.

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Must always demand prints free from Oil and Dirt to compete with all first class projection with first run prints.

Rex Film Renovator Mfg. Co.
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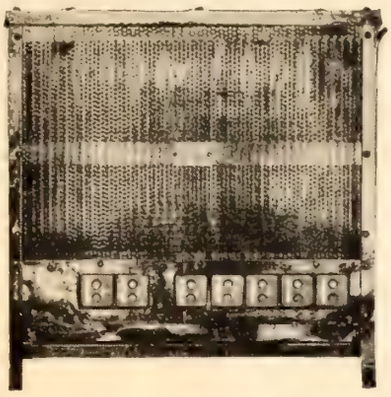
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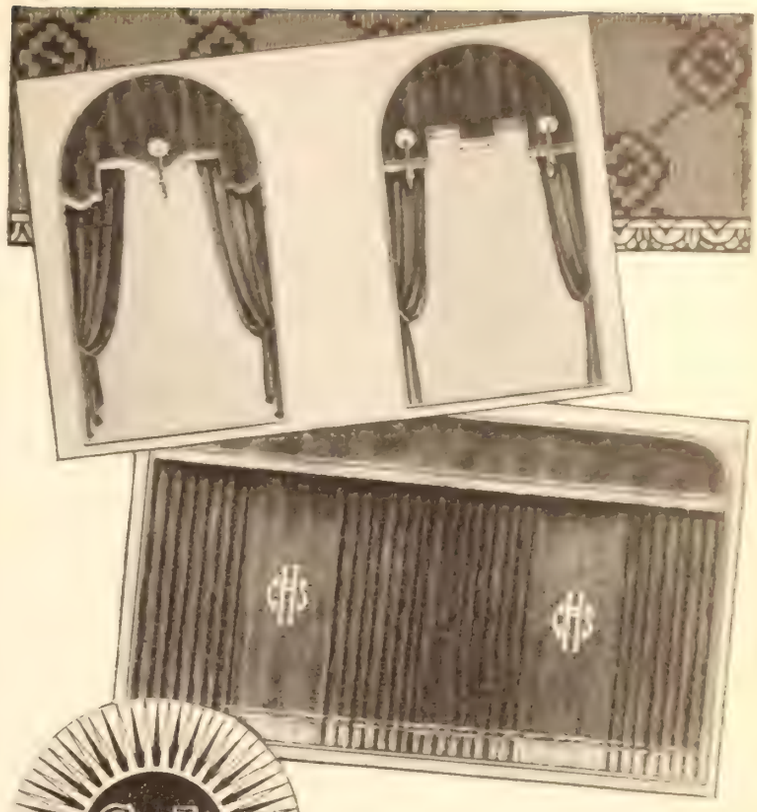
Proctors White Plains; Proctors New Rochelle; New Capitol, Binghamton, N. Y.; Keiths, Phila.; Keith's Circuit; M. & S. Circuit; Loew's Circuit; What Price Glory—Road Shows; Oriental Theatre—Detroit, Mich.; Big Parade—Road Shows; Beau Geste—Road Shows; Simplex Division, International Projector Corp.; Vitaphone Companies; Eastman Kodak Company; U. S. Navy and others.

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BRIGHT AS THE SUN WEARS FOR YEARS

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The Whole World Patronizes Minusa!

Minusa screens have been installed in England, Spain, Switzerland, Japan, Central America, the West Indies, and even British So. Africa.

What does this show?...

It shows that exhibitors in the "four corners" of the globe realize the superiority of Minusa Screens. This, coupled with thousands of installations throughout America, proves *World-Wide* confidence in Minusa.

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The one way to be sure

Screen quality is important to the public and therefore to the box office. It is *too* important an item to be overlooked by the exhibitor.

There is one way to be sure of getting the highest photographic quality in your productions. Specify prints on Eastman film—the film that made motion pictures possible—and look for the important words "Eastman Kodak" in the margin of each reel.

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ROCHESTER, N. Y.

Youth Slants Across the Screen!

William Fox presents

"PUBLICITY MADNESS"

with

LOIS MORAN and EDMUND LOWE

A Non-Stop Flight on the Wings of Laughter!

Again rampant youth strikes the key-note of mirthful entertainment in another Fox Profit Picture made just-right for your theatre. Here young ideas audaciously assail an ancient business. Modernity triumphs in a picture as crisply up-to-date as the latest ocean air-race. Business romance, love story, adventure, daring—fun for patrons of every type!

"Publicity Madness" brings a new team to your theatre, Edmund Lowe and Lois Moran—the latter in the first of the new pictures in which she will be seen under the Fox banner. Congratulations!

Story by Anita Loos



ALBERT RAY
Production



William Fox presents

"PUBLICITY MADNESS"

with

LOIS MORAN and EDMUND LOWE

Just as it is the new Edmund Lowe whom your patrons will see in "Publicity Madness", an Edmund Lowe closely allied to the *Sergeant Quirt* of "What Price Glory", though not so rough and twice as lovable—so too is it an entirely new Lois Moran who comes to your screen in this picture. Here is a bob-haired, snippy little lady, vastly well-suited in her new dress of modern *chic*—the screen darling of thousands of adoring fans happily presented in new guise. Your audiences will clamor for more of these two—cock-sure, self-confident Edmund Lowe and superbly *á la mode* Lois Moran. There will be no blue notes in your orchestra when you play "Publicity Madness"!

Story by Anita Loos

ALBERT RAY Production

We'll Excuse You!

It is enough to drive any manager to publicity madness the way those splendid Fox Shorts keep coming to his screen; FOX NEWS deftly presenting the "Mightiest of All" news reels unfailingly week after week; FOX COMEDIES and FOX VARIETIES filling the small spaces of the program with tid-bits so good that audiences watch and wait for them!



YOU SHOULD HAVE
VIOLET IN YOUR BATH

No Change in Parley Plans, Says Commission

T.O.C.C. Makes Public Letter to Flannery, Voicing Objections; Use of Exhibitor Proxies Opposed; Delegates Being Selected

THE week's developments in the preparations for the Trade Practice Conference to be held with the industry by the by the Federal Trade Commission, beginning October 10, were:

The Theatre Owners Chamber of Commerce of New York City made public a letter which was sent under date of Sept 23 to M. Markham Flannery, Director of Trade Practice Conferences of the Commission, raising several objections to the plan of selecting delegates.

In this connection, the Washington correspondent of MOTION PICTURE NEWS telegraphed on Sept. 27 that Federal Trade Commission officials denied the receipt of any protest from the Theatre Owners Chamber of Commerce or others regarding the selection of exhibitor delegates. The correspondent continued:

"They understand some film paper printed a statement that it would be unfortunate to have the selection left too much to producers, but point out that choice is to be made by three theatre owner members of Film Boards. They declare no protests have been received from any source, or any information which would lead to consideration of changes in plans."

A defense of block-booking was made by R. H. Cochrane, vice-president of Universal, in an article written for the United Press. "There is nothing iniquitous in block-booking," said Mr. Cochrane.

The Theatre Owners Chamber of Commerce announced that it would give a dinner at the Hotel Astor on October 10 for the visiting exhibitor delegates, and, through the trade press, extended an invitation to the delegates to make the T. O. C. C. offices their headquarters while in New York. The announcement added:

"Outside exhibitor organizations who are sending delegates will please advise the Chamber of their names so that every effort may be made to make their stay in New York as pleasant as possible. Hotel reservations will be made on request."

The T. O. C. C. letter to Mr. Flannery opposed, among other things, the use of proxies by delegates. The M. P. T. O. A., in the letter sent out last week to exhibitors by R. F. Woodhull, President, and M. J. O'Toole, Secretary, offered to take proxies for exhibitors unable to attend.

Selection of exhibitor delegates from all parts of the country is being made. Mr. Woodhull announced that James C. Ritter and Glenn A. Cross would represent Michigan. H. M. Richley, general manager of the Michigan M. P. T. O., will accompany them. Nebraska and Western Iowa will be represented by E. A. Harms and C. E. Williams, with H. F. Kennedy as alternate. Wisconsin will be represented by Steve Bauer and A. C. Guttenberg, with F. C. Wolcott as alternate. Henry A. Staab, Secretary of the organization, will attend.

Following is the letter made public by the Theatre Owners Chamber of Commerce, addressed to Mr. Flannery, and signed Sol Raives, President:

"Replying to your letter of September 20th, I wish to correct the impression that I approved the plan of selecting two delegates for each zone. May I call your attention to my letter of September 20th, in which I suggested that the representation of the New York zone be increased to a minimum of four? It is our opinion furthermore that your system of allowing Film Boards of Trade to advise the local exhibitors to select delegates is fraught with many dangers. You are, no doubt, aware that the Film Boards of Trade are employes of the producers; consequently, the placing in their hands of the machinery for the selection of the independent delegates might very possibly lead to a misrepresentation of independent exhibitors' interests.

"Under the circumstances therefore, and in view of your kind invitation for suggestions, we propose that a committee be designated, composed of prominent independent exhibitors, to review very carefully the names of the delegates that have been chosen throughout the country, with the privilege of reporting to you any delegates which they deem are not representative of the independent interests, together with the reasons for such objections. The Chamber of Commerce will be glad to cooperate with you in the selection of this committee.

"We believe that the certification of delegates by such a committee would secure for this conference the confidence of the independent exhibitors throughout the country. It is also our belief that no proxies of any kind should be used by delegates.

"In conclusion, let us again assure you that the Theatre Owners Chamber of Commerce stands ready to cooperate with you in every manner to assist in making this conference as thorough as possible."

S. M. P. E. Meeting Big Success

Vast Amount of Valuable Technical Information Is Presented Engineers at Four-Day Session

By P. M. Abbott

THE fall convention of the S.M.P.E. came to a close Thursday of this week after four busy days for the attending body of engineers. This meeting proved to be one of the most successful yet held by this body both in view of the vast amount of valuable technical information presented through some thirty odd papers and committee reports and also from the social events of the program.

At this meeting the officers elected for the ensuing year were announced. They are president, Willard B. Cook (re-elected); vice-president, Frank A. Benford; secretary, L. C. Porter (re-elected); treasurer, W. C. Hubbard (re-elected); board of governors, John I. Crabtree and Max Mayer.

The meeting was opened on Monday morning by an address by President Cook, who said: "About 80 firms or organizations have membership in the S.M.P.E. and we say with confidence that we are fairly representative of the technical part of the motion picture industry. As a result there is hardly a department of the industry that has not benefited by the activities of our Society. However, this is not as well known as it should be, and in spite of its importance the Society is numerically small and comparatively unknown to a large number of people who are eligible for membership and who would be benefited thereby.

"Most of the significant developments and inventions in our industry during the past decade have been announced or demonstrated at our conventions. Our Society has become the recognized authority for the reference of any questions pertaining to our industry and our transactions have an international reputation as the greatest contribution to its technical literature."

The report of the Standards and Nomenclature Committee, which was presented at a following session, bore out the president's claims of the worth of the society's work to this industry. This committee has been confronted with the tremendous task of securing standardization of equipment and practices among manufacturers, theatres, studios, laboratories, etc. Great strides have already been made through the efforts of this committee, with the result that

(Continued on following page)

Kinegraphone Is Latest Talking Picture

General Electric Company Product Successful on First Public Demonstration

By C. L. GRANT

Albany Corresjondent, MOTION PICTURE NEWS

THE Kinegraphone, the latest machine to enter the field of talking motion pictures, and a product of the General Electric Company of Schenectady, N. Y., is being given its first public demonstration this week at the State Theatre in Schenectady. A demonstration to the press and to a number of invited persons, together with a large force of engineering experts from the General Electric Company, was given last Friday at the State theatre. The new device is being used this week along with the regular picture program at the State and is being exceptionally well received by the public.

The sounds came through as clear as the proverbial bell. The General Electric Company has been engaged for a number of months in perfecting many of the details in connection with the machine. It is planned to turn out the Kinegraphone on a large scale and to enter into competition with similar machines now being manufactured.

One of the biggest features of the Kinegraphone is that it means but a slight change in standard motion picture projectors, involving, as it does, only the addition of a sound-reproducing attachment and a loud speaker suitable for auditorium use. Both the picture and the sound are recorded on the same film.

One of the demonstrations consisted of music to accompany feature films. The development of this field will require absolutely no change in the technique of making the original picture. After the picture has been made and titled, accompanying music can be played by a concert orchestra and recorded on a film. The picture and the sound records are then printed on one film in the proper time relation.

To the casual observer the film used in the General Electric machine does not differ from the ordinary motion picture positive. The film is of standard width, but along the left margin there is a strip, a small fraction of an inch in width, on which there appears a serrated pattern corresponding to the frequencies and intensities of sounds recorded. It is this pattern which produces the sound.

The General Electric Company believes that one of the greatest possibilities in the device will consist of supplying a full orchestral accompaniment for pictures, resulting in theatres which do not have orchestras being able to furnish pictures with the same music as the metropolitan house.

The company also believes that the device can be used to great advantage with many of the newsreels, particularly those showing important persons who may be able to be seen as well as heard.

It is intended to also stress the application of the General Electric machine to the schools and colleges, many of which are already equipped with motion picture projectors and using the same in classroom work. It will be possible for even a novice to run the machine with film equipped with the General Electric device, making possible an authority upon some subject being shown to speak and point out the important features of the picture simultaneously as they appear upon the screen.

In recording the sounds, a microphone of any desirable type may be employed, together with amplifiers. The microphonic system actuates a tiny vibrating mirror which records the sound on the film. The higher the pitch of note, the higher its frequency—and the greater the frequency of vibrations of the mirror, reproducing each sound vibration as a mark on the film.

The sound record can be made in different ways. Both the picture and the sound can be simultaneously recorded on the same film by mounting the two recording elements as a unit or the two recorders can be mounted separately and the sound and picture film negatives made as individual units.

S. M. P. E. Meeting Big Success

(*Continued from preceding page*)

economy has been obtained and better methods instigated. One of the fields that this committee is now very actively engaged in is the standardization of projection speeds and other equipment common to sound reproducing apparatus.

Reports of other committees brought forth other work that the society has been doing to solve the technical problems of the studios, theatres and laboratories.

An innovation at this convention was the exhibition and announcement of new equipment by manufacturers. It is the plan of the society to incorporate this feature in forthcoming conventions in order that a record may be presented of new and improved equipment through the official publication of the society.

Manufacturers announcing new equipment were the Brankert Light Projection Co., Detroit, Mich.; Hertner Electric Co., Cleveland, Ohio; International Projector Corp., New York City; Eastman Kodak Company, Rochester, N. Y.; Duplex Motion Picture Industries, Long Island City, N. Y.; Edison Lamp Works, Harrison, N. J.; Victor Animatograph Company, New York City, and Dworsky Film Machine Corp., New York City.

The new apparatus described was on exhibition at the convention.

The Arrangements Committee presented a very delightful program for the entertainment of the attending members and guests. On Monday night after a get-together dinner, a special demonstration of the Movietone was extended the society through the courtesy of the Fox-Case Corporation.

The following were among the members and guests attending the convention:

J. C. Kroesen, Edison Lamp Works, Harrison, N. J.; S. R. Burns, International Projector Corp., New York City; W. C. Kunzmann, National Carbon Co., Cleveland, Ohio; E. K. Emslie, Buick Motor Co., Flint, Mich.; W. W. Hennessy, Eastman Theatre, Rochester, N. Y.; C. Francis Jenkins, Washington, D. C.; A. S. Howell, Bell & Howell Co., Chicago, Ill.; C. M. Tuttle, Eastman Kodak Company, Rocheste, N. Y.; Glenn E. Matthews, Eastman Kodak Co., Rochester, N. Y.; R. S. Burnap, Edison Lamp Works, Harrison, N. J.; F. H. Richardson, Moving Picture World, New York City; A. P. Dworsky, Dworsky Film Machine Co., New York City; John B. Taylor, General Electric Co., Schenectady, N. Y.; Roy A. Purdy, Eastman Kodak Co., Rochester, N. Y.; W. C. Hubbard, Cooper-Hewitt Co., Hoboken, N. J.; B. R. Geib, National Carbon Co., Cleveland, Ohio; A. C. Downes, National Carbon Co., Cleveland, Ohi; O. A. Ross, New York City; L. T. Troland, Technicolor M. P. Corp., Boston, Mass.; Geo. W. Topliff, Ansco Company, Binghamton, N. Y.; John H. Theiss, Du Pont-Pathe Co., Parlin, N. J.; A. H. Gray, Lancaster Theatre, Boston, Mass.; John H. Powrie, Warner Bros. Co., New York City; Charles E. Ives, Eastman Kodak Co., Rochester, N. Y.; H. T. Cowling, Eastman Kodak Co., Rochester, N. Y.; W. B. Green, Eastman Kodak Co., Rochester, N. Y.; O. Wittel, Eastman Kodak Co., Rochester, N. Y.; W. B. Cook, Photoscope Libraries, New York City; B. E. Norrish, Associated Screen News, Montreal, Can.; W. H. Bristol, The Bristol Co., Waterbury, Conn.; A. O. Potter, Spencer Lens Co., Buffalo, N. Y.; N. D. Gallen, U. S. Dept. of Commerce, Washington, D. C.; M. W. Palmer, Paramount Famous Lasky Corp., New York City.

W. H. Carson, Ansco Photo Products, Inc., Binghamton, N. Y.; J. H. Kurlander, Brenkert Light Projection C., Detroit, Mich.; J. I. Crabtree, Eastman Kdak Co., Rochester, N. Y.; E. I. Sponable, Fox-Case Corp., New York City; L. A. Jones, Eastman Kodak Co., Rochester, N. Y.; Victor Stewart, Fox Film Corp., New York City; P. A. McGuire, International Projector Corp., New York City; R. E. Farnham, National Lamp Works, Cleveland, Ohio; Louis Isaacs, Motion Picture Producing Co., Pittsburgh, Pa.; S. E. Sheppard, Eastman Kodak Co., Rochester, N. Y.; C. L. Beisler, General Electric Co., Schenectady, N. Y.; Dr. C. E. K. Mees, Eastman Kodak Co., Rochester, N. Y.; Dr. C. A. Hoxie, General Electric Co., Schenectady, N. Y.; O. Nelson, National Cash Register Co., Dayton, Ohio; C. Greene, Minneapolis, Minn.; A. F. Corby, Jr., Weston Electric Inst. Corp., Newark, N. J.; Paul M. Abbott, MOTION PICTURE NEWS, New York City; C. Bauer, Warner Bros. Co., New York City; E. W. Boggs, Westinghouse Lamp Co., Blomofield, N. J.; Dr. J. C. Burnett, Burnett Timpen Co., Alpine, N. J.; Dr. K. C. D. Hickman, Eastman Kodak Co., Rochester, N. Y.; R. C. Hubbard, Consolidated Film Industries, New York City; N. M. Trapnell, Western Elec. Instr. Co., Newark, N. J.; Dr. H. Rosenberger, Rockefeller Institute, New York City; Louis Townsend, Eastman Theatre, Rochester, N. Y.; J. W. Coffman, Goldman Laboratories, Long Island City, N. Y.; C. C. Dash, Hertner Elec. Co., Cleveland, Ohio; L. Cuffe, Cecil B. DeMille Co., Culver City, Calif.; H. M. DeWitt, Film & Slide Co., Toronto, Can.; C. Gordon, Botzum Theatres Co., Akrn, Ohio; J. M. Blaney, Warner Research Laboratories, W. Orange, N. J.; W. Redpath, Film & Slide Co., Toronto, Can.

Educational's Earning Feb. to June $753,737

EDUCATIONAL PICTURES, which in February took over Educational Film Exchanges, and the exchanges of its distributors as well as studio units, established net earnings of $270,117 from February 14, 1927, when the new company was formed, to June 30; the sum was available for dividends.

The report for the full year ended on June 30th. It included business acquired by the newly formed Educational Pictures and shows net earnings of $753,737 after all minority interests have been deducted. In the previous fiscal year the net earnings were $748,-143. In view of the reorganization, the net of Educational Pictures is regarded as favorable. E. W. Hammons, president of Educational, regards current business as "very satisfactory."

Oklahoma Exhibitors Eliminating Overbuying

EXHIBITORS exercise wariness now in lining up their bookings for the season—at least Oklahoma exhibitors do, according to W. Z. Spearman, of Oklahoma City, who is president of the Oklahoma exhibitor unit. "In the good old days," said Mr. Spearman, "we bought everything that came along, played what we had dates for and when the new product was out next year we bought it, too, cancelled out the old stuff and all was as merry as a marriage bell. But now we play or pay for everything we buy. So we have to watch our step."

A showman who makes three changes per week realizes now that he can play but 156 films a year, Mr. Spearman further added. "He is not now buying over 125, leaving the balance of the dates open to spot-book the ones that are getting the big money."

Differences Between Labor and Exhibitors Ironed Out

Differences between the motion picture machine operators union in Albany and Troy, N. Y., and the exhibitors over wages and working conditions, were ironed out to the satisfaction of all parties concerned, at a conference held in New York City last Thursday, and which continued throughout the entire day. Harry M. Brooks, of Troy, president of the local in that city and a former member of the New York State Assembly, and Benjamin Edgar, of Albany, represented the operators, while the exhibitors were represented by Joseph Wallace, of the Proctor interests in Albany and Troy, Uly S. Hill, managing director of the Stanley theatres in the two cities, and C. H. Buckley, owner of the Leland and the Clinton Square in Albany.

A three year agreement has been entered into between the operators and the theatres, under which working conditions will remain the same over the period, but increases ranging from $7.50 to $9.50 a week, and a yearly increase of $1.25 per week, for the next two years, are included in the agreement.

Seattle Union Agrees to New Two-Year Contract

Following many conferences between union representatives and motion picture theatre interests during the last few weeks in Seattle, Washington, the threatened trouble with the musicians and operators' unions was averted by the formation of a new two-year contract. Under the terms of the contract, the musicians have accepted the same scale as they were working on in 1926 and 1927, with the provision that they automatically receive a 5 per cent increase at the beginning of the fall season in 1928.

Reports received from Tacoma, Washington, however, indicate that the differences are still unsettled in that city. The unions there were holding out in their demands that every downtown first run house employ an orchestra, and that present orchestras in two of the theatres receive wage increases. It is understood that the Tacoma Theatre Managers' Association has flatly refused to accede to the union demands.

"Kontingent" Sponsors Admit Failures

Herron, Back from European Tour, Reports on Conditions Abroad

FRED L. HERRON, executive in charge of foreign relations at the Hays offices, is back from a tour of Europe, where he has been looking into conditions. He brought with him much interesting information regarding production and distribution abroad.

Among other things, Herron stated the "kontingent" system in Europe is an acknowledged failure by the governments that sponsor it. Despite this, however, other countries plan to introduce restrictive systems along similar lines.

Germany has practically killed off possibility for world-wide distribution of its pictures, according to Herron, because the studios there are principally concerned with making product to meet the "kontingent" regulations. For that reason no big pictures are under way or planned in Germany. The average German picture does good business in German theatres, and gets wide distribution in North, Central and Southern Europe. They do only fairly well in England, but are more numerous in the Far East, South America and South Africa.

"France is not talking of quotas," said Herron, "but taxation. Exactly what the impost will be is undetermined, but it appears at the moment the taxes will not be heavy."

With regard to England, Herron said: "The film bill in England will doubtless become a law in November. Parliament reconvenes in October, but it will probably be a month before the quota regulations come up. In its present form the bill provides for a quota of 7½ per cent on both distributor and exhibitor.

"The British bill may undergo changes. The draft will go through committee before presentation to Parliament, and it is here that revisions may be made. It is not impossible that 5 per cent will be determined upon for the first year, increasing to 20 per cent over a period of ten years. The big American organizations, speaking broadly, will buy British-made pictures to meet the quota, rather than produce them. England is in fine shape. British-made pictures are improving in quality, and in Britain and her colonies they go over well."

Discussing conditions in Italy, Herron said there was considerable talk in Rome of a "kontingent," but so far it was nothing but talk. He seems to think there was little prospect of an Italian quota.

Herron said there was less objection to American pictures in important European markets now than in the past as Hollywood is internationalizing its output, and eliminating much that was held objectionable abroad. There is little market for what he termed "trash." European exhibitors want good films.

Epidemic Forcing Fans to Ignore Alberta Theatres

An epidemic of infantile paralysis has played havoc with theatre business in Edmonton, Alberta, during recent weeks, the exhibitors being affected largely because of a ban by the health authorities on the attendance of children under 16 years of age at local theatres. The epidemic reached alarming proportions, with the result that adults as well as children stayed away from the theatres. Famous Players has three important theatres there, the Capitol, Empire and Empress.

Paralysis Epidemic in Ohio Reported Waning

The infantile paralysis epidemic which has been raging for the past month in the southern part of Ohio, is reported to be on the wane, and most of the towns that were closed are opened again. Those listed as operating on schedule, which had been closed as a precautionary measure, include Long's theatre at Cadiz, the Ritz and Grand theatres at Newcomerstown; the Liberty and Geneva, and the houses in New Philadelphia.

Baltimore Exhibitor Sues Against Demand for Deposit on Film Service

AN action brought in the Supreme Court of the District of Columbia may set a precedent in demanding from exhibitors a deposit for film rentals. James E. Hartlove, a Baltimore exhibitor, has filed an action asking the court for a mandatory injunction to compel the Washington Film Board and the members of its credit committee to serve him with films.

It is alleged that the credit committee of the film board has refused to give Hartlove service unless he deposits $500 with each exchange from which he seeks service.

When Hartlove took over the Baltimore house from his father he was told he must assume outstanding contracts if he desired service without posting a deposit. Hartlove declares this would necessitate posting $6,000, which he claims is an arbitrary and prohibitive figure. According to his complaint, it means he must assume the contracts or be forced out of business. The complaint also charges that the same conditions have not been imposed on any other exhibitor.

Oklahoma Hints Trouble

Spearman Says Laws Will Be Passed to Protect Independent Theatre Owners

S. Z. SPEARMAN, president of the Oklahoma exhibitor association, threatens trouble for the big releasing organizations in the way of new legislation unless they change their present attitude toward the independent theatre owners. In commenting in the organization's bulletin on the complaints made by exhibitors of the state against Griffith Bros., Universal ally, Spearman said:

"If the big releasing companies continue in their present attitude toward the independent theatre owners of Oklahoma and the United States, a law, with teeth in it, will be placed on the statute books of Oklahoma, and also of the United States, which will effectively and completely separate the production and releasing of pictures from the exhibition of them.

"If the Universal, Paramount, Metro and other big releasing companies expect to hold the friendship and secure the business of the independent theatre owners of Oklahoma and the United States, we would suggest that they devote all their time and energy and resources to making and releasing pictures that will go over at the box-office, and not dissipate their time, energy and resources in trying to squeeze every dollar out of both ends of the industry."

Among other things the Oklahoma exhibitors charge that the Griffith Circuit, in towns where it operates more than one house, gives with each paid admission a free ticket to its other house.

When the matter was brought to the attention of Dan Michalove, general manager of the Universal Circuit, he declared that the company was in no way responsible for the actions or policy of the Griffith Circuit, as it is but a minority stockholder.

Spearman says there is no law that prohibits a film company or its affiliated or associate companies from owning and operating as many theatres as they are able to buy and operate, but he points to the possibility of trouble with the Federal Trade Commission.

The Oklahoma exhibitors are making extensive preparations for their convention to be held October 31st and November 1st. Among the important things that will be considered are chain competition in the state and unfair competition of non-theatrical institutions, some of which are presenting free shows.

Boston Leading During Last Lap of Tiffany Drive

The last lap of the Tiffany national sales contest finds the Boston exchange still holding the lead. Marcel Mekelbrug, the Boston exchange manager, has been leading his exchangement to victory for the past few weeks, being closely pressed for first place by the Denver and Detroit branches, second and third in line respectively. Atlanta is fourth in the race and New York fifth.

The standing of the first five exchanges are as follows: Boston 1; Denver 2; Detroit 3; Atlanta 4; New York 5.

Another important feature of this National Sales Contest is the fact that there are also cash awards for the bookers. Their standings for the first five positions are: New York 1; Detroit 2; New Haven 3; Chicago 4; Cleveland 5. The western division, being headed by H. C. Borger, holds first place in the territorial rating.

Changes in F B O's Branch Divisions

Several changes have been instituted in F B O branch divisions, according to Lee Marcus, the F B O general sales manager. C. E. Penrod, division manager at Indianapolis, will take charge of the Indianapolis, Kansas City, St. Louis, Des Moines, Sioux Falls, Omaha, Milwaukee and Minneapolis branch offices.

Cleve Adams, with headquarters at Chicago, will be in charge of the exchanges in Pittsburgh, Cleveland, Cincinnati, Detroit, Memphis, Oklahoma, Dallas and New Orleans.

Loew, M-G-M Start Operation of National Broadcasting Chain Next Month

LOEW'S, INC., and Metro-Goldwyn-Mayer will start operation some time next month of their broadcasting chain of sixty stations in forty cities, according to announcement made by a representative of Loew's. The story, previously published, had not been confirmed until this week.

WHN on the Loew Theatre building in New York and WPAP at the Palisade Amusement Park in Jersey will start their operations next month. The chain will function through wires extending from coast to coast and will be commercialized only to the extent of actually covering the cost of production and overhead of the system.

Included in the chain will be stations in the following cities: Newark, Paterson and Trenton, N. J., Philadelphia, Baltimore, Washington, D. C., Cincinnati, Charlotte, N. C., Wheeling, Pittsburgh, Cleveland, Columbus, Hamilton, Ohio, Indianapolis, Atlanta, Memphis, Birmingham, New Orleans, Chicago, Milwaukee, Minneapolis, Scranton, Harrisburg, Altoona, and Johnstown, Pa., Buffalo, Utica, Syracuse, Rochester, Pilton, N. H., Boston, Providence, New Haven, Dayton, St. Louis, Kansas City, Omaha, Fargo, N. D., and Los Angeles.

Param't News Speeds Legion Shots to N. Y.

TERMED by the New York Morning World as "the fastest trans-Atlantic shipment ever made" Paramount News made record time in transporting its negative of events in Paris at the American Legion Convention from the steamer Ile de France to its laboratory near the Times Square district and in delivering prints of the same just 17 minutes after the negative had been received. The Paramount and other houses in New York exhibited the shots on Sunday evening at 9:30, exactly six days after the actual events had occurred in Paris. This breath-taking exhibition of speedy transportation brought the Legion scenes into the Broadway houses one day before the steamer could have taken them to New York. The S.S. Leviathan was met 100 miles off shore by an airplane containing S. H. MacKean, assignment editor of Paramount News, and H. I. Wells, pilot. George Ercole, Paris cameraman for Paramount News, upon sighting them, dropped the air metal box containing the films into the water, the corks attached to the box buoying its precious contents up. The plane located the box, hauled it in board and then flew back to New York, where it landed at West 96th Street and the Hudson River. It was there met by an automobile and the films were shortly afterwards shown in the principal theatres.

B. I. Van Dyke, Iowa Exhibitor, Dies

A veteran theatre manager and for two terms president of the Iowa Theatre Owners Association, B. I. Van Dyke, died in the Presbyterian Hospital in Chicago following an operation for gall bladder trouble. Van Dyke managed the Royal Theatre, an old theatre at Eighth and Locust Streets in Des Moines, which was torn down this summer.

The deceased was president of the Iowa Theatre Owners Association, being reelected to that post in 1926.

Plan New Suburban Theatre for Des Moines

A new suburban theatre is being contemplated for Des Moines that will be located near the campus of Des Moines University. Charles F. Chambers plans to build the house, which will have as its address 211 Euclid Avenue. Mr. Chambers applied for permission to build the theatre, and has now secured the permit, is the report, after delay occasioned by the necessity of securing the approval of adjoining property owners for a variation in the length of the rear yard.

Oklahoma M. P. T. O. Will Meet Oct. 31 and Nov 1

The annual convention of the Oklahoma M. P. T. O. will be held in Oklahoma City on October 31st and November 1st., according to the Directors who met recently. The convention will be held at the Huckins Hotel as it was last year. An effort will be made to have the national president, Mr. Woodhull present, it is said.

Many Notables to Be Present at T. O. Meet

NUMEROUS motion picture theatre celebrities will be present at the M.P.T.O.A. convention, to be held in the Hays Hotel, Jackson, Mich. When the session begins Oct. 11, a who's who list of those registered, it is expected, will include S. L. Rothafel—whose acceptance of an invitation is already on file; William James, president of the Motion Picture Theatre Owners of Ohio; H. A. Cole, president of the M.P.T.O. in Texas; Fred J. Harrington, secretary of the Pennsylvania M.P.T.O.; George Erdman, Cleveland secretary for the M.P.T.O.; A. J. Moeller, general manager of the American Cinema Association and a former Michigan resident; Congressmen Robert J. Clancy and Clarence J. McLeod of Detroit; Mayor Smith, also of Detroit, and, of course, H. M. Richey, who presides so efficiently over the affairs of the M.P.T.O. in Michigan. Plenty of local film men also intend to be there. Prize contests, a golf tournament, parties, special trips and a big surprise are planned.

Five New Films Going Into Work at Burbank Plant

Five new productions will go into work during the month of October at First National's plant at Burbank; three others will follow on November 1st.

"Sailors' Wives," with Mary Astor and Lloyd Hughes, go into work around the first of the month. "Down Went McGinty," to co-feature George Sidney and Charlie Murrary, is scheduled to begin on October 3d, under the direction of Mervyn Le Roy. "The Noose," a new Richard Barthelmess vehicle, is set for active filming on October 10th, with John Francis Dillon at the megaphone. "The Butter and Egg Man" will get under way about the middle of the month with Jack Mulhall and Dorothy Mackail playing the leads, under Richard Wallace's direction. Milton Sills, who by that time will have completed "The Valley of the Giants," expects to start work at once on a new picture the title of which has not yet been set. The three pictures which are to go into work the first of November are "The Royal American," starring Ken Maynard, "Louisiana," with Billie Dove, and a new Johnny Hines comedy.

Columbia Buys Option on New "Lone Wolf" Story

Columbia Pictures has taken an option on the next Louis Joseph Vance novel, now being written around this crook character. It is the intention of Columbia to make "The Lone Wolf" pictures an institution with the company and to produce one as a special every year.

Laurel and Hardy New Roach Team for M-G-M

During the coming year Hal Roach will feature Stan Laurel and Oliver Hardy as a new starring team in the comedies he is producing for release through Metro-Goldwyn-Mayer. Both comedians have been with Roach for several years and have appeared in the same productions as members of a comedy trio.

Producing Companies Are Ahead of Schedules

Fox, FBO and Warners Announce Over Half of Features Are Already Completed

PRODUCING companies are progressing rapidly with their 1927-28 production schedules, according to announcements made this week. Fox has completed one-half of their 52 feature productions, and work is advancing on six additional ones. FBO announces that 29 of their 58 features are already completed, and Warners are well in advance of their schedule at the west coast studios of the company.

The Fox productions already completed are: "Paid to Love," "Chain Lightning," "Singed," "Tumbling River," "What Price Glory," "Two Girls Wanted," "Loves of Carmen," "The Joy Girl," "The Gay Retreat," "Blackjack," "Publicity Madness," "Silver Valley," "East Side, West Side," "High School Hero," "Pajamas," "Very Confidential," "Robinson and Crusoe," "The Arizona Wildcat," "Branded Sombrero," "Blood Will Tell," "Jungle Rose," "My Wife's Honor," and four John Gilbert reissues, "Cameo Kirby," "Honor First," "St. Elmo" and "Truxton King."

The following features are announced as completed by FBO: "The Great Mail Robbery," "The Coward," "Not for Publication," "The Racing Romeo," "Clancy's Kosher Wedding," "In a Moment of Temptation," "The Gingham Girl," "Jake the Plumber," "Shanghaied," "Judgment of the Hills," "Hook and Ladder No. 9," "The Harvester," "South Sea Love," "Aflame in the Sky," "Little Mickey Grogan," "Dead Man's Curve," "Loves of Ricardo," "Moon of Israel," "The Flying U Ranch," "The Cherokee Kid," "The Desert Pirate," "The Mojave Kid," "The Bandit's Son," "Driftin' Sands," "The Boy Rider," "The Slingshot Kid," "Wizard of the Saddle," "Breed of Courage," "Ranger of the North."

Nine of the FBO features now in production include "Coney Island," "Red Riders of Canada," "Freckles," "Her Summer Hero," "The Little Buckaroo," "The Renegade," "When the Law Rides," "The Swift Shadow," and "A Legionnaire in Paris."

Warners offer twenty-six features and a group of special productions. Those on the schedule completed to date follow: "The Bush Leaguer," "The Desired Woman," "Slightly Used," "Jaws of Steel," "One Round Hogan," "A Sailor's Sweetheart," "Sailor Izzy Murphy," "A Reno Divorce," "A Dog of the Regiment," "Ginsberg the Great," "Don Juan," "The Better 'Ole," "The Missing Link," "When a Woman Loves," "Old San Francisco," "The First Auto," "The Jazz Singer," "The Fortune Hunter," and "Ham and Eggs."

In production at the present time are "Good Time Charley," "The Girl from Chicago," "The Comeback," "Beware of Married Men," "If I Were Single," and "Glorious Betsy."

Sterling Pictures has now passed its first lap of production and now enters the second phase of its production schedule. The entire list of eight productions has been definitely planned as to production and release date, with "Stranded," the first picture, and "Pretty Clothes," the second, now finished.

Charlie Paddock Technical Advisor for 'College Hero'

Charley Paddock, champion sprinter of the world and one of the greatest authorities on college life, has been signed by Columbia for the production of "The College Hero."

Mr. Paddock, who will act as technical adviser, also appears as the coach of the football team in "The College Hero."

Stagehands,, Operators, Musicians Strike in Minneapolis and St. Paul

MORE than 500 stage hands, motion picture operators and musicians are on strike in twelve theatres in Minneapolis and St. Paul, with every prospect that it will continue for some time. The theatres affected are the Palace, Orpheum, Capitol and Metropolitan in St. Paul and the Garrick, State, Shubert, Hennepin-Orpheum, Seventh Street Palace, Gayety and Metropolitan in Minneapolis.

Stage hands were first to walk out when their demands were refused for a day off with pay and the right to appeal the case of a discharged stage hand to the executive board of the union. Non-union men were employed backstage and this brought a sympathetic strike of the operators and musicians.

Strikers have been picketing the theatres and police have been stationed as guards. So far there has been no trouble. Finkelstein & Ruben are advertising that all performances are proceeding as usual, even the musical features. W. A. Steffes, president of the Northwest Theatre Owners, declares the theatres will be kept open no matter what transpires.

Loew's Houston to Open

Will Inaugurate Chain to Be Built by Company Throughout Southwest

THE third large house to be launched in Houston, Texas, since January will be formally opened October 1st, when Loew's Theatre, erected by Loew's, Inc., will have its dedicatory program. The opening was originally planned for September 24th, but additional time was needed to complete all necessary arrangements. The new house is the first of a chain to be built by Loew's, Inc., in the southwest, according to announcement by Lionel Keane, southern representative of the company. Plans are under way to start additional houses throughout the territory in the near future.

The new Loew Theatre in Houston was built at a cost said to be $1,500,000, and is the third of these larger houses completed during the year. The other two are the Metropolitan and Kirby, both Publix houses. The Loew will bring the number of seats added in Houston since January to 8,000.

Until a year ago the Majestic, an Interstate house, was the only theatre in Houston that laid claim to architectural grandeur. At that time the Queen Theatre, a Publix house with a seating capacity of less than 1,800, was the leading motion picture theatre.

No definite plans have yet been announced regarding the program for the opening of the Loew house, nor has the theatre staff been named. These details are being arranged by Loew's southern representative, Lionel Keane. The new house is of the Adam type of architecture, with soft blue, gold, light green and ivory tints predominating. There are entrances and exits on two streets.

Houston takes pride in the fact that there are few cities of its size that can boast four theatres of such architectural beauty and general excellence of productions as the Metropolitan, Majestic, Kirby and Loew. R. E. Crebill, manager of the Publix de luxe houses, said last week that Houston is the only city on the route from Buffalo to Atlanta to Houston that has two Publix houses ranking with the Metropolitan and Kirby. There are houses on the "A" circuit with larger seating capacities, but none are of a finer type than these two.

Double Features Adopted

Large Suburban Theatres of Toronto Start Plan Launched by Small Houses

AN interesting situation has developed at Toronto, Ontario, with regard to the presentation of double feature programmes.

Some months ago the local exhibitors were urged to discard the policy of presenting two full-length features on a bill, but the small independent owners demurred, claiming that the double-feature bill was largely their chief weapon against the larger suburban houses. No further action was taken in the movement and things continued as they were.

The shoe is on the other foot now, however, as the large suburban theatres of Famous Players Canadian Corp., of which there are some fifteen, are presenting double-feature bills with one or two exceptions. In plain words, the Famous Players houses in the outlying districts have met the independents at their own game and double-feature bills are now common throughout the city, except in the downtown area and a few other spots.

Independent exhibitors are not saying much, but it is evident that they are concerned regarding the situation, although, generally speaking, they have been doing good business.

In the meantime, the film exchanges are not saying a word because two features are better than one from their business standpoint, and there are plenty of feature films to go around.

For some years it has been the regular policy of exhibitors in Montreal, with the exception of the big houses, to offer double bills, and the neighborhood public has been educated to expect something in the nature of a double bill at nearby theatres. Largely the same situation has now developed in Toronto, where, for years, one feature was considered quite enough. Short subjects are being shown as before, with the result that programmes are profuse—and really too long.

First National Releasing Five in October

The First National release schedule for October includes two specials and three other pictures.

"Rose of the Golden West," the George Fitzmaurice special, will be released on October 2nd. Mary Astor and Gilbert Roland are featured.

"American Beauty," the second of Billie Dove's starring productions, will be released on October 9th. Richard Wallace directed. "The Crystal Cup," directed by John Francis Dillon, is the release for October 16th. Dorothy Mackaill and Jack Mulhall are featured.

"Breakfast at Sunrise," a Constance Talmadge vehicle, directed by Malcolm St. Clair, will be released on October 23rd. "No Place To Go,' is the final release for the month, the date October 30th, and Mervyn LeRoy the director. Mary Astor and Lloyd Hughes are featured.

Columbia to Star Jack Holt in "The Tigress"

Jack Holt's first Columbia vehicle will be "The Tigress," a romantic love story set against the background of the Spanish Sierra Nevadas. Production will start immediately upon the selection of the director and the remainder of the cast.

Churches Combine to Support Worthy Films

THE Church and Drama Association, composed of representatives from the churches of America, Protestant, Catholic and Hebrew, have joined their forces for the purpose of supporting worthwhile entertainment on the stage and screen.

Hon. John W. Davis, former candidate for the presidency and ex-ambassador to England, is honorary president of the association. The Rev. S. Parkes Cadman, president of the Federal Council of Churches, is president. Rev. George Reid Andrews is executive director and editor of the weekly guide which the association is issuing. The vice-presidents are Dr. Cyrus Adler, president of the Jewish Theological Seminary, Rev. Francis P. Duffy, pastor of Holy Cross Church, Right Rev. William T. Manning of the Cathedral of St. John the Divine, William Lyon Phelps of Yale University, and Mrs. John Ferguson, representing organized churchwomen.

In addition to the bulletin service, every other possible avenue of information will be utilized by the Church and Drama Association in its effort to build up a strong patronage for worthwhile theatrical productions, not only in New York, but throughout the country. Producers are not to know in advance whether their plays are being considered or not, Mr Andrews stated.

The first issue of the bulletin recommends "The Student Prince."

E. M. Loew Buys Apartment Bldg. in Somerville

E. M. Loew, head of the E. M. Loew circuit in New England, has purchased an apartment building next to his Day Street Olympia Theatre in Davis Square, Somerville, Mass., and as soon as the present season is over, plans to replace the present structure with a much larger theatre seating approximately 2,400 persons.

The Loew circuit is completing a new theatre in the Thompson Square section of Charlestown. In addition the circuit owns and operates theatres in Lynn, Portland, Casco, Springvale, Fitchburg, New Bedford, Dorchester, Pawtucket and Lowell, sixteen in number.

Pathe Releasing Eight De Mille Films

EIGHT features from the De Mille studios are included among the pictures scheduled for release by Pathe during October and November. First on the list comes "The Angel of Broadway," featuring Leatrice Joy. "A Harp in Hock," with Rudolph Schildkraut and Junior Coughlan, follows. Vera Reynolds is on the list with "Almost Human," while Phyllis Haver is represented by "The Wise Wife." Next on the program is "The Wreck of the Hesperus," with Virginia Bradford and Frank Marion, to be followed by Marie Prevost's "The Rush Hour," and "The Girl in the Pullman," also featuring Miss Prevost. The last of the eight is "Dress Parade," starring William Boyd and heretofore known by the working title of "The West Pointer."

In and Out of Town

FRED QUIMBY, short subjects sales chief of Metro-Goldwyn-Mayer, has extended his trip into the Middle Western states. He is not expected back at the New York office for another week.

WINFIELD R. SHEEHAN, Fox Film executive, left New York City Wednesday, Sept. 28th, for the Fox studio in Hollywood.

ED. J. SMITH, general manager of sales for Tiffany Productions, has left New York City for a short visit to six Tiffany exchanges where negotiations are now in progress for the booking of Tiffany's program. He will be gone about ten days.

F. W. MURNAU, German director of "Sunrise," has departed from Berlin and is due to arrive in New York the first week of October en route to Hollywood where he will produce his second picture for Fox Films.

A. PAM BLUMENTHAL, president of the Stanley Advertising Co., the Industrial Division of the Stanley Company of America, has just returned from a three months' trip in Europe. His company expects that his negotiations abroad will soon result in a tie-up with a French firm.

HAL ROACH, accompanied by Mrs. Roach, departed on last Friday's Century for the Roach studio at Culver City, where he will personally supervise the completion of the program of 40 comedies to be released by Metro-Goldwyn-Mayer.

JOHNNY HINES arrived in New York this week, joining his producer, C. C. Burr, who preceded him by a few days. Both the comedian and Burr expect to remain in Manhattan for about three weeks, during which time they will confer on the next vehicle on which Hines will begin working some time in October.

ANN CHRISTY, leading lady in Harold Lloyd's new picture for Paramount, has completed her work with the bespectacled comedian and will return to Los Angeles before many days, stopping at Logansport, Ind., her home town, on her way to the Coast.

DOROTHY DEVORE, Educational comedienne, arrived in New York last Tuesday, September 17th, from Hollywood to spend a vacation of a week or so. It is the star's first visit to Manhattan. On Monday noon at the Hotel Astor she was hostess at a luncheon to newspaper and trade representatives. Miss Devore leaves later in the week for the West Coast.

EDWARD MONTAGNE, Universal scenarist, arrived from the Coast this week for a story conference with Universal officials at the home office.

CLARENCE V. HAKE, assistant to Colvin W. Brown, vice-president of F B O in charge of foreign distribution, left this week for a trip of three months to Central America, where he will survey film conditions.

THREE United Artists directors, Roland West, Henry King and Herbert Brenon, are now in New York City.

JAMES D. BARTON, play and film broker, sailed Saturday, September 24th, for London, Paris and Berlin to book foreign films obtainable there for the Edyth Totten Theatre, a New York legitimate house which has been converted to the films.

Verbal Promises Banned

Seventh Arbiter Necessary to Decide Case Hinging on Salesman's Word

THE calling of a seventh arbiter was necessary to decide the case brought by Vitagraph against M. A. Manning, of the Opera House of Baldwin, Wisconsin, in which a breach of contract was charged. Manning held that certain verbal promises not in the original contract were made him and that they had not been lived up to. He also claimed that he signed at a price that reduced his profits to almost nothing and that certain pictures in the contract could not be delivered as sold, and that some of the pictures were of such a character that it meant loss of patronage to show them.

The arbitration board ruled that verbal promises not embodied in the contract are not binding upon a distributor and that performance of any part of a contract makes binding the entire contract.

At the hearing of the case Manning maintained he had signed the contract because of promises of service made to him by the salesman and because of threats to sell the contract to his competitor.

After the matter had been freely discussed and the evidence was all in the board was deadlocked and it became necessary to call a seventh arbiter. The latter, in declaring against the exhibitor, held that promises made by the salesman were merely verbal and as they did not form a part of the contract they could not be construed as misstatements of fact. It was also held that Manning was at fault in accepting the salesman's statements without proof of reliability, and that he should have secured definite assurance as to promised installation of Vitaphone and on what terms it was to be paid.

It was ruled that as Manning had accepted several pictures on the contract, even though it had not been confirmed on time, and had given dates for other films, he was legally bound to go through with the contract as stipulated. The board agreed that the exhibitor was not compelled to accept pictures in which the theme had been changed. It was further agreed that any pictures Manning could prove to Vitagraph were of such a type that he could not show them in his theatre should be stricken from the contract.

Skouras Bros. Entering Field in Columbia, Mo.

SKOURAS Brothers Enterprises, Inc., of St. Louis, Mo., are said to have closed a lease on the new theatre that will be erected in Columbia, Mo., by the Tiger Hotel and Theatre Building, Inc.

The Columbia building will be started within a very few days as the general contract for the work has been awarded to the Simon Construction Company of Columbia. The hotel portion will be 9 stories high. The theatre will seat 1,500 persons and will be 82½ feet by 120 feet. The structure will be located on South Eighth street between Broadway and Cherry streets. It will cost upwards of $400,000.

The entry of Skouras Brothers into Columbia is believed to be forerunner of a general movement in that direction. For some time it has been expected that the prominent St. Louis theatre operators would enter the state field on a large scale and within the next few years the organization is expected to take over or build theatres in most of the key cities of Eastern Missouri and also probably in Southern Illinois.

Albany Will Resume Junoir Movies During Winter

Junior Movies, which are said to have had their first inception in Albany, N. Y., a number of years ago, will be continued in that city this winter, opening on October 29 with a Hallowe'en party at one of the city's motion picture houses. Plans for the party are already under way by a Junior Movie committee consisting of many of the most prominent women in Albany.

There will be prize costume contests in connection with the opening of the season. Weekly feature pictures will be shown at a minimum cost throughout the winter and at various times there will be special programs significant of various days. Arrangements are also under way for the annual drive for used toys during Thanksgiving week as well as for the Christmas tree and Christmas festival, by means of which several thousand Albany children will be given holiday cheer.

FBO's "Legionnaire" Film a Tie-Up With Paris Meet

Great tie-up possibilities are on hand in F B O's "A Legionnaire in Paris," a comedy which has as its theme an event which has received front-page publicity in the daily press— the American Legion Convention in Paris. To give the picture the conviction of reality, the Kennedy organization this week rushed a battallion of cameramen on the S. S. Leviathan to take shots of the meet which will be utilized in their entirety in the picture now in the process of filming.

Shots were secured of the line of march on the Champs Elysee, of the notables in attendance, including General Pershing, Marshal Foch, President Gaston Doumergue of France. In addition scenes were filmed at Havre, on the Paris streets, the Follies Bergere and Comedie Francaise. Ernest Koening, F B O's Paris agent, took charge of the shooting.

Warners Schedule Four Films for October

Four productions will be released by Warner Bros. during October. On the 8th, playdates will be open for "Sailor Izzy Murphy," starring George [illegible] "The College Widow," featuring Dolores Costello, is set for the 15th. May McAvoy's new vehicle, "A Reno Divorce," will be released on the 22nd. Rin-Tin-Tin appears in the last October release, his "A Dog of the Regiment" being scheduled for the 29th.

Short Subjects Featured

West Coast Celebrates Whole Week as Part of Greater Movie Season

WEST COAST THEATRES injected a novelty into their Greater Movie Season campaign when they set aside a week for the showing of short subjects. This was done as a recognition of the relative importance of these featurettes and they proved a most popular attraction. It was the first time such recognition has been made a part of the regular campaign.

Harold B. Franklin, president of West Coast Theatres, Inc., decided upon the short subject week and it was launched in the West Coast houses the week of September 15th, with the leading stars of the short subject field making personal appearances at nearly all of the larger houses.

Franklin urged the co-operation of all of the companies making short subjects and all responded with their best efforts. Christie, Hal Roach, Educational, International, Paramount, Metro-Goldwyn-Mayer and Pathe were among those who participated.

An Our Gang comedy was shown at the Metropolitan Theatre in Los Angeles and the "gang" delighted capacity audiences with personal appearances. Lupino Lane, making comedies for Educational, made personal appearances at both the Metropolitan and Loew's State Theatres in Los Angeles.

Charley Chase, whose short subjects feature the Pathe program, appeared on the stage at Grauman's Egyptian, and many other actors and actresses appearing in the short comedies visited other West Coast houses.

The West Coast institutional advertising featured the short subject as another plum of the Greater Movie Season. All theatres devoted trailer, lobby, program and individual dual ads to playing up their featurette attractions, and newspaper stories were printed calling attention to short subject week.

As a result of the success attendant upon the first of these short subject weeks during Greater Movie Season they will now become a permanent part of all future West Coast Greater Movie Seasons, according to announcement by President Franklin.

Heart Disease Kills Walter Hays

WALTER HAYS, 57 years of age and vice-president of the Stanley-Mark Strand Corporation, succumbed suddenly to heart disease Tuesday morning, September 27th, at his apartment in the Hotel Alden in New York City. Surviving him are his wife, a son and a daughter. Services were held Thursday afternoon at the Riverside Memorial Chapel.

Mr. Hays entered the theatrical business 14 years ago with Mitchell H. Mark, with whom he founded the Mark Strand Theatre Corporation, which opened the Mark Strand in New York during 1914. He was a director of the theatre corporation which later purchased houses in Syracuse, Albany, Rochester and other cities; in most of these enterprises Mr. Hays was a stockholder. With the ascent of Moe Mark to the presidency of the Mark Strand Corporation, he became vice-president, which office he held until the consolidation of his company with the Stanley Company of America two years ago. Besides being an executive in the Stanley-Mark Strand Corporation, Mr. Hays was also president of the Syracuse-Strand Corp.

M-G-M Has Eight Shorts for October Release

Metro-Goldwyn-Mayer's releasing schedule of short subjects for the month of October consists of eight short features.

On October 1st "The Flag," a technicolor story of the birth of the American flag. In the cast of this junior feature are Francis X. Bushman, Enid Bennett, Johnnie Walker and Alice Calhoun; Arthur Maude directed. Also scheduled for the 1st is "The Lighter That Failed," a Hal Roach comedy with Charley Chase and direction by James Parrott. On October 8th "Dog Days," the fourth of the Ufa Oddities series, will be released as will also "The Second Hundred Years," in which appear Roach's new comedy team, Stan Laurel and Oliver Hardy. Fred Guiol directed these two.

"The Call of the Cuckoo," a Max Davidson comedy directed by Clyde Bruckman, will make its appearance on October 15th. Supporting Davidson are Spec O'Donnell and Lillian Elliott. "Hidden Death Traps," another of the Ufa shorts, is programmed for the 22nd in company with "The Old Wallop," an "Our Gang" comedy produced by Roach and directed by Robert McGowan. "The Way of All Pants," the second Chase vehicle for the month, will come on the 29th.

Eight Subjects Comprise Pathe's Oct. 2nd Program

"A Gold Digger of Weepah," a two-reeler from Mack Sennett, "Outwitting Time," a Grantland Rice Sportlight, "The Death Menace of Lost Canyon," the sixth chapter of "The Hawk of the Hills," Pathe Review No. 40, Topics of the Day No. 40, "The River of Doubt," an Aesop Film Fable, and Pathe News issues Nos. 82 and 83 make up the Pathe program of short subjects for the week of October 2nd.

The Sennett number presents Billy Bevan, Alma Bennett, Johnny Burke, Sunshine Hart, Andy Clyde and Matty Kemp. The direction is by Harry Edwards, the story by Jefferson Moffitt. The Pathe Review issue shows "Jes' Driftin' Down Ol' Lazy River," "The Imperial City of China" and "Words and Music By. . . ."

Newsreel Resume

Fox News, Vol. 8, No. 10, leads off with shots of the A. E. F.'s second arrival in France; equine thoroughbreds at Newport, R. I. An Austrian's new motor-driven machine, followed by pictures of Hindenburg at 80, are next shown. United States agent inspecting health of Samoans, Europe's smart set along the famous resort at Biarritz, France, and girls racing on aquaplanes, wind up the reel.

The first number of the new series, Vol. 9, shows the A. E. F. welcome in Paris, cyclists contesting at N. Y. Velodrome bowl, sheep descending Cascade Mountains into corrals, persons featured in the day's news, the Baltimore & Ohio Railroad pageant, and football activities on college campi through country. A stirring finish is made with shots of nine aviators leaving plane via parachutes.

M-G-M News, Vol. 1, No. 12, plays up the Dempsey-Tunney affair, and gives prominence to scenes of the A. E. F. in France. Speed boats versus express trains, foot-printing babies to prevent mix-ups, views of Nick Schenck and Mayor Walker, and the popularity of bull fighting in France are other subjects.

Vol. 1, No. 13. More shot news of the A. E. F. Paris Convention head march of events. An "Iron Horse Fair" shows progress of transportation, anti-aircraft guns prove worth in sharpshooting tests, Lindy visits M-G-M studios, and high divers give exhibition of cliff jumping. Goat walking tight-rope supplies novelty, while highlight is had in scenes of the nine men leaving plane at two-minute periods.

Kinograms, No. 5329, portrays floral offerings being strewn over Pacific to honor Dole dead. Berlin aerial circus is next witnessed, followed by novel scene of farm on top of skyscraper. U. S. cavalrymen show their skill, and Los Angeles feeds goats with cast-off straw hats. Trained seal, Australia's double of Teddy bear, and Tunney's defense of title complete scenes.

No. 5330 presents parade of Legionnaires in Paris, glimpses of Lindbergh, winner of New York to Spokane dash, memorial services in Mid-Pacific honoring lost Dole flyers. New Hampshire's cliff divers, railroad anniversary celebrations in Maryland, and test scenes of navy's daring airmen dropping from airplanes.

Pathe News, No. 79, depicts recent Chicago fistic battle, a new bird-like plane, visiting Japanese war ships, beautiful and little-known waterfall in remote Argentina, A. E. F.'s reception in France, and battle games of German Republic.

No. 80 introduces its stories with Tunney's arrival in New York, and follows with latest planes of German engineers, Mrs. Horn winning national golf title, Baltimore & Ohio Railroad pageant, nine airmen leaping from airplane to test parachutes, and Paris saluting Legionnaires on Victory March.

Paramount News, Issue No. 17, shows Hindenburg, army flyers testing practicability of landing blimps on city roofs, Pershing at head of voyaging Legionnaires, Dempsey-Tunney fight, police dog acting before camera, champion rifle marksmen, and scenes of New York's motorcycle races. Other news flashes include France's victory bell, which will toll over every French battlefield, tricks of sacred temple monkeys in India, and airplane crash in New Jersey.

No. 18 includes A. E. F. in Paris, jump to safety of nine airmen, splash coaster, latest water sport, German's new radial plane, Japanese girls swimming, army testing anti-aircraft guns, Foch and Pershing meeting again and German cruisers at practice.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

ORGANIST, highly educated, many years' experience and huge library, desires change. Reliable and hard worker. State highest salary, full particulars first letter. Organist, 810 East Huron St., Ann Arbor, Michigan.

WANTED—Wide Awake Manager capable of booking pictures, familiar with vaudeville and musical comedies, good on publicity and exploitation, and one who knows how to put a theatre over. Write stating salary. Interview. J. B. Trent, Trenton Theatre, Lynchburg, Va.

WANTED — First-Class Mechanic and Motion Picture Equipment Repair Man, thoroughly experienced on Simplex, Powers and Motiograph. Good salary, splendid position and wonderful opportunity for the right party. References required. Box 165, Motion Picture News, New York City.

EXPERIENCED Projectionist or assistant manager. Six years in the business. Single. Prefer southeastern territory. Wire or write, Carr Hilburn, Bladenboro, North Carolina.

MANAGER — That has made many dead ones pay. Well known as a theatre business builder. My methods, backed by years of experience managing cinema, two-a-day, big-time and combination vaudeville theatres, has never failed. Your investigation solicited. Address, Box 155, Motion Picture News, New York City.

ORGANISTS and SINGERS, thoroughly trained and experienced theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

Wanted

WANTED—Used Posters, Photos, Slides; Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

For Sale

FOR SALE: Used posters, photos, slides, banners and all other kinds of accessories on any subject — features, comedies, serials, save 60 per cent. Write for price list. Theatre Poster Supply Co. & Sign Exchange, 327 East Sixth St., Cincinnati, Ohio.

FOR SALE — Theatre in Northwestern Ohio town of ten thousand. Best location. Doing big business. Good reason for selling. Priced right. Box 160, Motion Picture News, New York City.

FOR SALE or LEASE—Theatre; good location; 500 capacity; vaudeville stage completely equipped. Bargain quick buyer. B. G. Cable, Roscoe, New York.

FOR SALE: The most beautiful 500-seat moving picture theatre in Florida. Price $8,500. Summer population 25,000. Winter population 40,000. Long lease. Finest equipment. Must sell account other business. Cash or terms. Address, Post Office Box 1348, Daytona Beach, Fla.

FOR SALE: 1200 upholstered opera chairs; price per chair $2.50; in good serviceable condition. Can be seen on request. Box 425, Motion Picture News, New York City.



Illustrating how press book material was adapted to local campaign uses for exploitation of first run presentations of "Annie Laurie" (M-G-M). These displays offer proof that press books have too many ads, with the result that stock cuts are cut to smaler proportions and general layouts condensed. Ads reproduced were used by Loew's Grand, Atlanta; Stillman, Cleveland; Loew's State, St. Louis; Loew's East End, Cleveland.

:: "The C eck-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
FILM BOOKING OFFICES						
Adorable Deceiver, The	1	5	6	—	53	4,879 Ft.
Bred in Old Kentucky	—	1	9	—	67	5,285 Ft.
Breed of the Sea	1	4	12	—	60	6,450 Ft.
Don Mike	—	2	15	2	70	5,723 Ft.
Gorilla Hunt, The	—	—	9	2	75	4,800 Ft.
Hair Trigger Baxter	—	—	9	1	73	4,690 Ft.
Her Father Said No	3	3	11	—	56	6,908 Ft.
Her Honor, The Governor	1	4	11	3	65	6,709 Ft.
Magic Garden, The	—	5	16	3	68	6,807 Ft.
Moon of Israel	—	1	7	2	73	6,680 Ft.
Mother	—	3	13	1	66	6,934 Ft.
Moulders of Men	2	6	11	—	55	6,442 Ft.
Red Hot Hoofs	—	3	7	—	61	4,681 Ft.
Regular Scout, A	2	—	12	5	73	5,601 Ft.
Rose of the Tenements	5	2	7	—	48	6,678 Ft.
Tarzan and the Golden Lion	1	4	12	1	62	5,807 Ft.
Tom and His Pals	—	3	8	1	65	4,346 Ft.
FIRST NATIONAL						
Affair of the Follies, An	—	4	26	4	70	6,433 Ft.
All Aboard	2	6	7	—	51	6,300 Ft.
Babe Comes Home	—	3	9	—	63	5,761 Ft.
Blonde Saint, The	1	5	16	1	62	6,800 Ft.
Broadway Nights	—	5	10	1	63	6,765 Ft.
Camille	—	—	13	5	73	9,692 Ft.
Convoy	—	3	11	1	66	7,724 Ft.
Don Juan's Three Nights	1	2	8	2	66	6,374 Ft.
Easy Pickings	2	5	11	—	56	5,400 Ft.
Forever After	—	2	16	8	77	6,330 Ft.
For the Love of Mike	—	2	8	—	64	6,588 Ft.
Framed	—	3	14	2	68	5,282 Ft.
Hard-Boiled Haggerty	—	—	10	—	70	7,446 Ft.
High Hat	3	3	6	—	50	6,190 Ft.
Just Another Blonde	1	3	16	—	68	5,603 Ft.
Ladies at Play	—	6	16	2	65	6,119 Ft.
Lady in Ermine	3	9	19	—	56	6,400 Ft.
Lonesome Ladies	—	3	7	—	61	5,718 Ft.
Long Pants	1	3	17	—	63	5,550 Ft.
Lost at the Front	—	2	10	2	70	5,255 Ft.
Lunatic at Large, The	4	2	9	—	53	5,521 Ft.
Masked Woman, The	3	2	9	—	55	5,434 Ft.
McFadden's Flats	1	4	34	14	75	7,746 Ft.
Midnight Lovers	2	7	9	—	53	6,100 Ft.
Mismates	1	6	14	—	59	6,856 Ft.
Naughty, But Nice	—	1	11	3	74	6,520 Ft.
Notorious Lady, The	1	4	9	2	63	6,040 Ft.
Orchids and Ermine	—	15	19	8	65	6,734 Ft.
Overland Stage, The	1	3	16	4	69	6,392 Ft.
Perfect Sap, The	1	5	14	—	60	5,982 Ft.
Poor Nut, The	—	4	8	2	65	6,897 Ft.
Prince of Headwaiters, The	—	3	7	—	61	6,405 Ft.
Prince of Tempters, The	2	2	21	1	69	7,780 Ft.
Sea Tiger, The	—	2	24	3	73	5,606 Ft.
See You in Jail	4	4	9	2	56	5,800 Ft.
Silent Lover, The	—	11	13	1	58	6,500 Ft.
Smile, Brother, Smile	—	1	7	2	73	6,548 Ft.
Stepping Along	1	3	15	2	66	7,038 Ft.
Stolen Bride, The	—	1	11	1	70	7,179 Ft.
Syncopating Sue	1	6	20	1	63	6,770 Ft.
Tender Hour, The	—	5	12	2	65	7,400 Ft.
Three Hours	1	13	19	—	57	5,774 Ft.
Twinkletoes	—	3	26	3	70	7,833 Ft.
Unknown Cavalier, The	1	5	17	5	69	6,595 Ft.
Venus of Venice	1	12	13	2	58	6,324 Ft.
White Black Sheep, The	2	6	17	3	63	6,798 Ft.
FOX						
Ankles Preferred	1	4	18	2	66	5,498 Ft.
Auctioneer, The	—	6	14	2	65	5,686 Ft.
Bertha, the Sewing Machine Girl	1	1	10	1	66	5,242 Ft.
Broncho Twister, The	—	3	14	2	68	5,435 Ft.
Canyon of Light	—	8	18	7	66	5,399 Ft.
Circus Ace, The	—	1	9	—	67	4,810 Ft.
City, The	1	4	7	1	59	5,508 Ft.
Country Beyond, The	—	1	14	3	73	5,363 Ft.
Cradle Snatchers	—	3	13	1	66	6,281 Ft.
Desert Valley	—	1	12	1	70	4,731 Ft.
Great K. & A. Train Robbery, The	—	1	24	7	76	4,800 Ft.
Is Zat So?	—	2	12	—	66	6,950 Ft.
Last Trail, The	1	6	15	3	64	5,190 Ft.
Lily, The	2	5	7	—	52	6,268 Ft.
Love Makes 'Em Wild	1	4	9	—	60	5,508 Ft.
Midnight Kiss, The	1	5	8	—	56	5,025 Ft.
Monkey Talks, The	1	5	11	—	58	5,500 Ft.
Music Master, The	1	3	17	4	69	7,754 Ft.
One Increasing Purpose	2	3	6	—	53	7,677 Ft.
Outlaws of Red River	—	3	16	2	69	5,327 Ft.
Return of Peter Grimm, The	—	4	15	1	66	6,961 Ft.
Secret Studio, The	—	1	9	—	65	5,870 Ft.
Seventh Heaven	—	1	11	7	79	11,000 Ft.
Summer Bachelors	—	3	13	4	72	6,782 Ft
Thirty Below Zero	2	4	13	4	66	4,691 Ft.
Upstream	2	1	6	2	64	5,510 Ft.
War Horse, The	—	1	9	—	67	4,976 Ft.
What Price Glory	—	—	24	24	85	11,400 Ft.
Whispering Sage	—	2	8	1	67	4,783 Ft.
Whispering Wires	1	—	11	3	73	5,946 Ft.
Wings of the Storm	—	5	11	1	53	5,244 Ft.
METRO-GOLDWYN-MAYER						
After Midnight	—	—	13	2	74	6,312 Ft.
Altars of Desire	2	11	23	—	58	6,037 Ft.
Bardelys the Magnificent	—	1	18	7	77	8,536 Ft.
Ben Hur	—	—	5	5	85	12,000 Ft.
Big Parade, The	—	—	11	13	86	12,550 Ft.
Boy Friend, The	3	3	13	1	60	5,584 Ft.
Callahans and the Murphys, The	—	1	16	6	76	6,126 Ft.
Captain Salvation	—	7	17	1	63	7,395 Ft.
Demi-Bride, The	—	6	25	8	72	6,886 Ft.
Deserts' Toll	—	4	15	—	64	5,376 Ft.
Exit Smiling	9	5	3	—	35	6,461 Ft.
Faust	4	7	19	3	60	8,110 Ft.
Fire Brigade	1	7	28	11	71	8,716 Ft.
Flaming Forest, The	1	5	32	4	68	6,567 Ft.
Flesh and the Devil, The	—	5	37	16	76	8,759 Ft.
Frisco Sally Levy	—	5	15	1	68	6,900 Ft.
Gay Deceiver, The	3	9	13	1	55	6,624 Ft.
Heaven on Earth	—	5	12	—	61	6,301 Ft.
Johnny, Get Your Hair Cut	—	7	24	7	70	6,781 Ft.
La Boheme	2	4	18	5	68	8,781 Ft.
Little Journey, The	1	6	16	—	60	6,088 Ft.
Lovers?	1	5	19	3	66	5,291 Ft.
Love's Blindness	3	7	11	3	59	6,023 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Magician, The	4	6	13	1	55	6,960 Ft.
Mr. Wu	—	3	38	8	73	7,603 Ft.
Mockery	1	3	11	2	65	5,957 Ft.
On Ze Boulevard	—	5	5	—	55	5,482 Ft.
Red Mill, The	5	7	25	4	62	6,337 Ft.
Rookies	—	4	26	10	75	6,640 Ft.
Scarlet Letter, The	—	6	23	8	72	8,229 Ft.
Show, The	1	6	24	5	68	6,308 Ft.
Slide, Kelly, Slide	—	5	37	21	76	7,865 Ft.
Taxi Dancer, The	—	12	13	1	57	6,289 Ft.
Tell It to the Marines	—	1	34	28	83	8,800 Ft.
Temptress, The	—	7	21	12	74	8,221 Ft.
There You Are	—	5	17	—	63	5,652 Ft.
Tillie the Toiler	—	4	14	5	71	6,160 Ft.
Tin Hats	1	6	35	8	70	6,598 Ft.
Twelve Miles Out	—	3	19	6	73	7,899 Ft.
Understanding Heart, The	—	7	19	2	65	6,657 Ft.
Unknown, The	—	1	10	6	79	5,517 Ft.
Upstage	—	9	15	3	63	6,048 Ft.
Valencia	4	6	23	2	61	5,580 Ft.
Valley of Hell, The	2	2	6	1	56	4,070 Ft.
War Paint	—	2	24	4	72	5,032 Ft.
Winners of the Wilderness	—	2	11	2	70	6,343 Ft.
Women Love Diamonds	1	8	6	—	51	6,365 Ft.
PARAMOUNT						
Ace of Cads	2	5	22	2	64	7,786 Ft.
Afraid to Love	3	8	15	2	58	6,169 Ft.
Arizona Bound	1	3	8	—	58	4,912 Ft.
Barbed Wire	—	—	11	1	73	6,951 Ft.
Beau Geste	—	—	8	7	84	9,879 Ft.
Blind Alleys	1	7	14	2	62	5,597 Ft.
Blonde or Brunette	1	4	22	1	65	5,872 Ft.
Cabaret	—	6	23	5	69	6,947 Ft.
Campus Flirt, The	—	2	24	13	78	6,702 Ft.
Canadian, The	3	9	20	—	57	7,753 Ft.
Casey at the Bat	2	15	42	8	65	6,040 Ft.
Cat's Pajamas	—	3	19	5	72	5,863 Ft.
Chang	—	1	14	6	77	6,536 Ft.
Children of Divorce	1	6	26	10	72	6,662 Ft.
Drums of the Desert	—	4	13	3	69	5,987 Ft.
Eagle of the Sea, The	—	7	22	—	63	7,250 Ft.
Evening Clothes	2	7	21	1	61	6,287 Ft.
Everybody's Acting	1	6	15	4	66	6,139 Ft.
Fashions for Women	5	8	16	3	58	6,296 Ft.
Firemen, Save My Child	—	1	17	4	74	5,399 Ft.
Great Gatsby, The	5	7	10	1	51	7,296 Ft.
Hotel Imperial	2	9	19	1	59	7,091 Ft.
Hula	—	—	13	6	79	5,862 Ft.
It	—	—	24	25	85	6,452 Ft.
Kid Boots	1	3	37	3	69	5,650 Ft.
Kid Brother, The	5	2	42	9	69	7,654 Ft.
Kiss in the Taxi, A	3	11	22	3	60	6,439 Ft.
Knockout Reilly	—	3	34	6	72	7,080 Ft.
Lady of the Harem	2	6	13	—	47	5,717 Ft.
Let it Rain	1	10	21	6	66	6,052 Ft.
London	3	5	9	—	52	5,584 Ft.
Love 'Em and Leave 'Em	2	9	12	1	56	6,075 Ft.
Love's Greatest Mistake	—	12	16	—	57	6,007 Ft.
Madame Pompadour	—	2	8	—	64	7,180 Ft.
Man of the Forest	—	4	27	5	71	5,187 Ft.
Man Power	—	3	20	4	71	5,617 Ft.
Metropolis	1	2	8	5	73	10,400 Ft.
Mysterious Rider, The	—	4	22	2	68	5,957 Ft.
New York	1	4	22	—	64	6,877 Ft.
Old Ironsides	1	3	7	1	61	10,089 Ft.
Paradise for Two	—	4	25	—	66	6,187 Ft.
Popular Sin, The	2	3	19	—	62	6,244 Ft.
Potters, The	—	4	24	1	67	6,680 Ft.
Quarterback, The	1	1	33	15	77	7,114 Ft.
Quicksands	—	5	6	—	56	4,593 Ft.
Ritzy	—	6	22	—	64	5,306 Ft.
Rolled Stockings	—	1	15	1	70	6,249 Ft.
Rough House Rosie	—	1	20	7	76	5,952 Ft.
Rough Riders, The	2	2	7	—	55	12,071 Ft.
Running Wild	1	2	10	2	67	6,368 Ft.
Senorita	—	4	15	6	72	6,634 Ft.
Service for Ladies	—	2	12	4	74	6,170 Ft.
Sorrows of Satan, The	5	10	14	3	56	8,691 Ft.
So's Your Old Man	1	4	26	6	70	6,347 Ft.
Special Delivery	2	6	21	2	63	5,524 Ft.
Stranded in Paris	—	1	28	2	71	6,106 Ft.
Swim, Girl, Swim	—	—	9	1	73	6,124 Ft.
Telephone Girl, The	2	6	21	1	62	5,455 Ft.
Ten Modern Commandments	—	3	9	3	70	6,497 Ft.
Time to Love	—	6	6	—	55	4,926 Ft.
Tip-Toes	2	3	6	—	53	6,390 Ft.
Too Many Crooks	3	6	9	—	52	5,399 Ft.
Way of All Flesh, The	—	—	11	9	84	8,486 Ft.
Wedding Bills	2	6	16	—	58	5,869 Ft.
We're All Gamblers	—	5	10	1	63	5,935 Ft.
We're in the Navy Now	—	2	24	20	82	5,519 Ft.
Whirlwind of Youth, The	1	5	14	2	64	5,886 Ft.
World at Her Feet, The	2	7	10	—	54	5,691 Ft.
You'd Be Surprised	5	13	19	—	53	5,994 Ft.
PATHE-DE MILLE						
Corporal Kate	—	4	8	4	70	7,460 Ft.
Fighting Love	1	—	14	—	67	7,017 Ft.
For Wives Only	—	4	7	1	65	5,800 Ft.
Getting Gertie's Garter	—	4	17	2	67	6,859 Ft.
Jim the Conqueror	—	3	8	1	64	5,324 Ft.
Man Bait	—	2	9	1	68	5,947 Ft.
Nervous Wreck, The	3	6	10	2	57	6,730 Ft.
Night Bride, The	—	2	8	1	67	5,736 Ft.
Nobody's Widow	1	2	8	—	60	6,421 Ft.
Pals in Paradise	—	2	9	—	65	6,695 Ft.
Rubber Tires	2	3	7	—	54	6,303 Ft.
Vanity	—	3	7	—	61	5,923 Ft.
White Gold	—	5	7	—	58	6,198 Ft.
Yankee Clipper, The	—	2	20	2	70	7,920 Ft.
Young April	1	4	14	1	63	6,858 Ft.
UNITED ARTISTS						
Beloved Rogue, The	1	1	19	10	77	9,380 Ft.
General, The	4	8	13	1	54	7,440 Ft.
Love of Sunya, The	—	9	21	6	65	7,311 Ft.
Night of Love, The	—	5	31	12	74	7,900 Ft.
Resurrection	—	3	28	13	77	9,523 Ft.
Winning of Barbara Worth, The	—	5	24	10	74	8,560 Ft.
UNIVERSAL						
Beware of Widows	1	3	6	—	56	5,670 Ft.
Buckaroo Kid, The	1	3	12	3	67	6,167 Ft.
Butterflies in the Rain	1	11	11	1	55	7,319 Ft.
Cheerful Faud, The	3	5	14	2	60	6,968 Ft.
Denver Dude, The	—	4	11	3	68	5,292 Ft.
Down the Stretch	—	5	10	—	60	6,910 Ft.
Fast and Furious	—	—	8	2	76	5,684 Ft.
Fourth Commandment, The	1	5	19	1	63	6,863 Ft.
Held by the Law	2	3	17	—	60	6,929 Ft.
Her Big Night	—	3	14	3	70	7,603 Ft.
Hey, Hey, Cowboy	—	2	8	—	64	5,378 Ft.
Hidden Loot	2	5	3	—	45	4,375 Ft.
Ice Flood, The	—	2	20	—	67	5,747 Ft.
Love Thrill, The	—	6	10	—	59	6,038 Ft.
Michael Strogoff	—	5	19	5	70	9,315 Ft.
Midnight Sun, The	—	10	27	3	65	8,767 Ft.
Mystery Club, The	1	7	3	1	51	6,969 Ft.
Oh, Baby!	1	6	11	1	59	7,152 Ft.
Old Soak, The	—	3	21	2	69	7,445 Ft.
Perch of the Devil	—	8	5	—	52	6,807 Ft.
Prisoners of the Storm	1	6	14	2	63	6,102 Ft.
Red Hot Leather	—	6	6	—	55	4,555 Ft.
Runaway Express, The	1	6	12	3	64	5,865 Ft.
Sensation Seekers, The	—	3	12	1	66	7,015 Ft.
Silent Rider, The	—	—	12	2	74	5,879 Ft.
Spangles	1	3	15	—	63	5,633 Ft.
Take It fom Me	5	4	13	4	60	6,649 Ft.
Taxi, Taxi	1	3	11	1	63	7,173 Ft.
Whole Town's Talking, The	—	6	14	—	61	6,662 Ft.
Wrong Mr. Wright, The	1	4	7	—	56	6,459 Ft.
Yellow Back, The	3	1	8	—	55	4,766 Ft.
WARNER BROS.						
Across the Pacific	—	1	21	8	77	6,954 Ft.
Better 'Ole	—	3	20	12	78	9,481 Ft.
Brute, The	1	3	8	1	62	6,901 Ft.
Climbers, The	—	6	5	—	54	6,621 Ft.
Don Juan	—	2	21	10	77	10,018 Ft.
Don't Tell the Wife	—	3	7	—	61	6,972 Ft.
Finger Prints	1	4	11	—	59	7,031 Ft.
Heart of Maryland	—	2	20	—	67	5,868 Ft.
Hills of Kentucky	—	2	20	1	70	6,240 Ft.
Matinee Ladies	—	3	7	—	61	6,352 Ft.
Millionaires	—	3	10	—	65	6,903 Ft.
Million Bid, A	—	3	8	—	62	6,310 Ft.
Missing Link, The	—	1	8	3	73	6,435 Ft.
My Official Wife	2	4	13	1	61	7,846 Ft.
Old San Francisco	—	—	10	—	70	7,961 Ft.
Private Izzy Murphy	1	1	15	9	77	7,983 Ft.
Third Degree, The	—	2	22	1	71	7,647 Ft.
Tracked by the Police	—	2	12	—	58	5,823 Ft.
What Every Girl Should Know	—	5	6	—	59	6,581 Ft.
While London Sleeps	1	4	8	1	60	5,810 Ft.
White Flannels	—	4	7	1	63	6,820 Ft.
Wolf's Clothing	3	4	5	2	55	7,068 Ft.

Key City Reports

New York City

BROADCAST of the Dempsey-Tunney fight cut deeply into at least one night's business of a rather ordinary week among New York theatres. One official of a large house stated that the Chicago fracas was responsible for at least a $3,000 drop in the figures for Thursday. In addition to this, the finest weather this season drew many away from the bright lights.

However, the Roxy managed to keep "7th Heaven" over the $100,000 mark for the second week and under the existing conditions this must be considered satisfactory. Remember also that this is a long picture.

The Capitol with "The Big Parade" at popular prices did a brisk business and trade at this house is expected to boom with a radical change in presentation policy. At the Paramount, "One Woman to Another" with Paul Whiteman's orchestra as a bolster, averaged a fair week, and this can also be said of the other Publix houses showing "Underworld" and "Wings." Both the latter continue to pull well. The Strand also had an average week with "The Drop Kick," another campus picture.

The Globe continues to do nicely with "The Patent Leather Kid" and Hugo Riesenfeld has good reason to be gratified with the showing made by his presentation and "The Cat and the Canary" during an extended run at the Colony. The "Garden of Allah," at the Embassy is drawing a steady trade and the bigger pictures, "The King of Kings" and "Les Miserables" are reported to be turning in a fairly satisfactory gate.

One of the best box office pictures of the week was at the Hippodrome where "Alias The Lone Wolf" well pleased the audiences of this theatre. The ticket register at the Astor may not be clicking as merrily as when "The Big Parade" was there but it is said that "The Student Prince" is catching on nicely.

Chicago

BETTER weather conditions proved beneficial to theatre attendance during the past week and normal business was the rule, except on the night of the Dempsey-Tunney fight, when a large number of people attended the battle or remained at home to hear it over the radio, cut into box office receipts.

At the Chicago the Duncan sisters in person and on the screen in "Topsy and Eva" and a Spitalny production, "Mid Summer's Night Dream," pulled average business. "Camille," which was in its last week at the Roosevelt, turned in a fair box office report, as did McVickers with "The Way of All Flesh." The Oriental pulled some of the thousands attending the boxing match and a big business was done with "Smile, Brother, Smile" on the screen and Paul Ash and his gang in "Doll House Follies" on the stage. "What Price Glory" and Movietone showed a big improvement over the previous week at the Monroe, and a long run is predicted for this feature. The Orpheum continued to do a good business with "Old San Francisco" as its screen feature and Vitaphone.

Northshore houses shared in better business, the Granada which had as its offering "The Blood Ship" and Benny Meroff's special anniversary stage show "Our First Year" playing to good business. The same was true of the Uptown, which had as its attraction the popular Benny Kreuger and the screen feature "Twelve Miles Out." At the Sheridan "The Joy Girl" on the screen and Gene Buck and his band on the stage did average business.

"The Blood Ship" was the screen feature at the Marbro with Vitaphone and Charles Kaley, rounding out a bill which proved a good box office combination.

The Tivoli on the southside featured "The Stolen Bride" on the screen and Lester Allen on the stage with Frankie Masters and his band, attendance being normal. Attendance at the Capitol and Avalon was good, the former's bill including "The Fighting Eagle" and Buddy Fisher and his Buddies in "School Days" and the latter "The Joy Girl" and Del Delbridge and his Merrymakers.

Boston

BOSTON'S theatres played to an excellent week's business with the attendances of last week remaining steady throughout the current week. Broadcasts of the Tunney-Dempsey battle at all the theatres Thursday night helped to bring out the record crowds.

Paramount's "Underworld" at the Metropolitan, played to well filled houses through the week and showed an increased business as the week advanced.

M-G-M's "Mockery" played to capacity houses the entire week, Saturday's business being unusually heavy. All that is needed is to attach Lon Chaney's name to a picture to bring out the crowds in Boston.

"For the Love of Mike" attracted generous sized audiences to the Washington Street Olympia, especially interesting groups of college men.

Paramount's "Nevada" scored a hit at the Scollay Square Olympia. Excellent's "The Nest" was given its premiere at Loew's Orpheum and was one of the best attractions from a box office standpoint, for the early season. "Out All Night" played to good houses at the Keith-Albee Boston. "The Country Doctor" and "Simple Sis" played the twin houses, Modern and Beacon, attracting an average crowd at each. "Hard Boiled Haggerty" and "Service for Ladies" brought a better than average audience to the Capitol.

"The Cohens and the Kellys" headed the Fenway bill with the "Beauty Shoppers" as the companion picture, playing to fair audiences, which increased as the week progressed. "Dearie" was the feature at the University, this Warner Brothers' picture drawing better than several of the preceding films. Bowdoin Square's triple feature bill failed to draw any larger numbers than the former double bill, presenting "The Circus Ace," "Adam and Evil" and "The Sting of Stings."

Detroit

ONLY one off night occurred at the downtown wickets this week. It was caused by the Dempsey-Tunney match, most of the movie patrons preferring to remain away and listen in front of loud speakers. Neglecting this Thursday night drop, business on the whole was excellent, with fine weather conditions prevailing.

A first anniversary show, presenting Publix talent on the stage, and "The Life of Riley" brought good returns throughout the week at the Michigan. Heavier business was noticed in the Madison, however, where "The Big Parade" drew packed houses from 9 A. M. till closing time.

The Adams did a fourth and final week of good business with "Beau Geste," while "Topsy and Eva," at the State, was average.

"What Price Glory" continues nicely at the Fox-Washington, and Charles Cohen, the manager, is very pleased with the attendance records. It will be held over at least another week. The program also includes movietone.

The Capitol picture, "Breakfast at Sunrise," proved fair, and "Jaws of Steel," the Temple feature, went over strong with Keith-Albee acts, while the Colonial featured "Back to God's Country" did good business. Brisk attendance also turned out for "The Romantic Age," playing at the Miles.

St. Louis

ON the whole this was a very good week in St. Louis territory, although the weather most of the week was a trifle too cool for the airdomes that were still operating. However, most of the airdomes are conducted in conjunction with adjoining theatres.

The six first-run theatres of the city reported that business was satisfactory, while the Capitol Theatre, which was re-opened after many months' idleness with a first-run showing of "The Red Kimono," had a good week. However, this house in the future will use pictures after the Missouri and Ambassador.

"Ben Hur," in its second and final week at Loew's State, had a very good week, considering its splendid showing during the opening seven days.

"The Cat and the Canary" was on the screen at the Ambassador and, in conjunction with "Happy Days," a stage show arranged by Ed Lowry as master of ceremonies, had a good week.

Out at the Missouri Theatre, Grand Boulevard, the attraction was "For the Love of Mike." The receipts were satisfactory.

"Old Ironsides" closed its road show engagement at the American Theatre this week. Its business should have been much better considering the advertising this feature has received in this locality.

"The Joy Girl" was the screen offering of the St. Louis Theatre, which also includes Orpheum vaudeville on its program. On the whole it was a good week for this very popular house.

Los Angeles

THE Forum Theatre re-opened this week under the management of Alexander Pantages, who plans to conduct vaudeville on a prologue plan. On the screen, "Paid to Love" was a good drawing card.

It is reported that 400,000 people have seen, "King of Kings" at Grauman's Chinese Theatre. The announcement has been made that the engagement will close at an early date as will "Seventh Heaven" at Carthay Circle. Both pictures showed a gain in attendance during the past week.

The Pantages drew the largest share of motion picture patrons with the first downtown showing of "What Price Glory" at popular prices. Many people are viewing the picture for the second and third time.

Just a short distance from Pantages, Loew's State was also successful in showing Constance Talmadge in "Breakfast at Sunrise." Over the week-end, there were crowds waiting for seats at every performance. Gene Dennis, the wonder girl, was a splendid attraction on the stage.

"The Road to Romance" shown at the Metropolitan drew in large crowds and was especially well attended at the matinees.

"Camille" played to excellent business at the Criterion. It opened with a blaze of lights and many of the stars attended which all served to attract valuable publicity.

"The Country Doctor" at the Uptown ran to a good crowd. "Ben Hur" is playing a return engagement at the Million Dollar and is doing favorable business.

Central Pennsylvania

RETURN of splendid weather, with just enough chill in the atmosphere to drive folks in from the outdoor park amusements, brought business to the Harrisburg picture theatres in proportions to delight the managers. Good attractions were offered in practically all the houses, and several of the theatres on Thursday night profited in an extra way because they provided facilities for announcing blow-by-blow returns from the Tunney-Dempsey prize fight.

"Nevada," at the Victoria, was popular from the first day and maintained a good flow of patronage all week. At the Colonial, "The Prince of Headwaiters," proved an attraction that was very acceptable to Harrisburg movie fans, while in the State the main film attraction, "Million Bid," was also well received.

It is seldom, indeed, that any film picture is shown for two consecutive weeks in any Harrisburg theatre, but "The Big Parade" was held over from the previous week at Loew's Regent.

Manager Feldser, of the Broad Street theatre, appropriately selected this week to show the Sharkey-Dempsey fight films and those of the Bass-Chapman fight, coming at a time when everybody was talking in terms pugilistic.

Baltimore

THE high water marks for good business done in Baltimore for the week beginning Monday, September 19, were made at Warner's Metropolitan and at Loew's Valencia and Century.

At the Metropolitan "When a Man Loves," with Vitaphone accompaniment and presentations, was excellently received by the public and business continued fine throughout the week. "The Magic Flame" proved a good puller at Loew's Valencia with the house holding good crowds every night. "Adam and Evil" had them laughing at the Century and that picture, coupled with Ted Lewis and his band, proved an excellent drawing program.

Next in line came the Maryland Theatre, the Keith-Albee house, which now shows first run pictures, with "The Joy Girl." Good business was done throughout the week there.

Patronage at Keith's Hippodrome was a little off for the week, but Saturday proved good for crowded houses with "The Beauty Shoppers" and five acts of family vaudeville. Business done at Whitehurst's Garden Theatre was good with "Clancy's Kosher Wedding" and five acts of family vaudeville.

A fair business was done by the New Theatre with "We're All Gamblers." Although the Rivoli had a good program, including "Ten Modern Commandments," a girl violinist and three dancing girls, also on the program, business throughout the week was not so good.

Minneapolis

STRIKE conditions which affected eight Minneapolis theatres did not serve to help attendance this week, although the fact that there were some very strong picture attractions showing helped to stimulate business.

The Garrick opened for the fall with "Beau Geste" and did a rattling good business, enough so to warrant holding the film over for a second week. Pola Negri in "Barbed Wire" proved popular at the Strand, and Adolphe Menjou in "Service for Ladies" played to good houses. "Running Wild" enjoyed good business at the Lyric. John Gilbert attracted many people to Pantages, where the reissue "Cameo Kirby" was showing, while "The Swell Head" proved timely at the Hennepin Orpheum, in view of the Dempsey-Tunney fight. The radio, by the way, kept many persons home from the theatre on the night of the big Chicago fight, although all the theatres were giving returns from the stage.

Atlanta

FAVORED by the first cool, brisk weather of the season, Atlanta theatres rallied uniformly good attendance last week, despite the falling off of juvenile patronage due to the recent opening of public schools.

The biggest picture draw of the week was "The Big Parade" at Loew's Grand. The engagement was actually third run in Atlanta, and smashed all records. Vaudeville was laid off for the week. So great was the demand that Manager Thomas H. James had to put on a special morning matinee at 9:00 o'clock Saturday.

Vincent Lopez (in person) and his orchestra played a merry tune directly across the street at the Capitol Theatre, bringing the biggest gross business in the thirteen weeks' history of the house. "The Lone Eagle" on the screen drew favorable comment.

Keith's Georgia had no complaint forthcoming from its box-office toll with "One Woman to Another" as the feature picture, and an unusually good vaudeville bill.

"Loves of Carmen" did well at the Howard, but did not reach the proportions anticipated. Critics gave abundant praise. Al Short's band show unit was excellent.

"The Prince of Headwaiters," at the Metropolitan, drew only an average gross, though the dramatic critics and reviewers declared the fault was in the title of the picture.

The Rialto enjoyed a sunny week with "Soft Cushions" playing the first three days; and with "The Great Mail Robbery" coming on for the last half.

Fair receipts were reported by the Tudor where three pictures split the week—"Hands Off," "Call of the Wilderness," and "The Fighting Hombre."

Only one first run appeared on the bill at the New Alamo—"The Honeymoon Express." This, with three well chosen second runs, rounded out a week that barely reached average business. The slump there is due to loss of the school contingent.

All neighborhood houses were off to a lesser or greater extent. They depend largely upon children for their audiences.

Cleveland

BUSINESS was very good at all the first-run houses here last week. The weather was good theatre weather, clear and cool. And outside competition was light. All of the first-run houses and most of the subsequent run houses gave the fight returns on Thursday night. The vaudeville houses stopped the show and let Graham McNamee entertain the audiences with his broadcasting.

"Camille" went over very big at the Stillman Theatre, where it had been extensively exploited, and was favorably acclaimed by both fans and critics. "College," at the State, played to consistently big houses all week. The Allen had trouble taking care of the crowds wanting to see "Spring Fever." "The Fighting Eagle," coupled with an excellent vaudeville program, filled Keith's Palace consistently all week. "White Pants Willie" was just moderately successful at the Park. Reade's Hippodrome scored well with "The Great Mail Robbery." "The Life of Riley" held up for two weeks at the Cameo. Keith's East 105th St. had large and appreciative audiences attending the performance of "Back to God's Country." The Circle played the first neighborhood showing of "Old San Francisco" with better than average results. The Little Theatre of the Movies offered "Secrets of the Soul" a UFA production, with just fair results.

Oklahoma City

"BARBED WIRE," which wasn't heralded as a n'"extra" of any sort, proved a big success at the Empress Theatre.. In spite of extremely hot days, this theatre played to capacity business. Pola Negri was well liked in this role, and Clive Brook seems already to have built up a reputation in this town.

"Mockery" was well received at the Criterion, but we believe it was not quite a business-getter as it was expected to be. The heat and strong competition from the town's vaudeville house may have been partly responsible for this.

"After Midnight" received good press notices and did very well at the box office considering the heat. "What Happened to Father" did only fair business the last half of the week at this theatre.

"Paid to Love" went over very, very nicely at the Liberty the first of the week. This was followed by "Singed"—a very, very ordinary picture. Business a little below [illegible]

Atlanta

SWELTERING under the worst heat wave the South has known in two years and suffering the usual handicap precipitated by the opening of public schools, theatres nevertheless managed to register average business, and in a few instances better than average.

"Underworld," playing at the Howard, drew first praise of critics and patrons as the outstanding picture of the week.

Fatty Arbuckle was the headline attraction at Loew's Grand where **"The Bugle Call" was the feature picture. Business** was good and Arbuckle is given major credit.

A meritorious vaudeville bill and "The Joy Girl" at the Capitol brought one of the best week's business that house has checked up during its twelve weeks' history.

Keith's Georgia dropped below its usual average. **However, the slump was not due so much to "The Gingham Girl" as to a vaudeville bill** that fell a bit flat after a record week with Gene Austin.

Only fair business was registered at the Metropolitan with "Hard Boiled Haggerty"

The Rialto enjoyed a good week with a split bill—"Clancy's Kosher Wedding" and "The Last Outlaw," each of which filled three days.

"Sundown," though it was made long ago, only reached an Atlanta screen last week, having never previously drawn a first-run here. **Going on for the first three days of a split week at the Tudor it drew only regrets. "Somewhere in Sonora" redeemed the situation** during its successful three-day run the last half.

Only one first run was included in the offerings at the New Alamo—**"When The Door Opened," and it drew good response.**

Seattle

ANOTHER week of strong programs at a majority of the first run houses brought big gate receipts to Seattle theatres during the last seven days. Moderate weather, and a day's visit from Colonel Charles Lindbergh, were responsible for more than average "drop-in" trade at the larger houses.

High gross for the week was reached, as usual, by the Fifth Avenue Theatre, although it was noticeably under the gross that has been reached at this house in past weeks. **Buster Keaton's "College" was the film attraction.**

Another big money-getter was "When A Man Loves" at Hamrick's Blue Mouse Theatre. This film, in its opening week, had waiting lines in front of the theatre day and night, and piled up a capacity gross, with no sign of a let-up **as it went flying into a second week. Three Vitaphone subjects,** rounded out the program.

At Bob Bender's Columbia Theatre, the first week of "The Cat and the Canary" played to capacity houses, due to the picture, a fine publicity campaign, and a good presentation.

Something new for Seattle picture fans was attempted this week when "Underworld" was suddenly put into the Liberty Theatre as a "holdover" picture immediately upon the conclusion of its engagement at the Fifth Avenue Theatre last week. **Although it did a good steady business during its first showing, the move to the Liberty was a failure** and it was pulled off after four days of the proposed week's run.

"Chang," playing its second week at the Coliseum Theatre, maintained a fair average all during the week, but was far from the big attraction that it was the first week.

At the Embassy Theatre, "Just Another Blonde" was not very strong, and the house fell below its usual average. A good supporting musical program was not strong enough to help much.

Pantages Theatre, following its success a few weeks ago with "Glory," put in "The Loves of Carmen" and exploited the cast and director angle of the previous film. **It did big business for the week, in conjunction with a program of six vaudeville acts.**

At the New Orpheum, "Vanity" was a weak screen attraction, although the house still continues to do big business because of its newness. For the third consecutive week, the vaudeville program has been only mediocre.

San Francisco

ANOTHER good week was witnessed by the local motion picture houses, credited to the showing of good pictures. The better class of residential houses also reported good business.

"Camille," shown the second week at the California Theatre, did wonderfully and many were surprised it was not kept over a second week. **"Beau Geste," finished its sixth and final week at the St. Francis Theatre, continuing to draw remarkably, large crowds. "Alias The Deacon," shown at the Imperial drew well filled houses,** partly credited to the popular price.

"Romance," in which Raymond Novarro starred, filled the Loew's Warfield Theatre each evening, the specialty acts also drawing many. **"The Drop Kick," presented at the Granada Theatre, proved fairly popular,** the stage act, "Dolls' Ideas" helping fill the house.

"Flashing Fangs," at the Union Square Theatre, together with five acts of vaudeville, filled that theatre. "Painting The Town," a comedy, **drew many laughs** from those attending the Golden Gate Theatre and the picture together with six vaudeville acts drew crowds. At the Pantages Theatre, crowds **were attracted by the "Passionate Quest"** on the screen **and Peaches Browning** heading the vaudeville program.

In the residential district, the Coliseum Theatre was filled with **"Lovers?"** and the Casino Theatre with **"The Beloved Rogue."** Crowds were attracted to Nat Holt's Wigwam Theatre when he showed **"The Flying Horseman"** and a musical comedy.

Oklahoma City

"THE Cat and the Canary" played all week at the Liberty Theatre to record-breaking crowds. This theatre usually changes programs twice a week, but on this occasion broke all box-office records with the one picture. There was some extra advertising done on this in advance.

"Rough Riders" had a good week at the Criterion, too. The crowds kept up throughout the run of the picture. Frank Hopper, the star, made personal appearances at the main performances each day, and this, together with community singing, seemed to add interest. Advance advertising was carried on this picture in the newspapers. No advance in price.

"What Price Glory" on at the Shrine Auditorium for six days at $1.10 top price, didn't do the business expected. The picture pleased, but as a rule road-show prices for pictures seem to lessen the appeal to Oklahoma City audiences. But they crowd the houses when the pictures return at regular prices.

The Empress had an off-week with their weekly picture lasting only three days. That was Harry Langdon in "Three's A Crowd." The other theatres gave strong competition, and Langdon's picture was pulled for **Sidney-Murray in "The Life of Riley." Business on this was good.**

"Monte Cristo" drew good crowds the first of the week at the Capitol, in spite of the fact that most everyone remembered the old version of four or five years ago. **"One Woman to Another" did an average business** the last half of the week.

The weather was decidedly pleasant this week, and after the recent warmth made business good again with the theatres.

Ottawa

MOVING picture fans of Ottawa, Ontario, had plenty to see during the week of September 19, and there was plenty of enjoyment. The widest possible variety was in evidence among the principal theatres of the city, and as for counter-attractions there weren't any.

Leading off in the week's parade was "What Price Glory" at the Regent Theatre, where patrons flocked all week. It was one of the Regent's big weeks.

For comedy the theatre-goers rallied at B. F. Keith's, where the attraction was "The Rejuvenation of Aunt Mary." Keith's did pretty business with this one, good vaudeville helping.

For extreme variety, there was "Chang" at the Imperial Theatre. Manager Ray Tubman found it necessary to carry over the picture for an extra performance after the week's run was done.

For costume romance and drama, there was "Cameo Kirby" at the Centre Theatre, and the crowds liked it. The Centre registered a very substantial week with this feature.

In Hull, Quebec, the fans celebrated the re-opening of the New Laurier Theatre, the presentation being **"Beloved Rogue"** and a special programme. **The Laurier got away to a splendid start and the picture did its share** in establishing a high status for the house.

Des Moines

"THE BIG PARADE" at the Des Moines Theatre last week did not do as well as expected. There were two pretty good reasons, hot weather of unusual variety, and the fact that the picture bucked "What Price Glory" playing at the Orpheum. **Neither picture did the other any good** and both resulted with not nearly so good a business as they should have made. "What Price Glory" probably got the shade of better business, since it was making its first appearance. At the Capitol Theatre last week **"The Prince of Headwaiters" was very well liked.** It did a good week and must be attributed to have drawn business outside of that which the stage show draws at the Capitol. **At the Strand "Painting the Town" did unusually well** and must be given some credit aside from the fact that the show prices have recently been given a good cut at this theatre. **"We're All Gamblers" playing the first half of the week at the Strand did well though it is nothing to get excited about.**

Albany, Schenectady & Troy

THERE were vacant seats at the Mark Strand theatre in this city throughout last week. The feature picture itself "Firemen, Save My Child" appeared to please fairly well. Its drawing power was hard to determine for the dullness of the remainder of the program was quickly noised about the city and as a result many no doubt remained away from the theatre during the week. **At the Leland, "Tillie, the Toiler" ran to good business throughout the entire week.** The fact remains, however, that Marion Davies has a big following in Albany.

At the Ritz, "The Drop Kick" played to a very satisfactory business day in and day out. On Monday and Tuesday nights it became necessary to turn hundreds away and stop the selling of tickets. **Proctor's Grand is now showing a higher type of pictures along with its vaudeville** than has been customary, with the result that **"Silk Stockings" should be credited last week as good entertainment** and materially helping out the vaudeville bill from the standpoint of the box office. **At the Clinton Square theatre, "I'll See You in Jail" did only a fair business. In Schenectady, "The Big Parade," running at the State theatre, broke all house records during the past week** and on Sunday alone over 3,000 persons were turned away, unable to gain admission. **In Troy, "The Rough Riders" did what might be termed a satisfactory business** at the Troy theatre, filling the house each night, but with considerable falling off at the matinees. This picture did not draw as well in Troy as it did in Albany. **At the Lincoln theatre "The Drop Kick" went over big.** Every theatre in Albany, Troy and Schenectady that installed a radio did a land office business on Thursday night in connection witth the Dempsey-Tunney fight.

Tampa

THE Tampa had "The Rough Riders" the first half and the business Sunday was big, but the handicap of the cooling system out of commission had its effect and hurt the returns the following three days. **"Two Girls Wanted" got away to a bad start Thursday on acount of the competition of the fight returns,** with the two following days failing to develop a draw.

The Strand started the week with "Convoy." It did nicely. The next attraction was **"Alias The Lone Wolf," which kept business up to normal,** with **"The Broken Gate" closing the week, which was satisfactory.**

The Franklin opened Sunday with "Monte Cristo," a re-issue, which pulled the largest Sunday of the summer. The title and the cast got 'em. **"Love Makes 'Em Wild" and "Tom's Gang,"** featured two days each, **brought good returns** and gave the house a good week.

Kansas City

WITH temperature that made the lighting of furnaces necessary instead of operating cooling systems, first run houses of Kansas City this week experienced a week of good attendance, much better than many preceding weeks.

"The Way of All Flesh" at the Royal drew good all week and commanded much favorable newspaper comment, while **"Adam and Evil" at the Newman played to large crowds** all week.

"What Price Glory" at the Pantages was exploited and advertised in newspapers to a much greater extent than usual, but the increased effort was reflected at the box office.

"The Fighting Eagle" at the Mainstreet held up good, although the attendance was not quite in line with that experienced at other theatres. **The Duncan Sisters in "Topsy and Eva" at the Globe drew big.**

Milwaukee

THE fall season got well under way in Milwaukee theatres this week and business swung along at an encouraging rate. Strong attractions and snappy weather brought out patrons in gratifying numbers and all theatres report good business for the entire week.

"Beau Geste" made its first appearance at popular prices at the Alhambra and the throngs that came in prompted the management to hold it over for an additional week. "When a Man Loves" closes its third week at the Garden, where it played to large houses throughout its entire stay. **"Smile, Brother, Smile" at the Wisconsin supported by a fast moving stage presentation made up a bill that drew good patronage throughout the week. "Chang" has been filling the Strand to a gratifying extent.** The picture was introduced by considerable advertising and a special matinee for school children at 4:30 was offered. **"What Price Glory" in its second week upheld the record it had established** in the first at the Merrill. **Business was unusually good.**

Milwaukee's neighborhood theatres merit the good business it is their custom to enjoy. This week, for instance, pictures such as **"After Midnight"** at the Tower and Modjeska, **"Hard Boiled Haggerty"** at the Uptown, **"Barbed Wire"** at the Oriental, **"Framed"** at the Milwaukee, **could not help but bring in good business.**

Salt Lake City

UNSETTLED weather has been the rule in and about Salt Lake for the past week with theatre reports at down town houses being very good throughout.

"Camille" perhaps headed the list as to popularity with capacity houses each night. Exploitation on this picture was somewhat heavier than usual. A stage attraction was also offered at the Paramount Empress.

The new policy inaugurated at the Victory, which combines vaudeville with the picture program, has gone over in a wonderful fashion. **The picture featured at this house was "The Joy Girl."**

Betty Compson, a Salt Lake girl, in "Cheating Cheaters," was a good drawing card at the American along with Clair Omar Musser, direct from the Roxy theatre, on the stage.

The Gem offering which proved to be very successful throughout the week was "Judgment of the Hills." "Colleen" was the picture presentation at the Pantages in connection with the regular vaudeville bill, **and was well received.**

"Tillie the Toiler" was shown at the Rialto with a good measure of success, the house being overcrowded nightly.

Providence, R. I.

NEW box office records were established during the past week at all of the Providence theatres, with an unusual array of pictures of the better kind being offered. Four theatres which have been dark during the summer opened their doors. Every theatre reports the largest week's business for 1926-27 during the past week.

The Carlton, formerly the Emery, reopened with "The Gingham Girl." The Modern reopened with stock. **The Opera House opened with "The King of Kings."**

Here are other features which pulled the record breaking business: "Beau Geste" at the Strand, "Captain Salvation" at the Victory, **"The Covered Wagon"** at Fays, **"Framed"** at the Rialto, **"The Magic Flame"** at the Majestic, **"Rookies"** at the Columbus and the Capitol, **"Tip Toes"** and **"Stepping Along"** at the New Park, **"Mother"** and **"California or Bust"** at the Palace.

The Victory Theatre commenced their new policy this week very successfully, having inaugurated a vaudeville and picture program and an exceptionally big week was enjoyed. **The picture which went over in a fine fashion was "Soft Cushions,"** starring Douglas MacLean.

Central Pennsylvania

THIS was a red letter week for the picture houses of Harrisburg where a combination of fine attractions and good weather conditions made the cash register fairly jingle in the leading theatres.

"Old Ironsides" was put on at the Majestic, a Wilmer & Vincent legitimate theatre, **and, notwithstanding top night prices at $1.65, the play attracted very gratifying crowds** all week. The play was well advertised in advance and this brought many from nearby towns to see it, Manager Lee Levy reporting that an especially large number of mail order tickets was sold.

"The Big Parade" was the attraction at Loew's Regent, and although it showed in Harrisburg last Winter it was so well patronized on its return to Harrisburg that Manager Edward J. Melniker, of the Regent, arranged to have it remain for a second consecutive week.

At the Victoria "Chang" was the feature film and it, too, went over very big, there being capacity houses at some of the night shows. **The Colonial's offering was "The Circus Ace,"** starring **Tom Mix and Tony, and this, too, captivated public approval.** The State's picture presentation the last half of the week was Thunder, the Wonder Dog, in **"The Silent Avenger," which, combined with a good vaudeville show, registered big business.**

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Studio Briefs

Albert Rogell, the director who has handled the megaphone on the majority of Ken Maynard's western features, has been signed to a new long-term contract by Charles R. Rogers, producer of this series for First National Pictures. Rogell will direct "The Shepherd of the Hills," Harold Bell Wright's story, which is to be his first picture on the new contract.

A brand new contract and an important role in a special production have been presented to Alan Hale by officials of the Pathe-DeMille Studio, following his recent return to the screen.

Hale has been selected for an outstanding character portrayal in "The Blue Danube," one of the major productions on the DeMille schedule, in which Leatrice Joy is to be starred under Paul Sloane's direction. Cecil B. DeMille will personally supervise the production.

A production in which many innovations are promised is, "The Private Life of Helen of Troy," now being filmed at First National's West Coast Studios. Virtually all the settings will be in pure black and white—thus producing extremely beautiful photographic effects. These are being secured by Lee Garmes, chief cinematographer, with the cooperation of Horace Jackson, art director.

John Westwood and John Stambaugh, winners in First National's nation wide collegiate search for new screen material, have been assigned roles in "The Private Life of Helen of Troy."

Patsy Ruth Miller was signed to appear in "Red Riders of Canada," a Canadian Northwest Mounted Police story to be directed for F B O by Robert DeLacy, according to an announcement from William Le Baron, vice-president in charge of production.

Bill Franey, eccentric comedian of the screen, will play a comedy role with Bebe Daniels in that star's latest starring production "She's a Sheik."

Fred J. McConnell, formerly owner and editor of the Exhibitors Daily Review and, on several occasions, supervisor of productions at Universal City, is functioning in similar capacity with two series of pictures being made for release through Pathe Exchange, Inc. McConnell is starting production on the first of a series of eight feature-length pictures in which a famous screen dog will be starred. The cast of players is headed by Arnold Gray, Kathleen Collins and Henry Hebert. Noel Smith will direct and Edward J. Snyder will be the photographer. Jack Donovan heads the other McConnell unit.

Casting on four new Warner Bros. productions was completed this week. All of them will be before the cameras before September fifteenth.

Clyde Cook has been selected by Warner Bros. to supply comedy in Monte Blue's next picture, "The Comeback," which will go into production as soon as the star returns from his annual vacation.

Two more additions have been added to the cast of Florence Vidor's next Paramount production, "Honeymoon Hate." Effie Ellsler will play Miss Molessey, the companion to the impetuous Gail Grant, which role Miss Vidor plays, and Genaro Spagnoli is to play Bueno, a servant.

Thelma Todd, Massachusetts school teacher, who came to Hollywood to play a lead opposite Gary Cooper in Zane Grey's western "Nevada" has won the lead in Paramount's biggest "Western" of the year.

Adrian Johnson has joined Excellent Pictures Corporation as head of the scenario department. Mr. Johnson has been a photoplay author and editor for more than a decade. In the long-ago days when Theda Bara and J. Gordon Edwards were making screen history, he was their principal collaborator in the creation of stories and in adapting in scenario form the plots obtained from stage-success or novels.

Michael Raffeto, screen comedian, has been cast with Bebe Daniels in the Paramount Star's latest comedy of the desert, "She's a Sheik." Raffetto will play the part of Achmet, general aide and henchman of William Powell, the comedy villain.

Gary Cooper has been assigned the role opposite Pola Negri in "Rachel," which will go in production within a fortnight at the Paramount studio.

Cissy Fitzgerald, one of the screen's pioneer comediennes, has returned to pictures, and will have an important part in "The Side Show," the first Chester Conklin W. C. Fields starring piece, which Ralph Cedar starts directing this week.

Ernie Adams, Fred Esmelton, Jerry Mandy, and Harvey Holden, four of Hollywood's best troupers, were the first members of the supporting cast in "The Gay Defender" to be cast. This is to be Richard Dix' next starring picture.

Andreas de Sigurola, for twelve years a star of the Metropolitan Opera in New York, has deserted music for the silent drama. The celebrated singer has been added to the cast of "Bringing Up Father," Cosmopolitan's filmization of the George McManus comic cartoons, to play the role of "The Count."

"Serenade," has been definitely selected as the title for the next Adolphe Menjou picture. The story as written by Ernest Vajda was originally entitled "The Musician." H. D'Abbie D'Arrast has been selected to direct and the only member of the cast selected so far is Lawrence Grant.

With the addition of Jacqueline Gadsden and Cecil Holland, the cast of M-G-M's "In Old Kentucky" is now complete. Holland and Miss Gadsden will have roles of husband and wife, aristocratic friends of the Brierley family of Kentucky, the former appearing as an armless Confederate veteran.

Marc McDermott has been added to the cast of "Fires of Youth," John Gilbert's new Metro-Goldwyn-Mayer starring vehicle. McDermott will play the role of the newspaper publisher in the new story, a drama of newspaper life, directed by Monta Bell.

Warner Baxter has been signed by Edwin Carewe for the role of Alessandro, Indian lover of "Ramona," the title character of Dolores del Rio's first starring vehicle for United Artists' release.

Robert Brower, one of the original members of the old Edison Company, has been given a featured character role in "The Gay Defender," Richard Dix's new starring vehicle, which will go into production about the middle of September with Gregory La Cava directing. Thelma Todd is to play the feminine lead.

The Warner Bros. next vehicle for Irene Rich will be "Beware of Married Men," by Franz Jacques. "Powder My Back," originally announced as the star's next will be postponed. The cast in the new film will have Clyde Cook, Myrna Loy, Audrey Ferris, Richard Tucker, Armand Kaliz and Hugh Allen.

William Powell, sophisticated screen heavy, has a light comedy role in "She's a Sheik," Bebe Daniels' latest satirical photoplay which Paramount is producing. The company, composed of about 100 persons, left Hollywood this week for Sabreur, California, where desert scenes will be taken.

Nat Levine has begun production on "Heroes of the Wild," his second serial for the season of 1927-28. Actual shooting started September 15 and the serial will be in work for eight weeks. Jack Hoxie is the star and Joe Bonomo is in the cast. White Fury, a wild horse, and Tornado, a dog, are the featured animals in the picture. This is the first time a serial with this combination of animals has been produced.

Bobby Vernon has started working on "Wedding Vows," his newest Paramount-Christie comedy. His support includes Frances Lee, Sid Smith, Eddie Baker, Bill Blaisdell, Stella Adams, Dorothy Vernon, Georgia O'Dell and Gail Lloyd. Arvid Gillstrom is directing from a script by Frank Conklin.

"Red Hair," announced as Clara Bow's next Paramount vehicle, has been postponed, and the star will begin working instead on "You Will Marry Me," within the fortnight. It is said that Dorothy Arzner will direct the picture; roles were assigned this week to Josephine Dunn, Josef Swickard and Harvey Clarke.

Warner Bros. have loaned Leila Hyams to Fox Films for a role in "Balaoo," after which she will return to Warners, who hold her contract to play for them in several forthcoming pictures.

Frank Urson will direct the screen version of "Chicago," a special on the Pathe-De Mille program. Phyllis Haver will have the leading role played on the stage by Francine Larrimore.



"Twenty Legs Under the Sea"

(Fox—Two Reels)

(Reviewed by Chester J. Smith)

IF they kept these twenty legs under the sea, as the title suggests, they would not have as good a picture as they have in this one. There are pretty girls in profusion and they are gaily attired in a wide variety of bathing suits. The story, too, is a good one and the picture would be entirely acceptable but for too much of the silly type of comedy injected. Some of the comedy, however, is good.

In order to boost an almost defunct seaside hotel an international swimming race for girls is arranged. In the absence of funds to provide a suitable prize a diamond studded garter left in the keeping of the hotel by a somewhat elderly matron is used, with the belief that it will be won by the beautiful daughter of the hotel proprietor.

The race brings entrants from all parts of the world and the owner of the garter returns on the day of the contest. She demands the garter, but it is not available. It has been lost and is adorning the neck of a stray canine, who takes to the water with the contestants. The rightful owner of the garter sees it, gives chase to the dog and wins the race, which re-establishes the hotel. The picture is well above the average for this type.

"Toddles"

(Paramount—One Reel)

HERE'S a subject with audience appeal. It is another of the Mintz productions for the Paramount company and it centers around a toddling infant and a faithful dog. The situations into which these two are led will produce a sympathetic response from almost any collection of movie goers. Wherever the little fellow goes, the dog goes with him. He is an intelligent dog with impressive eyes and countenance. As guardian over the child, he has many opportunities to demonstrate how good he is at doing things. He is almost as good as Tige, Buster Brown's dog, and that, you know, is high praise.

Most of the action of the first part is confined to one room with the baby getting his daily bath and crawling back again, fully clothed and fresh from mother's hands, into the tub. The scene shifts to the barnyard and the feathered denizens of that place become drunk when they eat the contents of a can of alcohol burner. Next to engage the attention are a bunch of piggies, one of whom is placed by the kid in mother's clothes basket, soiling the contents. These little episodes in the life of a child come to an end when, with a bottle of warm milk, the ever-present dog at his head and about a dozen chicks clambering over him, the tot begins his daily nap. The pleasant faced youngster, the dog, the chickens, the pigs and all the various little incidents build to make this a satisfying number.—RAYMOND GANLY.

"She's a Boy"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

YOU can promise your patrons a dandy "Big Boy" comedy in "She's a Boy." The little fellow's name has become synonymous with quality entertainment, and this particular two-reeler is in better form than ever. It is interesting to watch the progress of a kid actor, see how he is expanding and growing more varied in his appealing art. "Big Boy" has assumed new expressions and the intelligent youngster responds wonderfully under the direction of Charles Lamont, to whom great credit must be given for the way the kid has been brought along. The large derby still covers the attractive little countenance, the big shoes have gone, and "Big Boy's" slim little frame has passed the toddling stage. The kid is growing up, not only physically, but adding additional strength and charm to his natural Thespian powers. We are sure of one thing, that he is the most inviting and attractive kid actor on the screen today.

"Big Boy" is a war orphan, who met a most delightful grown-up buddy while in France. He is taken to America by the Red Cross, and grudgingly admitted to the home of a war profiteer. His reception at the rich man's house, empty of sympathetic occupants except for a little girl is uncongenial, so he becomes unruly. He gives forth a great deal of energy in escaping the tormenting adults, who want to squelch his manful little spirit. Escape is finally found with the kid running out of the house and down a nearby street, where the back of a traffic cop's head makes him pause because of its old, familiar look. The cop turns out to be his war time friend, and traffic and the rest of the world stands still while these two are enjoying their reunion.

Jack White supervised the production. Its cast includes Stanley Blystone, Lorraine Rivero, Eva Thatcher, Robert Graves and Hy Meyer.

"When Greek Meets Greek"

(Universal—Two Reels)

(Reviewed by Raymond Ganly)

WRESTLING plays no small part in "When Greek Meets Greek," the latest adventure of The Gumps. The self-conscious Andy (Joe Murphy) accidentally hogged a picture of the leading professional wrestler (Kalla Pasha) and the photograph was published in the paper with a caption which, quoting the words of the wrestler, offered $10,000 to any man who could throw him. The helpless Andy found being mistaken for a champion wrestler a ticklish business, having to wrestle with various men who, meeting him on the street, decide then and there to win that $10,000.

The Gumps decide to sleep in a house of evil reputation. Andy is not afraid of ghosts, but a prowling cat awakens him and Min (Fay Tincher), strange noises keeping them on the qui vive. Andy gets shocked with electricity and spends a terrible night. To cap it all, the wrestler comes along, furious at having been misrepresented in the press, and wrestles Andy all over the place. They slip on some paperhanger's paste and Andy accidentally puts the Greek's shoulders to the floor, winning the $10,000. Andy's goofy antics keep one amused, but the comedy is not so strong in gags and construction. Directed by Robert Kerr, the Gump comedy will be released on November 21st, 1927.

"South of the Northern Lights"

(Universal—Two Reels)

(Reviewed by Raymond Ganly)

FEATURING Jack Perrin with Peggy O'Day, this featurette of the Northwestern Mounties is the old, old tale of the villain who cannot get away with kidnapping girls—at least while a clear-eyed, two fisted son of the North is on the villain's spoor. Corporal Jack is the name of the hardy wearer of the red coat and the poor villain hasn't a chance against his prowess. Perrin sends his fists crashing against him in regular Dempsey style and you can readily foresee a defeated villain crumpled in the dust, while over him stands the valiant hero breathing easily and without any dust on his uniform and marks on his face to remind one of the tussle. This appears to be a favorite way of ending Westerns whether they are two reels in length or five or six.

Scotty McDonald subdued and imprisoned one Lamont, a dealer in furs, when Lamont recognized some of McDonalds furs as the property of a murdered trapper. The dead man's daughter is also kept prisoner by the rascally McDonald. Corporal Jack arrives on the scene and is temporarily overpowered by the villains, who then flee the place with the girl. The Corporal's horse frees his master's hands from the bonds with which he had been tied and then comes the big slugging bee in which McDonald meets his Waterloo. A scene of the Mountie and the liberated girl gazing into each other's eyes closes the picture. A mediocre offering. Directed by Levigard, this release will be issued on November 22nd, 1927.

"Kilties"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

THE longer portion of this comedy is taken up with a young lassie's adventure in a Scottish manse. It is a different sort of atmosphere for Dorothy Devore to work in and is the first time we can recall comedy characters running around clad in the kilts and plaids of the Scotch. It is effective as a laugh-getter.

With Miss Devore are Al Thompson, Henry Murdock and Glen Cavender. Thompson is the heartless apartment-house owner who fired Dorothy, dashing her hopes of ever getting ahead. It is just about this time that a telegram from Murdock in far off Scotland arrives and sends the girl packing for the Scottish manse where a loving uncle and a fortune awaits her—or him, rather, for the Scot really thinks her a boy.

The titles proceed to poke fun at the supposed thriftiness of the Scotch and Dorothy does a burlesque with the bagpipes and other things associated with the inhabitants of the Northern part of Great Britain. An attempt is made by enemies of the bonnie lassie to scare her mightily so she will flee the house in dread. All sorts of weird Mardi Gras figures are introduced, sliding panels and the like are called into play. These grotesque figures and the reaction they produce on the girl and her uncle are amusing.

A good comedy, different in many respects, and filled with wise-cracking titles. Norman Taurog wrote and directed the story.

"All For Uncle"

(Universal—Two Reels)

(Reviewed by Raymond Ganly)

RUBE GOLDBERG'S twin characters, Mike and Ike, try to fool their Uncle Dudley in this one. Charles King and Jack are the two chaps who look alike and they figure that they can win the $10,000 offered by Ike's uncle if Ike will marry. Ike originally had had a wedding scheduled but the bride, tossing a head filled with false ideas about her Ike's devotion, had left him flat for another. Ike, consequently, has Mike impersonate a blushing bride so that he could visit in conquering fashion his uncle's house. The idea is not new, as you can readily perceive, and has been pressed into service by the comedy manufacturers ever and anon. King and Dorety, directed by Francis Corby, get fair results with it.

There are some fairly funny situations when Mike and Ike find a lost tot, who loves to swallow things and who casts avaricious eyes on Ike's engagement ring. The child tosses the ring into the pocket of a tough egg and Mike has to risk a black eye to get it back again. Then in the uncle's house, the uncle falls for the fake fiancee, and the supposed bridegroom falls for the uncle's ward. They are all in a fine situation doting on one another and the hoax is only revealed when Mike's skirt accidentally drops.

Of fair strength as a laugh-provoker. Released November 19th, 1927.

"Felix the Cat in Flim Flam Films"
(Educational—One Reel)

IN Felix's many adventures in Timbuctoo, Egypt, the North Pole, Africa and other places on this broad earth of ours, we never thought that at home all the time he had had a wife and family. In this little excursion, however, the fact that the Sullivan cat is hooked up is very forcibly brought home—and to the cat's sorrow, too.

It is dusk and the scene in the room into which we are permitted to glance shows Felix, his wife and a number of little Felixes. Their father has decided that it is time for them to go to bed, but they think otherwise and yowl, as cats will do. Mrs. Felix evidently wants to spend an evening of quiet so she bundles her husband and the miniature Felixes off to the movies. There they meet with stern rebuffs, and the omniscient cat decides to film some movies himself to satisfy the persistent demands of his offsprings for cinema entertainment.

On the lookout for worthwhile shots, Felix films a group of dancers, a parade, a balloon ascension and a bathing beauty. In this latter scene, Felix was really wrapt up in his subject. The feline beauty had such charming eyes and alluring lips that he could not help but forsake his camera and enrich himself of her loveliness. And this responding to the attractiveness of the cattish Lorelei proved fatal to Felix, for when he proudly throws his pictures on a home made screen to his wife she gives vent to an appalling outburst of spleen when she sees Felix's smirks and brief acquaintance with the diver. You see, the mischievous youngsters had thought that their father's new found bliss would prove a dandy subject to film. The cat's pantomime is as interesting as ever, and in this one he has a good story with which to work.—RAYMOND GANLY.

"Mickey's Pals"
(F B O—Two Reels)
(Reviewed by Raymond Ganly)

INTRODUCING Mickey McGuire, Tomboy Taylor, Stinky Davis and the Powerful Katrinka's little brother, this first issue of the new series of two-reelers built around Fontaine Fox' famous cartoon, has considerable fun in it. The Toonerville kids have their individual characteristics, you know, and they are well brought out in this celluloid record of the stream of events taking place in just one day of the life of the tough Mickey. He is the chief attraction of the neighborhood of Toonerville, and he has his throng of satellites to do him homage, to dress and undress him at the Swimming Hole. Mickey Yule, the stern-faced kid who plays the title role, is right at home in his characterization. He bull-dozes the other kids, defies all regulated authority, including dog-catchers, and gets away with murder. Mickey is an amazing little fellow in the cartoons, but in the flesh he loses some of his sang froid; this is to be expected, however, because in celluloid the Fox character assumes a more human halo, a likable tenderness, which seems remote in the black and white of a cartoon. It is a good kid comedy in which the youngsters carry on in fine fashion. They get a good deal of laughs, and their success seems to us to be far superior to that of other kid-groups we could mention.

In the story we see the complacent Mickey lording it over all; we see an escapade of Tomboy Taylor, the gang outwitting the dog catcher and attending a party of high brow children, and lastly McGuire rescuing a baby whose carriage had slid down a hill into a stream. There's lots of action and pleasing acting by the kids. This series ought to be a winner.

"Here's Another One"
(Bray—One Reel)

A NOVELTY decidedly different from the usual run. The public has been deeply interested in cross word puzzles, Ask Me Another and all sorts of intelligence and memory tests for some time and the custom of testing wits is still a popular, if not a paramount, by-play. It is therefore appropriate and very much to the point for a reel of questions in title form and answers in pictures to make an appearance. Will an audience exhibit signs of impatience when it realizes some stickers are about to be asked? Regardless of the dictum which has often been advanced that an average audience never, or very seldom, exerts its capacities for thinking, that it sits in a sort of hypnotic trance, we are sure the mental response to these questions would prove that high-brow theory of inertia to be all wrong.

Here are some of the questions: What order of religion founded the California missions? Where is New Guiana? What is a Chinese abacus? Who invented smokeless powder? What instrument of torture does the modern woman regard as a benefactor? In golf, what is the stance? Not so terribly difficult, are they? These questions and answers on the screen should prove popular with audiences. The fact that its contents are somewhat new to the screen, and that the idea has not as yet been exploited to death by our picture-makers, is favorable. This number will nicely balance programs.—RAYMOND GANLY.

"Boys Will Be Girls"
(F B O—Two Reels)
(Reviewed by Raymond Ganly)

IN this fourth issue of F B O's new Witwer series, "The Beauty Parlor," those two inimitable comedians Kit Guard and Al Cooke bear the brunt of the burden of distributing comedy. Thelma Hill and Lorraine Eason, who supply the "beauty" portion of the series, have little to do except look nonplussed when their creditors bombard them with threatening sentences. Danny O'Shea, the warring gladiator, has only one or two scenes of minor importance.

Cooke and Guard had hopes of swelling the finances of the beauty establishment with their new invention, a machine which turns brunettes into blondes. They tried the thing out on a negro porter, who on seeing his jet black kinks whitened, smashed the contrivance in vigorous protest. To satisfy the hounding creditors, the inseparable two promise to find the fight manager who gave them a phoney check. They go after him in a flivver, and upon missing their man, get a job in a cafe where they cut capers juggling trays. They are fired in due time, but succeed in apprehending the fight manager. In the meantime, O'Shea's father appears and is so far won by the girls and their honesty that he promises to take care of the bad check. The fight manager gets a beating, the beauty shop's debts are paid and all ends happily. Cooke and Guard are funny as usual, their gags with the auto and the waiters' art being the best in this comedy. The director was Reggie Morris.

"Burning Timber"—"Rough Country"
(Educational—One Reel)

STATIONING his camera right on the firing line where cinders and billows of smoke hold sway, Robert C. Bruce has recorded some fine shots of a savage forest fire. One can easily imagine the crackle and angry roar of the hungry destroyer relentlessly advancing, the crashing of his victims, beautiful forest monarchs, and the scorching heat which he sends out as a warning to flee his ferocity. He is the burning giant and yearly he takes his toll of beautiful tracts of timber; he is an ever present menace and keen-eyed rangers are constantly on the alarm for the puffs of smoke which herald his presence; he finds his origin in half-out cigarettes and smouldering camp fires, but with amazing rapidity he grows to huge proportions so that it takes the utmost exertions of an army of men to corral him and subdue him after he has run wild. If you wanted to, you could interpret this Bruce offering as a sermon in film, a forceful and compelling elucidation of the desolation wrought by fire.

There is rich pictorial value in the constant play of the flames, the dense columns of smoke, the sun's rays penetrating the dimness, and (at night) the huge torches blazing away. Here's a subject worthy of your approval.

In the second half of this Bruce Outdoor Sketch, you have some pleasing mountain scenes. Snow, trees, pillars of sand are all placed with nature's infallible sense of proportion along a canyon. They are all duly noted and their picturesqueness caught by the camera, which winds up its trip with shots of a river plunging over the side of a cliff, giving, in its descent, as pretty a view as you could ask for.—RAYMOND GANLY.

"Seeing Stars"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

GEORGE DAVIS, winner of a funny-face contest, tries to storm Hollywood. A brick-layer by trade he thinks he can make the grade but it is very clearly brought home to him at the end of two reels of striving that the picture studios are not the place for him. The only person on the lot who seems to have even an iota of sympathy for him is the office girl, Molly Moran, and she seems to bear more compassion than love because George is such a dodo. In a place where downright stupidity is not supposed to be tolerated, he musses up scene after scene and becomes an object of hatred for fuming directors and distraught studio managers. But George is blissfully ignorant of these thoughts; he really thinks that he is making good.

A conspiracy against him finally comes to the fore and the goofy Davis, kidded into believing that he has worlds of talent, is made the goat. The pianos which were to have crashed on his head fall on themselves, instead, and their attempts to terrorize him on the studio at night come to naught. Of course, plenty of slapstick is introduced hereabouts, and actors fall to the ground with much gusto. The spirit idea is also brought in to add to the general hilarity. The quaking negro again gives his closeup of terror, his feet refusing to do their duty when grinning skeletons, roaring lions and mysterious figures confront him. George gets the breaks, undoubtedly, and the picture succeeds in the business of creating laughter. In addition to Davis, the cast is graced with the presence of Jack Lloyd, Phil Dunham, Jack Miller and Ray Turner. Stephen Roberts presided in the director's chair.

"Fleshy Devils"
(F B O—Two Reels)
(Reviewed by Raymond Ganly)

FB O's heavyweight comedians, Fat Carr, Fatty Alexander and Kewpie Ross, hold the spotlight in this new Standard comedy, which is just fairly good as a laugh-getter. It's plot is jerky, but at least you cannot foretell just what the three fatties are going to do next. They start their little adventure as hired hands who earn their living dragging autos out of ditches and they wind up with a trip down a steep hill upon roller skates. Fat, Kewpie and Fatty are kept busy minding horses, painting houses and chasing girls. There is something attractive about a fat man, and you often hear it said that the whole world has associated him with jollity and good nature. Certainly it is funny to watch their huge frames in action and in one instance they have a unique method for pummelling an adversary by gathering around him and buffetting with their protruding stomachs until the breath is knocked out of him.

A trick horse supplies some really good pantomime and the three caparisoned in artists' attire are humorous.

"All Bull and a Yard Wide"
(Fables-Pathe—One Reel)

OLD Al Falfa has his troubles with a bull and a band of cattle. They, with Thomas Cat, disturb the old boy's slumbers until he becomes thoroughly riled. They tear about the house and through it. Al tries to find what it is all about and is butted off somewhere into the next county. And the moral, as pointed out, is: "If you don't take the bull by the horns, he'll get you in the end. There is very little of a humorous nature in it.—CHESTER J. SMITH.

The Student Prince

Fine Romantic Film, Capitally Done

(Reviewed by Laurence Reid)

IT must have been a real treat for Ernst Lubitsch to direct a story after his own heart. This picture of student life in Heidelberg takes the director away from other races and places him among his own people. He has done a very neat job—the thoroughness of detail, the shafts of satire, the by-play of light comedy, the sheer charm of romance—all of these are given the Lubitsch stamp in a picture which tells a wistful love story with understanding and feeling.

Here is the simple yarn of a young prince who would become one of the crowd instead of a pampered youth. Lubitsch makes the heir to the throne get a kick out of life in just the manner he wanted. And his penchant for contrasting the characters and establishing their moods is firmly established—so much so that the figures seem real.

It is spectacular in its settings—it carries a sweep of movement that doesn't pause in its play of scenes. Novarro plays with fine naturalness, though he cannot be called the best type for the role. Norma Shearer is too restrained, too thoughtful of expression.

The Cast: Ramon Novarro, Norma Shearer, Jean Hersholt, Gustav von Seyffertitz, Philipe De Lacy, Edgar Norton, Bobby Mack, Edward Connelly, Otis Harlan, John S. Peters. Director, Ernest Lubitsch.

THEME: Romantic drama of German prince who longs to be like other boys. Is sent to Heidelberg and finds romance and happiness.

PRODUCTION HIGHLIGHTS: The fine duplication of Heidelberg in the settings, etc. The play of romance. The intimate scenes at the University. The acting by Hersholt and Seyffertitz. The episodes between the prince and his tutor. The fine treatment.

EXPLOITATION ANGLES: Bill as fine screen version of celebrated play and operetta. Use stills for lobby display. Bill as Novarro's best since "Ben Hur." Feature the director and Miss Shearer.

DRAWING POWER: Should draw through its title, players and director. O. K. for all types of houses.

Produced and distributed by M-G-M.
Length, ten reels. Release date indefinite.



The appeal of early California will be found in "The Rose of the Golden West," George Fitzmaurice's newest production for First National.



A tale of glamorous passion is recounted in "The Loves of Carmen," Fox Films' version of Prosper Merimee's story of a Spanish heart-breaker.

Alias the Lone Wolf

An Excellent Mystery Crook Melodrama

(Reviewed by E. G. Johnston)

THOSE who like a real good mystery-crook melodrama—and most folks do—will not be disappointed in this offering from Columbia. Their previous picture along these lines, "The Lone Wolf Returns" made a decided hit with the fans, and this companion production should prove to be just as much of a winner. The story is another of Louis Joseph Vance's—and that gentleman's reputation speaks for itself. Edward H. Griffith, director, has done a neat piece of work, while that of the featured players, Bert Lytell and Lois Wilson, also ring true; in fact, the entire cast is particularly good.

The story opens aboard an ocean liner en route from Europe to America. Among the passengers are, the "Lone Wolf," a supposed crook, two others of the underworld and a French mademoiselle. The latter, with true feminine disregard for any law which does not suit the occasion, is inclined to smuggle some family jewels in order to raise money for a brother charged with embezzlement. And so a clever game starts between the "Wolf" and the other crooks to gain possession of the jewels—which finally reach New York. In the City, further attempts are made by the gang to gain the necklace, and in the meantime romance develops between the girl and "The Lone Wolf."

The Cast: Bert Lytell, Lois Wilson, William V. Mong, Ned Sparks, James Mason, Paulette Duval, Ann Brody and Alphonse Ethier. Directed by Edward Griwth and supervised by Harry Cohn.

THEME: . Mystery .crook melodrama in which supposed crook prevents theft of jewels. He later turns out to be a Federal operative and marries the heroine.

PRODUCTION HIGHLIGHTS: Excellent direction, work of entire cast, scenes aboard ship and in Custom House, and denouement.

EXPLOITATION ANGLES: There is an excellent press book offering such suggestions as: book store tie-ups, jewelers' cooperation, etc.

DRAWING POWER: Good for most any house; particularly, those with mixed audiences.

Produced and distributed by Columbia Pictures.
Length, 6,843. Released August 22, 1927.

The Loves of Carmen

Will Register At the Box-Office

(Reviewed by Laurence Reid)

THE role of Carmen is like that of Camille—every actress nourishes the dream of some time playing one or the other, or both. The latest entry to tackle the temperamental Spanish figure is Dolores del Rio and because of her Castilian ancestry and her well-proved ability to emotionalize whatever characterization is assigned her she contributes a performance comparable to what she flashed in "Resurrection." Dolores surely makes a vivid cigarette girl.

The Carmen stories don't differ in general outline and treatment. If one director takes a deal of liberty with the plot and characters another is likely to handle it all with restraint. Raoul Walsh doesn't exercise much of a restraining hand. Which is wise—to our way of thinking. The characters take on more color and reality. They become, naturally, more human. The production here embodies sufficient warmth and feeling to please a skeptical Don. The backgrounds comprise some excellent atmospheric scenes while the sets are truly suggestive of Spanish design.

The story has a good flow of action and never loses its pace. It's rugged and romantic—and chock-full of moods.It has box-office written all over it.

The Cast: Dolores del Rio, Victor McLaglen, Don Alvarado, Nancy Nash, Jack Bastian. Director, Raoul Walsh.

THEME: Romantic drama of Carmen, the cigarette girl, whose game is to conquer men's hearts.

PRODUCTION HIGHLIGHTS: The scenes between Carmen and Don Jose and Escamillo. The settings and locales. The spirited acting by Dolores del Rio. The rugged performance by Victor McLaglen. The close-ups. The romantic moments.

EXPLOITATION ANGLES: Tease that title and bring out patrons as well acted and staged film version of celebrated story and opera. Play up the principals and the director—all of whom helped in putting over "What Price Glory."

DRAWING POWER: Should attract healthy patronage through title and players. Suitable for first runs and small houses.

Produced and distributed by Fox Films.
Length, seven reels. Released, September, 1927.



Louis Joseph Vance's cold, calculating crook wends his way through "Alias the Lone Wolf," a Columbia Pictures release.



The Richard Mansfield stage vehicle, "Old Heidelberg," has been produced by Metro-Goldwyn-Mayer, and is being issued under the title of "The Student Prince."

Rose of the Golden West

Pictorially Pleasing But Story Is Not So Hot

(Reviewed by Laurence Reid)

ANY picture carrying a story of the early development of California—at a time when it belonged to Mexico—is bound to be rich in backgrounds and atmosphere. The director has framed it against some charming settings—and the plot, itself, is interesting enough while it establishes its romance. Early California was productive of much romantic appeal—with its play of old-world chivalry. And it released much intrique of a political nature. These factors have been appreciated by Fitzmaurice and for considerable footage it commands good interest.

But from the moment that it discards its historical notes and jumps into fiction it becomes unduly picturey. Events happen which are quite proposterous. They even wave the flag for a rousing finish. Had the story stuck more to history it might have gone a long ways in telling a true narrative of California and how it came into the Union.

The central figure is a young caballero who because of his love and respect for California and the Stars and Stripes sacrifices his love to keep the land of sunshine from political rascals who would betray it. As it develops, his sweetheart is none other than the daughter of the man he has sworn to kill. The climax looks weak and has movie written all over it.

The Cast: Mary Astor, Gilbert Roland, Gustav von Seyffertitz, Montague Love, Flora Finch, Harvey Clark, Andre Cheron, Romaine Fielding, William Conklin. Director, George Fitzmaurice.

THEME: Romantic drama of political intrigue with youth circumventing plotters who would betray country.

PRODUCTION HIGHLIGHTS: The intrigue. The early scenes. The development of romance. Scene when hero is saved by heroine. The climax. The settings and costumes.

EXPLOITATION ANGLES: Tease the title and bill it as historical film of early California. Use stills of players. Stage Spanish prologue.

DRAWING POWER: Suitable for everyday crowds. Title is alluring.

Produced and distributed by First National.
Length, seven reels. Released, September, 1927.

One Round Hogan

A Story With a Real Knockout Punch

(Reviewed by Chester J. Smith)

WARNERS have what appears to be a winner in this well done story of the prize ring with Monte Blue as the light heavyweight champion and James J. Jeffries in the role of his father. Big Jeff is a better actor than Monte is a fighter, and that's not disparaging to either of them. In fact the Big Fellow carries the same wallop as an actor that he did as a fighter up to the time he met Jack Johnson in Reno. And Monte as a fighter would doubtless be a rival of Jack Dempsey as a drawing card.

It's a lively tale of the ring with a wallop all the way through; and as for the fight scenes they are accurately depicted.

The story is a logical one and not overdone. Monte is in love with Leila Hyams, who abhors fighters, not knowing he is of the prize ring. Her brother, Monte's pal, aspires to his title. She persuades Monte to make the brother give up his ring career. When the challenger fails to appear for the championship bout Monte agrees to meet the brother if the latter will retire from the ring in the event he does not last through the first round. Monte knocks him out in a punch. The victim is rushed to the dressing room and there his manager takes a punch at him which proves fatal. It is made to appear that the brother has met death as the result of the knockout delivered by Monte, but in the end the true facts are revealed and Monte is forgiven by the girl.

The Cast: Monte Blue, Leila Hyams, James J. Jeffries, Frank Hagney, Tom Gallery, Texas Kid, Abdul, the Turk.

THEME: Drama of the prize ring in which the light heavyweight champion is made to appear as the killer of his fiancee's brother in a championship bout, but the true facts are revealed and he wins the girl.

PRODUCTION HIGHLIGHTS: The accurately depicted ring battles. The work of the star and James J. Jeffries. The romance and the swift action.

EXPLOITATION ANGLES: The championship bout. The appearance of Jim Jeffries, former heavyweight champion of the world.

DRAWING POWER: Should do well in almost any house.

Produced and distributed by Warner Bros.
Length, 6,375 feet. Released Sept. 17, 1927.



Humorous touches are plentifully placed in these shots from Universal's "Out All Night"



Scenes from "Rich Men's Sons," a Columbia Pictures release

2 Girls Wanted

Lacks Farcical Touch of Original

(Reviewed by Chester J. Smith)

HAD they retained more of the farcical treatment of this Gladys Unger Broadway stage success, it would undoubtedly have been a more interesting picture. As it stands now on the screen it is too seriously a drama. As a drama its action is entirely too slow and too lacking of incident. It struggles seriously to get nowhere in particular.

There is the threat in the early sequences that comedy will dominate the story, but, after the groundwork is laid, it swings into the dramatic and thereon must be taken very seriously. However, the picture has its moments and Janet Gaynor, in her first starring role, is altogether pleasing. She is equally good in her few comedy scenes and the more dramatic moments.

Glenn Tryon is miscast in the role of the hero who tries so hard to prevent the sale of his employer's business at a scarifice of $200,000. He would undoubtedly have fitted more happily into the picture had more of the comedy element been retained. It is hard to figure him in a serious role of this character after he got through "Painting the Town."

The Cast: Janet Gaynor, Glenn Tryon, Ben Bard, Marie Mosquini, Joseph Cawthorn, Doris Lloyd, Alyce Mills, William Tooker, Pauline Neff, William Blatcher, C. L. Sherwood.

THEME: Drama of young girl who gets herself employment in office, where she learns of plot to cheat rival concern of her sweetheart. She exposes the plot just in time to save the situation and win the lasting love of the hero.

PRODUCTION HIGHLIGHTS: The early comedy sequences. The romantic scenes. The suspense.

EXPLOITATION ANGLES: The success of the play on Broadway. Want Ad teasers. See press book for suggestions.

DRAWING POWER: Should do fairly well.

Produced and Distributed by Fox Films.
Length, 6,293 feet. Released, September 11, 1927.

Rich Men's Sons

An Averagve Story About One of Them

(Reviewed by Raymond Ganly)

THE usual reaction is awakened by this story. It is one of those tales which do not require great mental capacity to down; fairly interesting, it provides entertainment of the light, pleasant variety and should engage the attention of the majority of your patrons.

The broad-shouldered Ralph Graves (also the director) acts the leading male role and the diminutive Shirley Mason is seen opposite him. Not contrary to the established order of movie plots are the situations in which they find themselves. He is a lounging, shiftless son of a wealthy parent who has been kicked out of his home, and she is a steel-mill owner in financial straits who wishes she had a strong, young man to help her. Of course they soon come together, Graves showing signs of action, due, no doubt, to the tumult in his breast aroused by a glance into the eyes of the girl. Responding to that plaintive SOS, he defeats the villain who had longing eyes on the girl's plant and obtains a fat contract for a million dollars or so of steel.

Graves shows a skilful hand at directing and acts his role with easy assurance. He is another of the erstwhile Sennetters who is making good on his own.

The Cast: Shirley Mason, Ralph Graves, George Fawcett, Robert Cain, Johnny Fox, Frances Raymond. Directed by Ralph Graves from story by Dorothy Howell.

THEME: Disinherited son of wealth begins to take an interest in things other than his pleasures when he meets young girl owner of steel mill. He saves her from financial ruin by securing his father's signature on contract, which she had sought and been refused.

PRODUCTION HIGHLIGHTS: Graves' easy method of acting. Miss Mason's performance. Steel mill episodes. Auto race with speeding locomotive. Scene where hero's father signs contract.

EXPLOITATION ANGLES: Impart to your prospective customers an idea of these aforementioned highlights.

DRAWING POWER: Suitable for houses which cater to average clientele.

Produced and Distributed by Columbia. Released May, 1927. Footage, 5,751 feet.



Camera glimpses into some of the important scenes in "2 Girls Wanted," a Fox Films production.



The ever-popular prize-fight game is the theme of "One-Round Hogan," a Warner Bros. production.

Out All Night

A Typically Lively Denny Farce

(Reviewed by Chester J. Smith)

REGINALD DENNY fans will like this story of the young bachelor and the complications into which he is thrown for twenty-four hours following his secret marriage to a Broadway star who is Europe-bound.

It is a typical Denny vehicle and shows the comedian off to advantage. He is undoubtedly at his best in a farce of this kind, whose situations would be fairly ridiculous in less skilled hands. Here and there the story lags a bit and has its discrepancies, but as a whole it must be commended.

Denny is a fast worker whatever way you look at it and it is not surprising when he wins the star as the pair are unromantically stuck between floors all night in an automatic elevator in the hotel apartment where they both have suites. Their wedding follows in the morning as her guardian signs a new stage contract for her which includes in its terms that she shall not wed during the life of the contract. She is sailing for Europe that day and it behooves Denny to get quarters for himself on the crowded steamer. Failing in all his efforts he is finally induced into the service by the captain, who misjudges him as a doctor as the ship's surgeon fails to put in an appearance.

One hilarious situation follows closely upon another.

The Cast: Reginald Denny, Marian Nixon, Wheeler Oakman, Dorothy Earle, Dan Mason, Bob Seiter, Ben Hendricks, Jr., Bill Francey, Harry Tracy, Lionel Brahams.

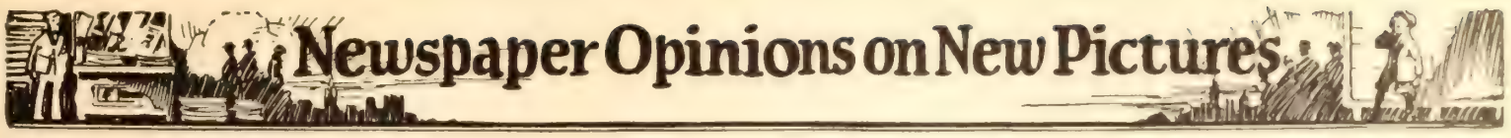
THEME: Farce comedy of young bachelor and the complications aboard ship which follow his secret marriage to a Broadway star, whose new contract provides that she shall not wed.

PRODUCTION HIGHLIGHTS: The scenes aboard ship. The back-stage scenes: The romance and the comedy situations.

EXPLOITATION ANGLES: The star's name is sufficient, together with the fact that it is a typical Denny vehicle.

DRAWING POWER: Good.

Produced and distributed by Universal. Length, 6,170 feet. Released Sept. 4th, 1927.



"Hard Boiled Haggerty"—First National, Stanley Theatre, Philadelphia

Public Ledger: "It has been a ling time since Sills had a picture which fitted him as well or which contained so much comedy and humor combined with a fast-moving story. It gives him a chance to fill the he-man role for which he is suited."

Evening Bulletin: "For good, downright entertainment of its kind, put over in swift tempo, and in straight-from-the-shoulder, man-to-man fashion, is truly a meaty film. Rarely has Milton Sills done better. Racy film with its rough, almost Rabelaisian touches of humor, without giving offense."

Record: "There is dramatic intensity in picture, starting off with spectacular—nothing less than real fights between airplanes. A picture to induce gasping . . . tense situations."

Inquirer: "Adds still another angle of war to screen's library . . . this time the air. Sills is quite himself."

Evening Ledger: "High jinks behind the lines . . . thrilling duel in air. Comedy is best feature of picture, with robust 'What Price Glory' quality about it."

"The Patent Leather Kid" — First National, Woods Theatre, Chicago

Daily Tribune: "Tells great war story and great love story, and in it Barthelmess is — just great! Never was a character more sympathetically portrayed than lovable, pitiful, tragic Patent Leather Kid by Mr. Barthelmess. Film most skillfully directed, and could not be better staged or photographed."

Hetrald Examiner: "Is a great picture. Acting of Barthelmess in title role magnificent. More stark reality in this picture than there has been in its martial predecessors. Fight scenes which precede kid's war days far better than any I have ever seen. They are even better than the official fight pictures of our best championship bouts."

Evening Post: "At last dark-eyed Dick has sort of role he must have been saying prayers for. And what a gorgeous performance he gives! One of the most genuine and most fascinating characters screen drama has ever presented. It is a new Barthelmess you meet. New force in his playing, new confidence and authority. A fine picture."

Daily News: "Barthelmess assumes a role so entirely different from past portrayals that many of his admirers will no doubt wonder if casting of this excellent story has been wisely done. After seeing picture equally as many will be convinced that selection is perfect. Is well worth seeing."

Journal of Commerce: "Fight parts of this picture are as exciting as anything that anyone would want to see at Soldiers' Field, and war parts are as comic, as pathetic, as realistic and as charged with action as 'The Big Parade' or 'What Price Glory.' Acting excellent, with chief honors going to Barthelmess, who is as good as he has ever been at any other time, and probably better. Direction superb. Picture starts at healthy speed and keeps going with a never a let-up."

Daily Journal: "Beautifully photographed and skillfully directed. Extraordinarily good film show. Barthelmess has again found picture worthy of his charm and talent."

"For the Love of Mike"—First National, Karlton Theatre, Philadelphia

Evening Ledger: "Lyon, with apparent ease, scores hit. Portrayals given by Sidney, Cameron and Sterling are three performances which are hard to duplicate. . . . Claudette Colbert, intriguingly brunette and serious-eyed, cast in harmony with Lyon."

Inquirer: "Lyon does excellent work. Three fathers well played by Sidney, Sterling and Cameron. Claudette Colbert makes bow to motion picture audiences quite charmingly."

Public Ledger: "A real bet. Story well done and runs along fast enough to keep attention. Lyon acts naturally and is impressive. Makes dramatic moments strong and intense."

Record: "Claudette Colbert and Lyon make dashing pair, but there is still more original group of three—Sidney, Sterling and Cameron. Quite human."

"What Price Glory"—Fox Films, Rialto Theatre, Waterbury, Conn

Democrat: "Never before in history of Rialto has there been such crowds actually milling about theatre entrance as those trying to gain admission to see what can rightfully be called greatest of present day. . . . McLaglen, Lowe and Dolores Del Rio have caught and held spotlight by living rather than acting roles assigned to them."

"What Price Glory"—Fox Films, Fox Theatre, Philadelphia

Evening Public Ledger: "Picture, tale of two devil-dogs in their contest of fighting, thinking, speaking, and—loving, together with some touches of real pathos of battlefront, are blended in such a manner that it is sheer delight to view."

"What Price Glory"—Fox Films, Cataract Theatre, Niagara Falls

Gazette: "Were you one of those who saw the initial performance? If you weren't you missed one of finest pictures that was ever shown on screen. . . . McLaglen, Dolores Del Rio and Lowe have given screen three of greatest characterizations on record."

"For the Love of Mike"—First National, Olympia Theatre, Boston

American: "One of most entertaining pictures shown this season. Fast moving comedy drama should prove popular with movie fans."

Advertiser: "Lyon favored with very superior support. Miss Colbert attractive and talented. Spectacular thrills. Melodramatic trend to film."

Post: "Colorful atmosphere of great collegiate event (Yale-Harvard boat race) very realistic. Claudette Colbert screens well and has charming personality."

Herald: "Fast moving comedy drama . . . should prove popular. Thrills come fast with authentic Harvard-Yale crew race as high light."

Traveler: "Lyon as Mike has something to be proud of. Miss Colbert a delight to eye and fine little actress. Actual Harvard-Yale boat race has been worked in exceedingly well."

Globe: "A series of amusing and, at times, serious complications. A Harvard-Yale boating contest one of stirring events."

"The Student Prince"—Metro-Goldwyn-Mayer, Astor Theatre, New York City

Times: "Lubitsch has turned his music wand on people of his own land. Lubitsch lives up to all that has been written about him. Satirical shafts, careful attention to telling details, half-second notes inform spectators that it is a master from Berlin who has directed this splendid shadow story."

Herald: "We never saw stage play, but we doubt whether there ever could have been so dashing a Student Prince as present one. Novarro leaves nothing to be desired. He is adorable yet believable! . . . It is beautifully done."

American: "Charming movie made of tale of Old Heidelberg. Undoubtedly will settle down for indefinite run. . . . Cast acquits itself so creditably that it is difficult to find honors enough to go 'round."

Evening World: "If the reception it received at its opening may be taken as a criterion, it bids fair to emulate success of spoken version and more recent musical version as put on by Shuberts."

Evening Post: "Lubitsch has added another brilliant work to his already long list of screen achievements. Picture flows harmoniously without single discordant note. . . . Cast uniformly excellent. Thousand and one delightful touches serve to make 'The Student Prince' a joy."

Graphic: "We can't recall picture that tells a real love story in better or more convincing manner. A royal tale without gaudy purple, romance without cheap sentimentality—extraordinarily good film. Norma Shearer gives sympathetic and appealing interpretation and Hersholt as prince's tutor is fine indeed."

Telegram: "Lubitsch's first night audience, between laughter and tears, admitted its satisfaction that this 'Student Prince' was indeed a pictorial achievement. Lubitsch's version of Old Heidelberg romance is as poignant and lovely a thing as he has ever given moviedom."

Mirror: "Novarro renders his most distinguished performance since the distant days of "Scaramouche.' Vivifies a kaleidoscopic range of emotions which merge appealingly with his boyishness."

Journal: "Novarro does remarkably fine piece of work. Piquant little touches make various sequences delightful. Fascinating shots of university, picturesque countryside, and carefree, singing, beer-drinking students."

Telegram: "Splendid direction by Lubitsch and intelligent acting of principals should bring film general acclaim. . . . Lubitsch has emerged with skilled and restrained love story which is startlingly beautiful piece of cinema art. Will study Broadway for some time before it leaves for lesser and more open spaces."

"Soft Cushions"—Paramount—Paramount Theatre, New York City

Times: "Happy combination of amusing incidents and bright subtitles. Far higher order of humor than usually is afforded on screen, and its shafts of wit kept an audience thoroughly merry."

World: "Surprisingly bright fling of satire. Sort of constructional triumph in lighter subjects of films, movement being nicely paced, acting expert, titles positively brilliant."

Americans "Yes, indeed, slick entertainment. Everybody seems to contribute toward making it so —especially title writer whose name somehow eludes us."

Morning Telegraph: "Picture has been photographed and produced in usual lavish Paramount manner. MacLean one of most pleasing of screen's farceurs. Sue Carol pulchritudinous maiden who injects lot of 'it' into action."

Daily Mirror: "Whimsical tale of Aslan, young thief, and two companions in art of thievery, combined with set of subtitles which, in Biblical English, voice modern note in flippant humor. . . . Sue Carol will have something of vogue. A new type; apparently very young, ingeniously pretty and proportioned on lines of any modern flapper.

Graphic: "MacLean nimble star. Silk swathed heroes, villains of considerable rotundity, and pro[illegible] swearing much [illegible] All amusing Marathon, interspersed with Arabian idea of busy Romeo."

[illegible] Oriental scenes beautifully photographed, and Sue Carol, newcomer, cast as virgin of harem, beautiful and charming. Photographed in capable Paramount manner."

Regional News from Correspondents

Des Moines

PUBLIX officials held a convention at the Hotel Fort Des Moines on September 22, which was attended by the managers of the A. H. Blank-Publix chain of houses in Iowa and Nebraska. The members of the theatre management department of the Publix shows came from the East to confer with the managers on all branches of the business and to discuss the new program of pictures and stage shows which are planned for the coming season. L. E. Schneider and Robert Crabill represented the theatre management heads, while A. G. Stolte, manager of the Riviera at Omaha, and Nate Frudenfeld and Mr. Korach of the staff there, came from Omaha. August Hermann, manager of the theatre at Council Bluffs, L. E. Davidson, manager at Sioux City, Everett Cummings from Rock Island, R. E. Schrempf of Davenport, F. O. Slenker of Davenport, G. P. Hundling of Newton were managers from over the state who were here from the all-day business session and luncheon. Managers of the Des Moines theatres present were Herb Grove, manager of the Des Moines Theatre; Harry Watts, manager of the Capitol Theatre; Jess Day, manager of the Strand Theatre, and Mr. Shroedt, manager of the Garden and the Palace. The inclination of the general meeting was to feel most enthusiastic about the business prospects for the coming season.

Someone says that Iowa's oldest exhibitor comes from Red Oak. Does anyone know who he is?

The Uptown Theatre at Clear Lake, Iowa, of which R. J. Relf is the manager, is changing from a seven to a two-day schedule for the week.

O. H. Garland, salesman for Pathe in the southern territory, traveled the northern half this week with Mr. Swiercinsky, salesman in that territory.

Milt Frankel of United was the only Des Moines contestant to place in the golf tournament in Omaha. He was winner in the third flight and won a nice prize, a picnic basket. Among Iowa exhibitors who entered the race were E. F. Johnson of Audubon and William Bowker of Onawa.

The opening date of the Legion Theatre at Hull, Iowa, was September 10.

R. Ziska has bought the Opera House at Rowan, Iowa. This house was formerly owned by A. A. Williams.

The Memorial Hall is to be the name of the new theatre at Sheffield, Iowa. This theatre will be operated by the Commercial Club of Sheffield.

Dorothy Day, who has been handling the publicity for A. H. Blank's theatres for eight years, is now going into business on her own while still retaining her place on the Blank staff. It is her plan to furnish publicity service to independent exhibitors.

A. J. Debolt of the Strand Theatre at Cedar Rapids has been adding some new equipment to his theatre. He bought two new Simplex machines with Peerless lamps and two generators from the National Theatre Supply Company.

The staff of the local National Theatre Supply office recently had their pictures taken in line with the coming of the first anniversary of the National Theatre Supply Company in October. The members of the staff in Des Moines are Mr. Thiele, office manager; Ed. Mease, shipping clerk; Gladyce Hottel, stenographer; Harold Brandt, assistant in the office; Del Semon,, in charge of the repair department, and Don Cross, salesman. Mr. Cross, who comes from Omaha, has just been added to the staff within the last two weeks.

Belle Miller, stenographer at the First National office, returned last week from Chicago, where she underwent an operation for appendicitis while on her vacation. She is feeling quite fit again.

L. Senelon, auditor from the First National home office, is now visiting the Des Moines exchange.

Visitors in Movie Row last week were M. Simpson of Sigourney, Mr. Mathews of Elmore, Minn., who has theatres at Lakota and Buffalo Center, George Schwenneker of Guthrie Center and Mrs. Watson of Knoxville. Also Frank Wewerka of Osage.

The district manager of short subjects of the Pathe office, Charles Stombaugh, was here last week. And district manager McLean was here for one day.

M. Morris of the Princess Theatre at Eagle Grove has bought a Peerless lamp which he is adding to his booth equipment.

Youngclass and Latta, who bought the Grand Theatre at Perry, Iowa, the opposition to their new Rex Theatre there, will not make their alterations in the theatre until spring, when the house will be completely remodeled. The Grand was formerly owned by G. L. West.

S. S. Swarz, well known in Iowa for his years of association with First National, who is associated with Harry Weinberg in the Commonwealth Theatres Company, which is buying up a small chain of theatres in Iowa, sees prospects of a good year in Iowa. "Crops are good and everywhere there are signs or renewed activity indicative of prosperity near at hand. Bankers and business men are full of enthusiasm as they have not felt for a long time and after the harvesting of the crops we can look for a good business harvest." The Commonwealth Theatres Company own six Iowa theatres.

Herbert Chadkin, assistant manager of the Capitol Theatre, Des Moines, is now on a vacation trip to his home in New York City. Mr. Chadkin came to the Capitol from the Publix managers school in the East. Mrs. Chadkin will probably return with Mr. Chadkin to make her home in Des Moines.

Tom Arthur of the Cecil Theatre at Mason City has bought a 50 ampere Brenkart spotlight for his house. It has just been installed.

Herbie Leee Koch, organist at the Capitol Theatre, Des Moines, had an operation for appendicitis recently. He has just returned from a short vacation which he spent at Lake Okiboji and in a visit to Chicago.

W. Briggs of the Adair Theatre at Adair, Iowa, has bought a rebuilt Simplex machine which he is adding in the way of new equipment for the winter season.

The theatre at Adair has been closed for some months and Mr. Briggs is just reopening the house. He has not definitely set his opening date. The Adair is a 300-seat house.

E. P. Smith, formerly of Newton, who bought the Majestic Theatre at Fort Dodge, formerly an A. H. Blank Theatre, has rechristened it the Polka Dot. The theatre is now being redecorated and some changes are being made in the seating plan. The theatre is a 375-seat house. It was planned to open the house this week but there has been a slight delay in the work so that the Polka Dot may not have its opening until the week following.

The Empress Theatre at Cherokee, Iowa has been redone in preparation for the fall business. New seats have been added to the theatre and new equipment has been purchased for the theatre both on the interior and the exterior. Max Dreike is the owner of the Empress.

St. Louis

MRS. CARRIE DOROTARE RUSSELL, wife of David E. Russell, manager of the St. Louis Municipal Theatre Association, died in Santa Monica, Cal., on September 23, after an illness of only one day. The body was brought to St. Louis for burial on Tuesday, September 27.

Skouras Brothers Enterprises has announced that the West End Lyric and the Lyric Skydome have been withdrawn from the first-run field and in the future will be operated on the subsequent run basis.

In the future the West End Lyric and the Lyric Skydome will play day and date with the Capitol Theatre, Sixth and Chestnut Sts., on second-run showings on pictures previously exhibited at the Missouri and Ambassador Theatres, operated by Skouras Brothers.

The West End Lyric and Skydome will run pictures for one week instead of changing twice weekly as formerly.

Bids are being taken from St. Louis contractors for the construction of a community building at Acme and West Florissant Avenues, St. Louis, that will contain a 1100-seat theatre on the ground floor.

Plans for the building have been prepared by Klingenschmidt & Wilkins, 1217 Louderman Building, for the G.M.G. Corporation headed by C. J. Grotweil, 909 Chestnut St. The structure will cover a site 142 by 215 feet and be two stories with basement. It will cost about $375,000.

St. Louis film stocks closed September 24 as follows: Skouras A, $38 asked, and St. Louis Amusement A, $40 bid and $42 asked. One year ago the quotations were: Skouras A, $50, and St. Louis Amusement A, $49.

Mayor Charles M. Wilson of Fulton, Mo., has announced that no new cases of infantile paralysis have been reported by the Board of Health for several days and it is believed the disease has been stayed in the town. It is likely that a ban against public gatherings will be lifted immediately.

Joe Thomas plans to open a new theatre in Jefferson City, Mo.

Out-of-town exhibitors seen along Picture Row during the past week included Green Luttrell, Jacksonville, Ill.; "Doc" C. A. Tetley, Farmington, Mo.; Walter Thimmig, Duquoin, Ill.; and S. E. Pertle, Jerseyville, Ill.

The six first-run houses of St. Louis and most of the neighbor and suburban houses gave their audiences round-by-round accounts of the Tunney-Dempsey world's championship battle on Thursday, September 22.

In all about fifty houses in St. Louis and environs gave this special service to the patrons. However, it is very doubtful that the fight returns attracted any additional cash customers to the box office. Thursday is usually an off-night in St. Louis and business was but average.

Albany

HUNDREDS of motion picture exhibitors in New York state heaved a sincere sigh of relief last Sunday morning when they shoved the hands of their watches backward an hour, signifying the end of daylight saving for at least another year.

As an exhibitor, Father Blaise, conducting Community Hall in Schroon Lake, N. Y., is making a name for himself these days not only in his home town but throughout this part of the state. The well-known Catholic priest expects to be able to run the house three days a week throughout the entire winter. In addition to offering motion pictures, the theatre is also open for card parties and dances and could be used by all persons.

Miss Eva Goldstein, of Warner Brothers exchange, gave a shower one night last week for Miss Mary Curley, of the First National exchange, who will be married next month to James Dermody, a salesman at the Fox exchange.

The Troy Theatrical Bowling League has already started a tournament that will run through the fall and winter with teams representing the American, Lincoln, Proctor's and Troy theatres competing.

Anthony Veiller, manager of the Mark Ritz in Albany, left last week for Lake George, where he will spend a month in recuperating. Mr. Veiller's health has been rather poor for the past several months, due to stomach trouble.

William Donovan, owner of the Palace Theatre in Tupper Lake, is spending a considerable sum these days, installing a new front to his house, as well as making many improvements to the interior.

William Shirley will re-enter the exhibitor field on September 29, when he will reopen the Van Curler theatre in Schenectady, using a Vitaphone along with his picture program.

R. J. Meigs, salesman at the Pathe exchange, is back on the job, following a two weeks' vacation at Atlantic City and other Jersey resorts. Mr. Meigs made his plans one day to motor over to New Brunswick for an airplane trip. Car trouble developed, however, preventing his visiting New Brunswick on the day the plane crashed and killed seven.

W. W. Farley, head of Farash theatres in Schnectady, was in Binghamton one day last week, attending the funeral of Mrs. George Greene, widow of a former State Excise Commissioner, and a close friend of Mr. Farley's.

Mrs. C. H. Buckley, wife of one of Albany's best known exhibitors, was overjoyed last week when she was awarded a blue ribbon at the municipal flower show for the best table centerpiece.

Amos Leonard, a Pathe salesman out of Albany, who makes his home, however, in Syracuse, has been busy during his vacation period, superintending an addition to his home.

John Christie, who owns the Third Avenue Theatre in Watervliet, was along film row during the week, booking for the fall and winter. Mr. Christie could not refrain, however, from doing a bit of bragging about a wonderful litter of police dogs which is demanding fully as much of his time as does his theatre.

Sam Shapin has been transferred from New York City to Warner Brothers exchange in Albany, succeeding Fred Robke, as a salesman. Mr. Robke has returned to New York City.

Charles Stombaugh, one time manager of the Albany Pathe exchange, passed through town on the Twentieth Century Limited one afternoon last week, en route to Chicago.

Among exhibitors in town during the week were Charles Sesonske, of Lowville; Mike Kallet, of Rome; Sam Slotnick, of Utica; William Kennedy, of Champlain, and the Thornton Brothers, of Saugerties.

Jack Bulwinkel, local manager for First National, was all smiles last week for the local office leads all First National exchanges in the entire United States in a sales drive now under way.

Walter Roberts, manager of the Troy Theatre, is no longer a commuter, having moved in from his lake cottage, where he had spent the summer. Mr. Roberts spent one day last week hunting an apartment and preparing to move his furniture.

A. J. Hacking, district manager for Pathe, and H. O. Duke, manager of physical distribution, were in Albany last week for a sales conference. G. D. Swaebe, of Boston, representing the educational department, was also in town.

Many of the exchange managers in Albany, as well as film salesmen, gathered at various homes on Thursday night of last week, to hear the radio reports of the Dempsey-Tunney fight. Harry Goldstein, local manager for Paramount, entertained a crowd of his friends at his home.

Will Rose has resigned as manager of Gardner Hall, in Troy, and is back at his old trade of barbering. The theatre is now being handled by Henry Windekenecht.

Andy Smith, a well known First National official, was in Gloversville conferring with the Schines last week, and then continued on to Canada, where he visited various of his company's exchanges.

Guy Graves, managing supervisor of Farash Theatres, in Schenectady, was in New York City during the week. Uly S. Hill, of the Stanley houses in Albany and Troy, also spent a few days in the big town.

M. Horne, play date representative for Universal, has gone to New Haven after spending several days at the Albany office.

Jack Campbell, manager of the Griswold in Troy, is once more featuring dance contests one night each week at his theatre.

The Arcade, in Lake George village, will remain open until October 10, and its proprietor, Mrs. Carpenter, will later on leave for Florida, where she will spend the winter.

William Smalley has remodeled his theatre in Delhi, and this house is now on a par with other Smalley theatres.

Louis A. Freiberg left on his first trip as salesman for F B O last week, and spent his time in northern New York towns.

Alex Papayanakos was the recipient of considerable newspaper space last week when his theatre in Canton reopened after having had several thousand dollars spent in improvement and general remodeling.

S. E. Feld, Pathe salesman, is back on the force after having been laid up for several days from sickness.

All theatres in Troy will admit all sailors attached to the United States Destroyer, which will be docked in Troy on October 27, in connection with the Naval Day observance in that city.

Ray A. Conner, manager of the Avon in Watertown, took his first airplane ride one day last week, being accompanied by Gus Rosenblit, manager of the Olympic Theatre in the same city. Flying was nothing new, however, to Mr. Rosenblit, who was a former pilot.

Eddy G. Newcomb, one time assistant manager of the Empire Theatre in Glens Falls, died last week at his home in that city, at the age of forty years.

Ben Stern, manager of the Lincoln in Troy, is without a car, having decided to dispose of his automobile rather than pay garage hire during the fall and winter.

Edward M. Hart, former supervisor of Proctor houses in this district, has just been named as manager of Proctor's houses in New Rochelle, Mount Vernon, as well as the Eighth Avenue house in New York City. All local Proctor managers were down to New Rochelle for the opening of this house.

Everett Fuller is now handling the Woodlawn Theatre in Schenectady and apparently meeting with much success.

First Division Distributors, Inc., has added Bond Photoplays with exchanges at 1048 Broadway, Albany, and 265 Franklin street, Buffalo, to its long list of franchise holders. The Bond organization, headed by Herk Webster, will distribute the eighteen First Division features. Bond Photoplays has been distributing I. E. Chadwick's productions in northern New York and First Division naturally has exclusive distribution today of all Chadwick product.

Detroit

THE Regent headliners for the past year, Paul Specht and his orchestra, have left town to accept an engagement at the Hotel Pennsylvania, New York. They have been replaced by Gerald Marks and his Hotel Tuller orchestra. In addition to this change, the management recently announced the appointment of Lawrence Lipton to handle publicity material. He succeeds B. G. Clare.

Frank Raymond has been engaged as publicity director of Charles H. Miles' new Oriental theatre, which opened to capacity crowds, Monday, Sept. 26. A program of super-vaudeville, musical prologues, organ novelties and feature pictures constitutes the policy of this house, which is said to be a foremost example of Oriental architecture in America today.

Spanish architecture predominates [illegible] Lou Cohen's west side enterprise, which also opened this week. The entertainment plan is similar to that of the Oriental except for the Hollywood-Sunny Brook orchestra, [illegible] Sammy Dibert.

Fred Aiken, district manager for Pathe short subjects, and Cecil Mayberry, district manager for Pathe features, were in Detroit last week for a sales conference.

Work on the Marine at Marine City is being rushed and the men have on several occasions punched the overtime clock while rushing to complete the job. Manager [illegible] and stage equipment.

Baltimore

THE Stanley Theatre, built on the site of the old Academy of Music, North Howard Street, at Franklin, Baltimore, Md., by the Stanley-Crandall Company, Washington, D. C., was opened to the public Friday night, September at 8:30 o'clock, to the public and invited guests.

The auditorium of the playhouse measures 120 by 250 feet, and the building was designed by the Hoffman-Henon Company, Philadelphia, and Roland Toner acted as construction superintendent.

The seating capacity of the playhouse is 4,000 persons and nearly that number of persons attended the opening. Among the notables there were John J. McGuirk, president of the Stanley Company; Harry M. Crandall, executive vice-president of the Stanley-Crandall company; Abe Sablosky, Frank Buhler and many state and city officials, newspaper people and other prominent citizens. Governor Albert C. Ritchie, of Maryland, was unable to attend.

A dinner was given to Mr. McGuirk and Mr. Crandall and his family at the Hotel Belvedere just prior to the inaugural performance at the Stanley.

The program started with dedicatory address by Mayor William F. Broening, in which he extolled the virtues of the new theatre.

Prior to his address a special act in one was the first number on the program following an organ concert by Ernie Cooper. In the act a singer, with two other persons dressed in Colonial costumes, sang the "Star Spangled Banner," against a background of moving clouds and toward the end of the act the representatives of Fort McHenry came into view with Old Glory woving above it illuminated with a baby spot light.

Next followed the overture "My Maryland" by Sigmund Romberg, by the orchestra of 35, under the direction of Felice Iula, and a chorus of 20 directed by George Castelle.

The Paramount news, a cartoon "Co-co the Cannibal," a dancing act with Carlos and Valeria; selections by Waring's Pennsylvanians and "The Stolen Bride," featuring Billie Dove, constituted the program.

While the guests were coming in selections were rendered in the mezzanine lounge by Immanuel Wad, pianist.

The Romanesque style adapted to modern construction was used in designing the façade of the Stanley, which is of glazed terra-cotta with a white marble finish. A large marquee is over the main entrance, and at night flood lights located on its top play upon the whole front.

The large lobby is entered by twelve double mahogany doors, and on either side of it wide marble staircase lead up from the tesselated floor to the mezzanine lounge and promenade.

Three-way stairs have been placed at either end of the promenade leading to different levels of the balcony. The entrance doors to the main auditorium are located just under the promenade.

Around the marble walls and pilasters of the lobby and in the auditorium mural paintings depicting the history of Maryland in a chronological order have been placed.

The color scheme used in the interior decoration is that which was in vogue during the middle of the fifteenth century and the design is typically medieval Romanesque adapted to modern designing.

The various decorations are done in blue, pearl, maroon and gold with antique finish, while the cornices of the marble pilasters and columns and grills above the back of the boxes are decorated with gold leaf.

The draperies, silk wall panels and carpets are of maroon and deep rose, making a soft, harmonizing combination of colors.

A concealed lighting system is augmented by many large crystal chandeliers designed in fountain effects which have been placed throughout the house, the largest of which is suspended from a medallion in the ceiling of the auditorium.

All sorts of productions may be given on the stage as it has been completely equipped to handle 38 drops and extensive lighting equipment and many large dressing rooms. A twenty foot square lift has been placed in the center of the stage which can be lowered or raised at will.

The marble used for tthe pilasters and columns includes Brecha, Pavazanna and Flora. That used for the railings and bases includes Botchina and Lavanto and a York Fossil has been used for the black bases of some of the columns. Other marbles used in the decorative work are Tennessee, White Italian and Rouge Royal.

An elevator orchestra pit has been installed also which can accommodate fifty men, and sinks nineteen feet when the orchestra is not playing.

Four projection machines, a full set of spotlights and other equipment have been installed in the large projection room located high up in the front of the house.

The hot air in winter, as well as the refrigerated air in summer, will be forced through the air purifying system, with which, the house will be heated in winter and cooled in summer.

Bernard Depkin, Jr., who has been an exhibitor in Baltimore for many years, has been appointed resident manager, and his assistant manager is William A. Busch, a film salesman in this territory for many years.

The conductors of the orchestra will be Felice S. and Robert Paul Iula.

A triple manual orchestral organ costing about $50,000 has been installed with a console on a lift also.

Continuous performances will be given daily from 11 A. M. to 11 P. M., with four de luxe presentations.

The scale of prices is as follows:

From 11:00 A. M. to 12:30 P. M., all seats 25 cents; 12:30 to 5:00 P. M., all seats 35 cents; 5:00 P. M. to closing, orchestra 60 cents, balcony 40 cents, boxes and loges 75 cents.

On Saturdays and holidays the scale will be: 11:00 A. M. to 12:30 P. M., all seats 25 cents; 12:30 to 5:00 P. M., orchestra 50 cents, balcony 35 cents, boxes and loges 60 cents; 5:00 P. M. to closing, orchestra 65 cents, balcony 50 cents, boxes and loges 75 cents.

San Francisco

CAROL A. NATHAN, who for the past eight years has been in charge of distribution in Northern California for Universal Pictures and who has been popular with the picture men, has been promoted to the production department at Universal City.

Mark Harrison has taken a lease on the Rex Theatre on Sacramento Street formerly operated by George Boehm. Considerable new projection equipment will be installed.

W. B. Armstrong of the Armstrong-Power Theatre equipment establishment with headquarters in Los Angeles, San Francisco, Seattle, Portland and other mid-western cities, visited San Francisco recently after a trip over the district in the Northwest where Armstrong-Power stage equipment is being installed in several theatres.

S. Harvey Levey, formerly the manager of the State Theatre at Martinez, has resigned from that position as the ill-health of his wife necessitated Levey's leaving Martinez.

C. Mandel, organist at the Palace Theatre, Oakland, is making a decided hit with the audiences by playing what the people want.

The new Alhambra Theatre in Sacramento, which is now nearing completion has installed Preddey Spotlights.

J. Fred Miller, manager of the Theatre Visalia, was in San Francisco recently looking after his bookings.

The new Palo Alto Theatre, owned by E. J. Arkush, the well known theatre man of San Francisco, is unique in that it has an outdoor lobby or patio. The seats have just been ordered from C. F. Weber & Co. and will be installed at once.

Frank Garbott, manager of the Palace Theatre, San Leandro, believes in selling the coming attractions to his patrons as they step inside the theatre by the use of cut-outs and atmospheric displays in his foyer. He has many attractive displays to his credit and everyone who enters the theatres gets an impression of the next attraction.

On September 3rd the well known American Theatre of Oakland, for many years under the direction of the Midgeley people, came under the banner of the new order of West Coast Theatres, Inc.

Beach & Krahn, have installed Preddey Reflector Lamps in their Lorin Theatre in Southern Berkeley.

Otto Roeder, owner of the Bayview Theatre in this city, is now travelling in Europe. Rudolph Koller has charge of the theatre during his absence.

Sam Ephron is now selling progress product, making the north coast, and will swing down through the Sacramento Valley. Another traveller will be added for the southern territory soon.

M. Cory was out of town for a few days lining up sales for the new fall product and did exceptionally well.

E. B. Cook, the popular theatre owner of Exeter, Cal., is remodeling his house and has ordered new theatre chairs.

Joe Cannon, head bookkeeper at First National, recently took his annual vacation.

F. Shea, personal representative of Joseph P. Kennedy, president of F B O Pictures Corporation, is on a tour of the Western Division and was in San Francisco for a few days.

Jack Valpey, one of the "old timers" of Film Row, spent his vacation in Salinas.

The National Theatre Syndicate will soon have completed their National Theatre, Marysville, Cal., and have purchased for the projecting room of this house Simplex Projectors equipped with Peerless Low Intensity Lamps, as well as other equipment and supplies necessary for the producing of high-grade motion picture entertainment.

New York & New Jersey

JEWISH holidays this week made that section of New York known as the film curb look like a country village, and the same can be said for most of the exchanges in the Godfrey building and 1600 Broadway, where salesmen are generally as busy as the proverbial bees during the early part of the week. When an occasional customer did straggle in he was greeted like a long-lost brother and it's a good safe bet that he was sold before leaving. Broadway and 7th avenue also felt the effects and it was a cinch to cross both these thoroughfares without being hit by a taxi or film delivery truck.

The new Leonia Theatre, Leonia, N. J., opened on Thursday, Sept. 29th, and consisted of a mixed programme, including pictures, vaudeville, a presentation and speech-making by various high officials of the community.

John Pollock, of the Keith-Albee-Orpheum forces, acted as master of ceremonies, his selection for the post having been urged by the Leonia Board of Trade.

The theatre is a 1,200 seater, adaptable also for dramatic productions, the try-outs of several having been already booked.

Friday afternoon, Sept. 30th, has been set aside for the children of Leonia and vicinity, when they will be guests of the management.

Clarence A. Cohen and Maxwell Platt have just completed construction on the Whitehall Theatre located at 57-58 Whitehall Street.

This theatre, which has long been the cherished ambition of the builders, is located at the most extreme southerly point of New York City, opposite the Battery Park.

Messrs. Cohen and Platt have long felt that this particular neighborhood was in need of some amusement, not having had any form of entertainment since the days of Jennie Lind, the Swedish Nightingale, who sang in the famous Castle Garden, which now faces their theatre.

The construction of this theatre marks a new era in the motion picture industry, as it will cater primarily to transients, sightseers and seafarers—

The theatre will be operated by Louis and Harry Harris, who operate a large circuit of theatres in this city. The turn over of the theatre to Messrs. Harris for operation was negotiated through George Braham of Banett & Co. Attorney for Messrs. Cohen and Platt was Mr. Lewis Mayers, 51 Chambers street, and for Messrs. Harris, Maurice Shaine of Shaine & Weinrib.

Rentals are said to aggregate over a million dollars.

The appearance of several screen stars, state senators and others socially and politically prominent in Woodbridge and adjacent New Jersey territory made the opening of the State theatre, owned and operated by Marcus Block, a notable event last week. Many hoping to be present at the inaugural ceremonies were unable to gain admittance to this house, which is said to be one of the finest of its kind in towns the size of Woodbridge.

Nathan Marcus is manager of the Block theatres, which in addition to the State in Woodbridge, includes two other houses on the way to completion at Hawthorne and Highland Park, N. J.

Jack Goldstein, of Commonwealth exchange, is again assembling his editorial staff for the first Fall number of the M. P. Salesman, according to report. At this organization's luncheon last week, Sol Trauner was elected chairman of the entertainment committee. All members are looking forward to the M. P. Salesman's ball to be held at the Commodore Hotel, Nov. 26.

Morris Jack is once more operating the Palace theatre at Long Branch. Some difficulty over certain fire laws was successfully ironed out.

Over a hundred cases before the local arbitration board were disposed of at the last meeting.

Paul Luck, a former newsgatherer along New York's film curb and later engaged in picture distribution, recently entered the production ranks along with Ed Hurley. These two have been busy with a "colored Elk" picture in the black belt of Harlem.

The Ruby theatre on the East Side of New York again has Jack Teich back as manager.

Richard Reilly has recently been appointed manager of the Stanley-Fabian Embassy and Hollywood theatres of Orange. Mr. Reilly was formerly with the Royal at Bloomfield.

Since Ed Carroll introduced Andy or Al Sawtell to membership in the Greenbrook Country Club of North Caldwell, the latter gentleman, who is exceptionally well known as a seasoned globe trotter and purveyor of Pathe non-theatrical wares, has gained additional prominence by having his countenance displayed on a page in the *New York American*. Phil McLean sketched the cartoon and the caption read: "Sawtee Sawtell."

It won't be long now before East Rutherford, N. J., will have a new $250,000 theatre called the Rex. October 29th is the date set for the opening and the programs will consist of first run motion pictures and high-class vaudeville. The house seats 1,100 and is constructed from plans drawn by Douglas P. Hall, architect, along the lines of New York's Embassy theatre. There will be no balconies.

The building proper will be a two-story affair which, in addition to the theatre, will include six stores and six offices. The facade will be finished in tapestry brick.

Frank Gersten, president of the Rex Theatre Corporation and able veteran of the theatre, will personally direct the Rex, which he affectionately terms "the bandbox." Mr. Gersten's past experience in this field includes an executive position with the Shuberts, and former ownership of the Lexington Opera House, Keith's Royal and Prospect theatres, the U. S. of Hoboken and the Temple theatre of Union Hill, N. J.

The Rex Theatre Corporation is a subsidiary of the Equity Theatres Corp., credited with owning and operating numerous theatres in the East.

Russell Fanning is house manager of the Edyth Totten theatre, which was recently made one of the "Little Theatres."

In line with present popular musical presentations, Brandt Brothers of Brooklyn are said to have entered negotiations with several well-known orchestra leaders.

A new motion picture is to be built at Iselin, N. J., according to a recent report.

George Cohen, well-known exhibitor of Newburgh and Poughkeepsie, N. Y., has moved his New York office from West 49th Street to the Strand Building.

It is reported that the Stanley-Fabian organization has recently acquired a new theatre site at 31st street and Bergenline Avenue. Another recent acquisition of this company reported is a long-term lease of the Dewitt theatre, Broadway, Bayonne.

Canada

A VERY serious accident befell William Conway, Toronto, salesman of the Toronto branch of the Fox Film Corporation, in an automobile smash at Lindsay, Ontario, on September 22, as a result of which Mr. Conway suffered a fracture of the skull, remaining unconscious for hours.

Word was sent to Toronto of the accident and W. C. Gehring, manager of the Toronto Fox branch, W. J. Reid, Fox salesman, and Mrs. Conway immediately went to Lindsay to look after Mr. Conway. Physicians at the Lindsay hospital reported next day that Mr. Conway had recovered consciousness and would recover.

The opening of the new Auditorium Theatre, Quebec, on September 22, as a unit of the Keith-Albee organization, with Irving Sourkes as manager, was an event of singular importance. Prices for opening night were $3.30 for boxes, $2.20 for the orchestra floor and $1.10 for the balcony. The programme also included five acts of Keith-Albee vaudeville.

Starting next day, the new theatre dropped to its regular admission scale with the same programme, prices anging from 40c to 85c for evening performances and 25c and 35c for matinees. Programmes are being changed twice weekly, Sunday shows being held.

Intimation has been given by N. L. Nathanson, Toronto, managing director of Famous Players Canadian Corp., of the establishment of a profit-sharing policy by the corporation for employees among the 120 theatres operated in Canada from Montreal, Quebec, to Vancouver, B. C. The details of the plan have not yet been completed.

Along with quite a few other exhibitors of Toronto, Ontario, Manager Thomas Daley of the Tivoli, a downtown house, has adopted the Saturday opening policy for regular attractions. The change took effect Saturday, September 24, with the presentation of "Swim, Girl, Swim" for one week.

Jules Bernstein, manager of Loew's Theatre, Toronto, Ontario, as long as anybody can remember, has gone to New York City, where he has been given an important post in the Loew organization. The Toronto house, which is a [illegible] with a winter garden on top of the regular theatre, was opened by Manager Bernstein 15 years ago.

A recent visitor in Toronto and Montreal was E. J. Smith, general sales manager of Tiffany Productions, Inc., for the discussion of production and releasing plans for the coming year.

The Regal Theatre at Rouyn, a new mining town in Northern Quebec, has introduced a new policy of changing programmes three times weekly, because of increased business and improved transportation facilities.

Dick Howard, formerly an usher at the Uptown Theatre, Toronto, [illegible] Bloor Theatre, a neighborhood house, by Famous Players Canadian Corp. The Bloor theatre re[illegible] dark all summer.

The Mansfield Theatre Com[illegible] Theatre, controlled by Famous Players Canadian Corp., has declared a seven per cent dividend on preferred stock. The company is still 10½ per cent in arrears on dividends, but business has im[illegible]

Salt Lake City

AFTER weeks of uncertainty regarding the opening date to be set for the Capitol Theatre here, Louis Marcus, head of the Louis Marcus Enterprises, has announced that September 29th as been definitely set as the opening date of this new house, and everything is in readiness for one of the most brilliant theatre openings ever witnessed in this city.

Fanchon and Marco, internationally known stage producers, who have charge of all of the stage productions for the West Coast theatres on the Pacific Coast, will present their stage offerings here.

Alberti, who during the past week has been named as leader of the new Capitol theatre orchestra, is planning a special musical score for the opening.

The Victory and Paramount Empress theatres have recently adopted the new publix style uniform for their ushers.

Western Division Sales Manager Harry Lustig, of the Warner Brothers organization, is in this city after having just completed a short trip to Denver from here. After a few days Lustig intends leaving for Los Angeles.

Business at the American Theatre, under the management of Eddie Diamond, and since the inauguration of the new policy, is reported to be increasing to a marked extent.

A change has been made within the past few days at the local Paramount - Famous - Lasky exchange, O. Wog having been installed as branch manager in the place of Lawrence J. McGinley, who has resigned. Wog has been connected with Paramount for the past ten years in the Denver and Salt Lake territory, and just came to this city from Denver to take up his new duties.

It is expected that Manager Lawrence C. Wingham, of the Metro-Goldwyn-Mayer office here, will return from an extensive sales trip throughout Montana within a few days.

Hal Elias, exploiter and publicity man for Metro-Goldwyn-Mayer, is back in this city after having made Butte and Great Falls, Montana.

During the visit of R. S. Ballantyne, district manager in charge of all Pathe and DeMille products for the Western Division, he installed as branch manager Al O'Keefe, to be in charge of all products. O'Keefe has been in charge of the DeMille productions previously, with J. A. Epperson in charge of the Pathe Short Subjects. Epperson has been transferred to another location by Pathe. His definite destination will be announced shortly.

The redivision of the Pathe territory places Lon Hoss in charge of the section in the immediate vicinity of Salt Lake, together with Southern Western Wyoming and Eastern Nevada. T. S. Wilson is to be in charge of sales for Southern Utah and Jack Connors has been transferred to the Idaho territory. Manager O'Keefe is intending to leave for the Idaho branch right away, he states.

Bob Epperson, well known in film circles here, has departed from this city and is making connections with Universal in the Middle West.

"Dad" Rand, owner of the Isis Theatre of this city, was seen along the row last week.

The local Fox branch manager, Charles Walker, in company with Salesman J. L. Tidwell, left for Park City and the eastern part of Utah on a sales trip this week.

H. H. Milstein has been appointed as branch manager of the local Universal office to succeed W. J. Heineman, who has been put in charge of the San Francisco exchange. A party was given a few nights ago by the local office personnel welcoming Milstein and bidding good bye to Heineman.

Ned B. Grossman, of the Capitol Theatre at Pocatello, Idaho, is spending some time along the Row here.

Messrs. Anderson and Martin are opening the new Orpheum Theatre of Evanston, Wyoming, right away, and are in Salt Lake booking some of the latest attractions.

Mrs. Nell Schrieber, of the Rialto Theatre, at St. Anthony. Idaho, was also among exhibitor visitors in this city.

Ike Swenson, of the Angelus Theatre, at Spanish Fork, Uta, is reported to be critically ill at his home and as the best wishes of his many friends in this vicinity.

Sophus Bertelson and Ernest H. Nielson, of the Ephrium Theatre, at Ephrium, Utah, have recently purchased the Lyceum Theatre at Spring City, Utah, it is announced.

E. E. Harris, local manager for Columbia, is making a trip through Wyoming.

Louis Strike, of the Star Theatre in this city, is said to be making a business trip to San Francisco.

Harry Stern, recently appointed branch manager for the local United Artists exchange, was in Idaho last week. Salesman McDermond is now in the Yellowstone branch. Milton Cohn has just resigned from this organization and is to be replaced by John H. Dickson, who comes from St. Louis. Dickson was formerly with Warner Brothers in St. Louis.

A. W. Baron worked Montana with is F.B.O. product last week.

District Manager Able Davis, of the Tiffany productions, is in New York conferring with General Sales Manager E. J. Smith.

Eark D. Smith, manager of the National Theatre Supply Company in this city, states that his new theatre which is being erected at Ninth South and Ninth East Sts. of this city is nearing completion and that the opening will be eld about November 10th.

New England

JACK BASCH, for the second year, and Erving Shiffman, for the first year, finished among the first 30 out of 136 salesmen of Fox Films in the James Grainger campaign just closed by Fox in its exchanges. Both are members of the Boston exchange. Sam Berg, booker at the Boston exchange, for the second consecutive year, won the booker's prize in the drive.

L. P. Gorman has sold his two theatres in Bridgton, Me., the Opera House and the Riverside Theatre, to Susan Mack.

Michael Cyr has leased the Wonderland Theatre at Keegan, Me., from F. L. Watson for a long term of years.

Opening of the Dedham Community Theatre, one of the most attractive of the suburban theatres about Boston, took place Monday. The theatre seats 942.

Laurie Barron, well known film salesman in California, has opened offices at Church and Winchester streets, Boston, where he will handle three special pictures for the New England territory.

John Mulligan, formerly assistant shipper at the Fox exchange, has been appointed shipper at Consolidated Flms, Boston.

Leonard E. Savard has awarded contracts for a motion picture theatre to be erected on Pleasant street, Fall River, to Leander Bolduc, of Fall River. Plans were drawn by E. M. Corbett of Fall River. The theatre will seat about 1200.

Plans for the fall meeting of the New England Bookers Association are being formulated.

Park Amusement Co., which has been organized at Boston to conduct the Park Theatre as a motion picture theatre, has been incorporated with capital of $10,000. Louis M. Boas is president of the company, A. M. Burroughs is treasurer and Margaret C. Galvin, a director.

Colonial Theatre at Hartford, Conn., located on Farmington avenue, opened this week. The management presented the entire proceeds of the opening night to the Women's Auxiliary of St. Francis Hospital, for the children's department of that institution.

Blackall, Clapp & Whittemore, Boston architects, are drawing plans for a theatre in Haverhill, Mass., to be known as the Samuel Jensky theatre. Louis C. Cyr has been selected as general contractor to build the house, work on which will start as soon as specifications are completed.

Police officials headed by Commissioner Herbert Wilson and Superintendent M. H. Crowley of Boston and police reporters were entertained by Paramount-Famous Players at a private showing of "Underworld" at the exchange prior to the opening of the film at the Metropolitan.

Phelpsfilms, Inc., New Haven, Conn., has been incorporated with capital of $50,000, to distribute films and establish an exchange at New Haven. L. G. Phelps heads the new company.

Members of the Pathe exchange in Boston are making an early start in bowling and have organized two teams for the men and two teams for the girls of the exchange. They plan to challenge the other exchanges and a bowling tournament with several of the exchanges participating appears probable.

The Victoria Theatre, Lawrence, reopened Monday with Mass Burgess as manager. The theatre was closed during part of the summer.

M. N. Wolf, branch manager at the Metro-Goldwyn-Mayer exchange, Boston, has been advanced to district manager of the New England territory, in charge of both the Boston and New Haven exchanges. In honor of the occasion many huge baskets of flowers adorned his office at the Boston exchange this week.

The Humboldt Theatre, Dorchester district of Boston, of which Dave Brandt is owner, opened Friday.

The Olympia Theatre, Cambridge, closed Saturday for three weeks for redecoration and minor alterations.

H. O. Duke, manager of the physical handling departmen for Pathe, who was a visitor at the Boston exchange during the week, has returned to New York.

Gerald Swaebe, formerly a salesman at the Pathe exchange, Boston, has been appointed district representative of the Educational nontheatrical department and his territory will include Boston, Albany, New Haven and Buffalo.

Lester Phillips, son of Hyman Phillips of the Strand Theatre, Dorchester, has entered William and Mary College, Washington, D. C.

Members of the Pathe-DeMille sales and office forces enjoyed their annual picnic Sunday at the Blue Hills, Milton.

The Nelson-Wiggen Piano Co. of Chicago, have opened a distributing branch for New England at 249 Tremont street, Boston, under the name of the New England Organ-Piano Co.

Milwaukee

THE Madison theatre, Madison, was ordered closed last week by the district attorney because of alleged failure to make repairs ordered by the state industrial commission. According to report the theatre was not relicensed on July 1st pending the completion of repairs and is said to have been operating since then without a permit.

The Elite theatre at New Holstein has been taken over by J. J. Walber. Ray Pfeiffer is the former owner. Mr. Preiffer also manages the Princess at Chilton.

Sam Miller, booker of the Fischer Paramount theatres, was in the city during the week to arrange bookings for the fast increasing chain of Fischer theatres in Wisconsin.

Steve Dorece of the new Crown theatre at Racine was in the city early in the week getting his bookings in order.

A new theatre is being contemplated for the northwest corner of Fond du Lac Avenue in the city, according to persistent rumor. The theatre, it is believed, is being financed by Chicago interests.

Peterson Bros. sold the Opera House at New Lisbon to Earl Scott a few weeks ago. Mr. Scott has assumed active management.

Ed Michalson, Madison exhibitor, was visiting around at exchanges on Thursday with his bride, who was formerly Miss Juanita O. Falkner. Mr. and Mrs. Michalson were married at Waukegan September 20th.

Peter Gottsacker, new owner of the Uptown theatre at Sheboygan was in the city on Wednesday.

Charles Lundgren, representative of Red Seal, was in the city during the past week.

Exhibitors and exchange men are busy grooming themselves for the first tilt of the season on Tuesday when the bowling league goes into action officially.

Fred Maney, manager of the Opera House at Iola, was a Milwaukee visitor on Thursday

M. Schmidt, who is known to exhibitors of the States as the former manager of the Aurora Theatre at Sheyboygan, now known as the Uptown, died at is home in Sheboygan last week.

Art Roberts, who was for a short time on the Fox sales force recently, is now booker at the Tiffany exchange.

Gilbert Eiles has purchased the Butterfly Theatre at Sheboygan from G. Radtke.

Eddie Gavin is now on the sales force of the Fox Exchange, traveling out of Milwaukee.

Dan Kelliher, of Lake Geneva, Elkhorn, and East Troy, spent a few hours among the exchanges recently.

Walter Rourke has taken over the management of the Pastime Theatre at Horicon from John Heft. Mr. Rourke was former manager of the Lorraine Theatre of this city.

Frank Borchert, manager of the Door Theatre at Sturgeon Bay, spent Tuesday in Milwaukee.

G. T. Wasel, traveling auditor, is spending the week in the M-G-M office.

P. M. Cain, manager of the Falls Theatre at Sheboygan Falls, came in to arrange bookings for the new product.

Neil Duffy, of the Elite Theatre at Appleton, was a Film Row visitor on Wednesday.

Cecil Maberry and Fred Aiken, district representatives, visited the Pathe exchange early in the week.

The Marinuka Theatre at Galesville has been purchased by J. F. Johnson from R. F. Zieman.

R. W. Bollenbeck, manager of the Majestic Theatre at Sheboygan, drove down in his new Cadillac car recently for a visit at the exchanges.

F. E. "Dad" Walcott, of the Majestic Theatre at Racine, made a very brief visit to Film Row last week.

Fischer's Paramount circuit has acquired two more theatres in this territory. The Community Theatre at Gladstone has been taken over by Fischer and renamed the Rialto. Paul Bushong will remain on as manager under the new ownership. The Home Theatre at Portage has also been taken over by Fischer circuit from Judson and Avers.

A. H. Kloepper, Pathe salesman, is driving about in a new Ford coupe, very recently acquired.

The Gem Theatre at Osceola is now under management of R. C Pepper. O. H. Steindorf is the former manager.

Francis Kadow, of the Mikado Theatre at Manitowoc, spent a few hours along Film Row recently.

Harold Koehler, booker at the Pathe exchange, went to the hospital on Thursday for an operation tion for appendicitis.

The Rex Theatre at West Salem was purchased by Mr. Fiemering from O. D. Benjamin very recently

E. W. Van Norman is now on the sales staff of F. B. O. Mr. Van Norman was former president of M. P. T. O. of Wisconsin, and manager of the Parkway Theatre of this city.

George Smith, manager of the local Paramount office, leaves this week for Cincinnati, where he has been appointed branch manager for Paramount. A new manager for this branch has not yet been appointed. Mr. Smith was presented with a beautiful silver water jug by members of the Paramount Pep Club prior to his departure.

Delos Meredith recently purchased the Grand Theatre at Necedah from L. E. Baker. He is taking over the management at once.

Miss Frieda Cain resigned her position as secretary of the Milwaukee Paramount branch at the announced her marriage.

Ed Johnson, of the Opera House at Stratford, was in the city on Thursday to buy some new equipment for the theatre and to line-up bookings. Mr. Johnson recently reopened the Opera House, which had been closed during the summer months.

Mrs. John Steenport, manager of the Home Theatre at Chilton, was in the city during the week, at which time she visited several of the exchanges.

Richard Werner, formerly on the Fox sales force, is now traveling for Paramount.

Kansas City

THE Linwood Theatre, Kansas City suburban house, fell heir to some unexpected publicity this week, which was of an unusual nature. Rival popcorn stands in front of the theatre started waging a war against each other. Popcorn was given away by the competitors. Finally the case was taken to court. All daily newspapers pounced on the story from a humorous angle and the Linwood Theatre was in the public focus for more than a week.

Managing a film exchange and three theatres proved too much of a task for Edward J. Peskay, branch manager of the P.D.C. office at Kansas City, so he decided to resign as exchange manager and return to St. Joseph, Mo., to manage his three theatres. He named C. W. Allen as his successor at P.D.C., the appointment being confirmed by C. D. Hill, division sales manager.

The Exhibitors Film Delivery and Service Company of Kansas City has plans under consideration whereby the company will expand to cover all important centers in the Middle West, according to Sam Abend, part owner of the company, which already has expanded to Denver, Pueblo, Cheyenne and which will be expanded to Dallas, Oklahoma City and other cities next month.

For some reason which no exhibitor or exchange representative seems able to explain, the postponed baseball game between the showmen and the exchange men was not played off, as per schedule, last week. However, the theatre owners and the exchange representatives now are looking forward to the annual golf tournament, the date of which will be arranged soon.

The following openings, new theatres and changes in management have been announced in the Kansas City territory: The Gem Theatre, Fredericktown, Mo., has been sold by A. H. Thost to Tom Ford; a new theatre is being completed in St. James, Mo., by George Laun; the Lyceum Theatre, St. Joseph, Mo., is to be abandoned as a theatre and made over into a garage; the Empress, Fort Scott, Kans., is being remodeled by Manager D. Filizola; C. L. Bennett, manager of the Princess Theatre, Piedmont, Mo., is planning the construction of a new theatre; the Idle Hour, Altamount, Mo., has been reopened by Sam Surface, after having been closed during the hot months; the Cozy Theatre, Dodge City, Kans., after having been remodeled, has reopened.

For years Russell Borg has worked hard at the Educational branch at Kansas City. With the resignation of C. A. Jones as branch manager came Mr. Borg's reward—promotion to branch manager. Mr. Jones has made no announcement [illegible] future plans.

Harry Hayes, booker at the Paramount branch, left for St. Louis, where he became head booker for the same company.

J. S. Jossey, vice-president of Enterprise, left Kansas City after a 10-day conference with Bob Withers, branch manager.

Miss Ruby Brooks, secretary of F.B.O., is among the vacationists this week.

Harry Strickland, Warner Bros.' branch manager, made a hurried trip to St. Louis to visit an aunt, who was dangerously ill.

Harry Taylor, Universal branch manager, was out in the territory this week looking for more business.

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Cleveland

ALL of the local leading theatres invoked the radio last Thursday as an added attraction to their programs and broadcasted the fight returns. It is interesting to note that the vaudeville houses interrupted their programs so the returns could come in. The program was resumed at the end of the fight.

George W. Erdmann, secretary of the Cleveland Motion Picture Exhibitors Association, went to the fight by airplane. Accompanied by two friends, he left the Glen Martin field at 5 P. M. on Thursday afternoon, and landed on the Chicago field, just a mile and a half away from the Soldiers' Field, a little before 9 P. M. And on the return trip, he left Chicago Friday morning at daybreak and was at his desk in the Film Exchange Bldg. at 9:30 o'clock.

Gradwell Sears, manager of the First National exchange, was among those present at the fight. Other local film men, who had important business in Chicago last Thursday, were M. B. Horwitz, general manager of the Washington circuit; and Sam Schachtel, of the "Y" theatre.

Lou Geiger, manager of the Cleveland F B O exhange, has been promoted to be assistant district manager under Cleve Adams; and Al Mertz, formerly manager of the local Universal exchange, and most recently manager of the Standard Film exchange in Detroit, succeeds him as Cleveland branch manager. Geiger has been local F B O exchange manager for the past five years. The territory covered by Adams and Geiger includes Cleveland, Pittsburgh, Detroit, Cincinnati, Dallas, Oklahoma City, New Orleans and Memphis.

William Rosenthal, United Artists exchange manager, was host to a thousand enthusiastic film guests last Friday night at a private midnight screening.

Joseph Conway and Julius Karl have taken over the Royal theatre, Cleveland, from John Laki. Messrs. Conway and Karl formerly managed the Castle theatre of this city. Their lease has expired, and the house has been closed for some time. In the event that their lease can be renewed, they will reopen the house.

Charles Wiener, Tiffany district manager, was in town last week, where he met William Shapiro of the Tiffany organization, who was on his way from the West coast to the East coast. Shapiro brought the news that the 2-reel Third Dimension picture will soon be in the territory, and that it will have its first exhibition at those theatres now playing Tiffany products.

Tiffany representatives were all there when prizes for the Cleveland Golf Tournament were distributed. Mark Goldman, exchange manager, won a beautiful pitcher and goblet set. Charles Wiener, district manager, won a desk fountain pen set. Do you know what for? Goldman's prize was for making the eighteen holes in the greatest number of strokes, otherwise called the booby prize, and Wiener did the shortest hole in the most strokes. These Tiffany men are great golfers!

George Jacobs was in town last week. Jacobs has just resigned as manager of the Tiffany exchange in Cincinnati, and stopped off in Cleveland for a day on his way to New York. He will then proceed to Florida to pursue his real estate business, in which he has been interested for the past several years. H. H. Hurn has been appointed Tiffany manager in Cincinnati to succeed Jacobs. Hurn is well known in this territory. He was at one time connected with Hodkinson as district manager, with headquarters in Cincinnati.

Wallace Allen, in charge of publicity at the Allen theatre, has been transferred to the new Loew's William Penn theatre in Pittsburgh, where he will pursue the road to exploitation and publicity.

Louis Mumaw is back at the Allen theatre as treasurer and assistant manager. Mumaw was transferred from the Allen last fall to a Loew house in New Haven.

Tom Carvon, artist of the Loew's Ohio Theatres, Inc., organization, was buying the cigars last week. Reason: It's a Boy, Tom Carvon, Jr. Two girls, 3½ and 2 years old, respectively, preceded the arrival of young Tom, so that's why there's much rejoicing in the Carvon family and congratulations are extended.

Angelo Vitale will continue to conduct the orchestra at the Allen theatre. The orchestra has been increased to twenty-one pieces, and overtures will be among the features of the regular program.

Philip Spitalny and His Boys got a rousing welcome last week when they opened their engagement at Reade's Hippodrome, after an absence from the city of several months.

Mr. and Mrs. Pitkin Greenberger, father and mother of Henry and Leo Greenberger and of Mrs. Max Lefkowitz, have come to Cleveland to live from their former home in Hungary. Henry Greenberger, associated with Max Lefkowitz in owning and operating a chain of more than a dozen local motion picture theatres, has not seen his parents since he came to this country twenty-five years ago. Leo Greenberger is manager of the Strand theatre. A new home has been completely furnished for the senior Greenbergers on Hampton Ave.

The annual election of officers of the Cleveland Motion Picture Exhibitors Association will take place in October. The exact date has not yet been set by the board of directors.

Phil Charnas, manager of the Southern and Hippodrome theatres, Bucyrus, was in the Film Bldg. last week putting the final touches on his season's booking.

Jesse Fishman, general manager of the Standard Film Service Company, spent the week in the Detroit office of the company.

Caldwell Brown has contracted for complete Vitaphone equipment to be installed in his new theatre in Zanesville.

Christy Deibel of the Liberty theatre, Youngstown, comes to the front again as a golf champion. In a tournament held here last week he retains the senior championship title. His score on the final nine holes was 32 and for the eighteen 71. The 32 was the best score that Deibel had ever made for nine holes in his many years of play. His nearest competitor for the championship was Joe Bole. Deibel also tied for low net but it is a rule of the association not to award more than one prize to any single player.

The Alhambra theatre, Euclid Ave. and East 105th St., at one time the leading east-end neighborhood motion picture theatre in the city, has been entirely redecorated and opened last Sunday under the management of Robert McLaughlin, with dramatic stock. Ben Tuesdale, for the past five years in charge of advertising and publicity for the Ohio theatre, which is also under the McLaughlin manager, is house manager of the Alhambra.

Oklahoma City

A. J. BEDFORD is reported to have purchased the Liberty Theatre at Valliant, Okla., from Dale Wilson.

L. N. Cooper has sold his Cooper Theatre at Greenfield, Oklahoma, to C. E. Albin.

The Ritz Theatre, at Ardmore, Okla., which was formerly the Adelphos Theatre, is having a new $25,000 organ installed about October 1st. The Ritz has been remodeled and redecorated since the Griffin Amusement Company secured interest in it and two other theatres in Ardmore a few months ago.

A. C. Smith, formerly manager of the Oklahoma City office of National Theatre Supply Co., has left for Kansas City, where he will take charge of the National office there. Mr. Smith came here from New Orleans two years ago to manage the local office of Southern Theatre Equipment Co. And at the time Yale and Southern merged, he became manager of the newly formed National. C. P. Anderson is now in charge of the Oklahoma City office of National.

Harry Weinberger, who left F.B.O. three months ago for a rest, is back again selling for this company.

Miss Lillian Cramer, stenographer at Warner Brothers, is leaving for Lexington, Ky., where she will make her home.

Arthur DeStefano, manager of the Memphis office of National Theatre Supply, and J. I. Roberts, manager of the Dallas office, were in town this week visiting the local branch of National.

Dan Myers, salesman for Producers, who was sent to the Memphis office of Pathe to become branch manager of the feature department, has been recalled to this territory and is selling for Pathe again.

Sam Benjamin, manager of F.B.O., L. C. Griffith of the Griffith Amusement Co., and Tom Boland, manager of the Empress Theatre at Oklahoma City, all went up to Chicago the 22nd to attend the fight.

John Brown of the Lyric Theatre, at Tulsa, Okla., has just returned from a month's vacation in Chicago, much improved in health.

The Ritz Orchestra of Tulsa, with Thos. L. Herrick, director, has just returned from a two-weeks' vacation, and the Ritz has resumed its stage presentations with the Publix acts.

The new $125,000 Poncan Theatre opened at Ponca City, Oklahoma, last Tuesday to a full house. An elaborate programme, including a dedication talk, organ solo, vaudeville acts, comedy, and feature picture was staged to an enthusiastic audience. Many theatre men from other cities in the state, as well as film people from Oklahoma City, were present for the occasion. Flowers filled the foyer and mezzanine of the Poncan that night and Manager Pickerel received scores of telegrams of congratulation from different stars, directors, and friends in the business.

Fred Pickrel and his associates who own the Poncan also have the other three theatres of Ponca City, the Murray, Mission, and Majestic, as well as the Hi-he-kat Theatre at Pawhuska, Okla.

Hiram Dunkin is reopening his Columbia Theatre at Cushing, Okla., on October 1st. The Columbia, which has been closed for several months, has just been redecorated and remodeled and new equipment purchased.

South East

MRS. DAVE PRINCE, and Mr. and Mrs. Phil Langdon of Atlanta, recently motored to Charlotte to attend the races with Mr. and Mrs. R. B. Williams.

Tommy Thornton, formerly booker for Universal exchange, Charlotte, and for the past several months connected with Universal in Jacksonville, Fla., passed through Cherlotte recently, enroute to Winston-Salem, N. C.

J. E. Buchanan, owner Lyric Theatre, Sylva, N. C., visited Charlotte last week.

Early Q. Benbow, of Greensboro, N. C., and Rufus Davis, of National Theatre Supply Co., returned last week from St. Louis, Mo., where they visited the Kilgen organ factory.

Mrs. Ed. Turner has returned home from the hospital where she had been confined with an attack of appendicitis.

Mr. L. R. Wilbanks returned to Atlanta after a visit with Mr. and Mrs. R. B. Wilbanks, Charlotte.

Walter Griffith, general manager of the Horlacher Delivery Service, and Mrs. Griffith, left last Tuesday for a short trip through Eastern North Carolina.

E. D. Turner, president of Carolina Theatres, Inc., Charlotte, left last Thursday for Statesville, N. C., where he is to take charge of the Playhouse Theatre for the next two months. Jack Turner, who has been in charge of this house several months, will take charge of the Charlotte office while Mr. Turner is away.

H. F. Kincey, general manager of Publix-Saenger Theatres of North Carolina, Inc., has purchased new equipment for the new Carolina Theatres, Greensboro and Fayetteville, N. C. The Carolina at Chapel Hill will open Thursday of this week, and the Greensboro and Fayetteville houses will open around October 1.

Exhibitors in Charlotte last Monday to attend the races included: C. L. Massey, Playhouse Theatre, Selma, N. C.; Francis White, Capitol Theatre, Asheboro, N. C.; Ken Findley and son, Opera House, Goldsboro, N. C.; Otto Hartso, North Newton Theatre, Newton, N. C.; T. C. Manley, Ormar Theatre, Spartanburg, S. C., and Jasper T. Gibson, Scotland Theatre, Laurinburg, N. C.

E. D. Turner, president, Carolina Theatres, Inc., announces that, beginning Thursday and Friday of this week, and continuing each week thereafter, splitting with Wilson, N. C., the new Carolina Theatre, Elizabeth City, N. C., will feature four acts of vaudeville.

F. O. Bates, owner of the Bonita Theatre, Murphy, N. C., accompanied by his father, visited Charlotte, Tuesday.

Exhibitor members, on the Charlotte Joint Board of Arbitration, which met last Tuesday, were: Gus Mitchell, Imperial Theatre, Newton, N. C., L. L. Drake, Ansomia Theatre, Wadesboro, N. C., and Ed. Stewart, Pastime Theatre, Concord, N. C.

The Broadway Theatre, Columbia, S. C., one of the Carolina Theatres, Inc., houses has opened with stock players.

R. J. Ingram, manager Enterprise Distributing Corpn., Dallas, Texas, arrived last Thursday in Charlotte where he expects to stay for a short time. Mrs. Ingram has been visiting her parents in Charlotte for the past two months.

Early Q. Bendow, and P. A. Boone, who are building a new theatre in Mt. Airy, N. C., have purchased new equipment from the National Theatre Supply Co. The new theatre building, which is being erected by John Banner, of Mt. Airy, N. C., when completed will be one of the most up to date and modern theatres in Western North Carolina.

W. J. Butler has taken over the Rivoli Theatre at Knoxville, Tenn.

A. Gabhart of the Opera House, Harrodsburg, Ky., is away on a two weeks' vacation.

[illegible] First National exchange; Douglas [illegible] and Fred M. Jack, of the Atlanta [illegible] ville.

F. E. Hall has taken over the Halls Theatre at Stamping Ground, Ky.

Mrs. W. R. Pattie of the Grand Theatre, Frankfort, Ky., and Mrs. A. N. Miles of the Eminence Theatre, Eminence, Ky., were visitors last week.

F. E. Parryman, of the Liberty Theatre, Johnson City, Tenn., is in Nashville on his vacation.

Harry L. Gold, manager of United Artists Cincinnati exchange, is away on a leave of absence and is reported to be ill at the Ambassador Hotel, Atlantic City, N. J.

Sol Lesser, of Los Angeles, and Leo F. Keiler, of Paducah, spent Tuesday and Wednesday in Louisville with Colonel Levy and Lee L. Goldberg, enroute to Chicago to see the Dempsey-Tunney fight.

Mose Klein, of the Lillian Thetre, Clarkesville, Tenn., and Abe H. Kaufman, Indianapolis manager of Big Feature Rights, were in Louisville last week.

F. M. Martin, is the new owner of the Lyric Theatre, Springfield, Ky.

The Palace Theatre, Corbin, Ky., [illegible] the Kentucky

Chicago

Great States Theatres, Inc., are this week sending out invitations for the opening of their three thousand seat de luxe Coronado at Rockford on October 9th. With its premier performance this house will inaugurate a stage band policy with Dan Garry as leader and Johnnie Perkins as master of ceremonies. Louis St. Pierre, at present in charge at the Orpheum, Rockford, and who for many years has been very popular with the Rockford Theatre public, will be manager of the new house.

Earle Johnson, who recently took over the Fifth Avenue Theatre, La Grange, Illinois, renamed it The Little Theatre, and reopened it last week. This house had been popularly called the little theatre for some time by La Grange theatregoers, and Mr. Johnson decided to make it official.

Roy Alexander, of Universal's Chicago exchange, has installed a high powered radio for the benefit of exhibitor visitors to the exchange.

I. Brotman plans to reopen the Maplewood Theatre, 2811 Diversey on November 1st. This house has been practically rebuilt, and offers the neighborhood a de luxe, up-to-date theatre of thirteen hundred seats. Mr. Brotman also owns and operates the Clybourn Theatre.

Mr. and Mrs. Louis Roth, of the Auditorium Theatre, Prophetstown, were visitors on film row this week. Mr. and Mrs. Roth only make occasional visits to this film center, and were welcomed all along the Row.

Coffee, tea, cigarettes and conversation free in the lounge of the Playhouse, are some of the inducements offered to patrons to attend motion picture entertainment at this latest Chicago motion picture theatre. The house, which is one of the Fifth Avenue playhouse group, will stress art for art's sake, and in its trailer announcements states that "pictures which nobody else wishes to show will be presented here." Fred Mendlin is the local manager and Michael Mendlin is president of the Fifth Avenue Playhouses. Admisison is fifty and seventy-five cents.

Lee Chapman, owner of an independent film exchange in Cleveland, Ohio, was a visitor on film row last week.

An agreement, dated May 24th, this year, whereby J. J. and B. J. Coony, of the National Playhouses, Inc., agreed to sell Emil Stern and Leo Spitz, of Lubliner & Trinz, the land, theatre and commercial building under construction at the southeast corner of Crawford and Maypole, was filed for record last week. Steel work on this building is practically completed, and it is understood that Lubliner & Trinz interests will push the structure to completion.

Sales Director Herbel, of Universal, was due at the Chicago exchange this week, after a visit to Minneapolis. Mr. Herbel expects to remain here for several days.

H. G. Perry has disposed of his Majestic Theatre, Harvard, to Arthur Leavitt.

Basil Ferrari has closed deals whereby he takes over the Tivoli Theatre at Huntley, Indiana, from Manager Hansen and the Mark Theatre at Mark, formerly operated by Louis Pedrucci.

Lyman Massey, who has recently been operating a theatre in Kankakee, has been appointed manager of the Valley Theatre, Spring Valley.

Marks Brothers staged a special gala program including an elaborate stage show at the Granada Theatre this week, in honor of the first anniversary of this house. Jack Hess, publicity manager for Marks Brothers, put over a special section in the Chicago American, to mark the occasion.

C. E. Beck, who opened up with the official Dempsey-Tunney fight pictures a day after the battle, in his Castle, Rose and Pastime Theatres, has reaped a harvest on this film, admission prices at all three houses having been raised to seventy-five cents, and capacity audiences have been the rule each day this week from 9:00 A. M. to midnight.

Joseph McKeuhn, formerly chief of service at the Palace Theatre, and at one time manager of the Stratford, is now in charge at the Embassy.

The sales staff of Universal's Chicago exchange is starting work this week on a play date and new business drive to celebrate Alexander Month, in honor of the popular manager's tenth anniversary of service with Universal. Mr. Alexander is popular with exhibitors and film men alike, and the sales staff expects Alexander Month to break all previous business records of the Universal exchange.

Pat Garyn, sales manager, and Rhea Duhan, head of the booking department of National Screen Service's New York Office, were Chicago visitors last week.

Schaefer Brothers recently had a safe mounted on a heavy concrete foundation in their Crystal Theatre, so that burglars could not carry away the strong box and its contents. Early Monday morning safe crackers wrecked the safe in an effort to get at Saturday and Sunday's receipts, but its strength resisted their efforts to open it. [illegible] making this procedure difficult.

[illegible]

Central Penn

AS a result of the primary elections on September 20, Chas. E. Newbaker, a motion picture theatre owner and manager, of Steelton, Pa., is practically certain to be the next sheriff of Dauphin county. which is one of the most important subdivisions of Pennsylvania, including in its territory Harrisburg, the State capitol.

Mr. Newbaker won the Republican nomination in the primary contest, defeating three rivals in his party. As Dauphin county is normally overwhelmingly Republican, there is little doubt of his ability to defeat his Democratic opponent in November.

Mr. Newbaker is owner and manager of the Strand and the Standard Theatres in Steelton, both of which he purchased about three years ago. The Strand is a large, modern picture house. The Standard, a smaller theatre, was the first photoplay house established in Steelton. Mr. Newbaker personally directs the management of both theatres.

George Nevin, of Sunbury, Pa., graduate of the Paramount School of Theatre Managers in New York City, has been promoted to the post of manager of a handsome new theatre just erected in Binghamton, N. Y., by the Comerford Amusement Company, of Scranton, which controls a chain of about 150 theatres. Until his recent transfer to Binghamton, Mr. Nevin was assistant manager of a large Comerford house in Buffalo.

The interior of the Capitol Theatre, Reading, has been repainted and redecorated under direction of the new manager, John G. Newkirk, recently transferred to the theatre from the Rialto in Allentown. The work was completed early in September.

Orders have been placed for the installation of Marr & Colton pipe organs in the Plaza Theatre, East Stroudsburg; the Liberty, Exeterboro, controlled by Joseph Walsh, and in the new theatre which V. C. Luppert is building in Williamsport.

A midnight show was given in the Colonial Theatre, Harrisburg, of which Charles J. Jones is manager, on the night following the primary elections on September 20. Election returns were obtained from the office of one of the local newspapers and displayed on the screen.

The announcement has been made of the marriage of W. Earle Homan, publicity man for Loew's Colonial Theatre, Reading, and Miss Clara Blatt, of Camden, N. J., daughter of a former Reading newspaperman, which took place in Camden recently.

Timothy B. Heckard, who recently obtained a long-time lease on the Broad Street Theatre, Harrisburg, accompanied by Oscar B. Feldser, who formerly controlled the theatre, was in the Philadelphia film exchange district on September 12, booking plays for the winter season. Mr. Heckard relinquished control of the New Rialto, Harrisburg, September 30, when his lease on the property expired. The New Rialto will be operated hereafter by Isaac Marcus, owner of the Royal and National Theatres, who recently bought the property. He contemplates extensive improvement to the building this fall.

Three hundred children from four Harrisburg orphanages were the guests of the management of the Colonial Theatre, Harrisburg, on September 15, at a showing of a Tom Mix picture.

The Arcadia Theatre, Reading, one of the Franklin Amusement Company chain, resumed the use of the Vitaphone on September 12. It had been out of service all summer because the mechanism interferred with the operation of the theatre's cooling system.

Seattle

JOHN C. RAGLAND, vice-president and general manager of the Columbia Film Exchanges, was the "guest of honor" on Seattle's Film Row last week, visiting at the local office and conferring with Managers Adolph Rosecan of Butte and Jack Tillman of Portland. Mr. Ragland, accompanied by is wife, arrived here by boat from Los Angeles, and returned to the southern city after a brief vacation in this territory.

W. T. Stapleton, well known exhibitor of the Northwest territory, spent a short time here last week, and announced plans to open his new house at Pell, Washington, about the middle of October.

Herman Webber, Western district manager for Paramount-Lasky, arrived in the city last week for a sales conference with Branch Manager George P. Endert, after which Mr. Endert accompanied Mr. Wobber as far south as Portland on the latter's return trip to Los Angeles.

J. Frank Shea, home office representative of Film Booking Offices, visited Branch Manager Art H. Huot last week, en route to California.

Bill Drummond, well known salesman of this territory, resigned last week from the Columbia Pictures exchange and has joined the sales staff of Manager Clarence Hill's Co-operative Exchange. He succeeds L. W. Patrick, who recently joined Manager Jack Lannon's sales organization for Greater Features, Inc.

P. W. Struppler, exhibitor of Pullman, Washington, came into Seattle this week to confer with Ben Shearer of the National Theatre Supply Company's local office relative to the new house which Mr. Struppler will soon introduce to the theatregoers of his home town.

L. O. Lukan, First National's Western Division manager, returned to Seattle last week after a brief vacation spent at his home near this city. After a short time at the local office he entrained for California to take up his duties with renewed vigor.

Jay Gage and Frank Quiett, sales representatives of the Tiffany branch, returned this week from Oregon, where they have been conducting an intensive sales campaign for the last several weeks.

Walt Tebbets, veteran showman of the Oregon territory, who promises a real surprise when he opens his new Oriental Theatre in Portland within a few weeks, spent a short time in this city last week, picking out new equipment and film releases for his house. The Oriental opening will be a $5 affair, with personal appearance of several movie stars, if the advance reports are to be believed.

B. Wallace Rucker, chief of the local Educational exchange, is so proud of is new quarters that last week he called a sales conference of his men and introduced them to the improved exchange. Billy Green, of Portdand, and Harry Landstrom, of Western Washington, were the salesmen in attendance.

A mechanical apparatus for playing phonograph records, adaptable to the smaller suburban and town houses, has been installed in the Embassy Theatre in this city by Manager Joe Danz.

Friends of Phil Weinstein, formerly associated with Metro-Goldwyn-Mayer in this territory, will be glad to learn of his appointment to the position of manager of the Columbia Film Exchange in San Francisco, as reported by Columbia offices here this week.

Waldo Ives, youthful exhibitor of Anacertes, spent a short time on Film Row last week booking pictures for his string of houses in the previously mentioned territory.

The new Rialto Theatre in Kirkland, Washington, was opened to the public last week with a showing of "What Price Glory" and has been classed as one of the finest small houses in the local territory. It is operated by Guy Merrill, former exhibitor of Idaho and more recently from California.

Donald Johnson, projectionist for the Kelso-Kalama chain of houses, achieved wide publicity throughout the state last week at the Seattle Radio Exposition when it was learned that he had picked up various radio stations in Australia, Japan, Scotland and England during the year that he has been interested in radio experimentation.

Contracts were placed last week for the erection of a new $100,000 motion picture theatre for Pilz & Swanson, Star Amusement Company, at Everett, Washington. The house will be on the site of the former Rose.

Carl D. Lippincott has taken over the G. A. R. Hall at Zephyrhills, and will give picture shows three nights weekly during the winter. The house will be called the "Show Shop."

The weather department had decided to declare the "rainy season" officially off, when Mother Nature put her foot on the accelerator and turned on the tropical rains for three additional days, which served to keep quite a few people away from the theatres; but in spite of that, and the big draw Thursday night to the fight returns at the newspapers and many resorts, the past week registered fairly good for the show folk.

Frank Grosso, who has been directing the orchestra at the Strand, has been transferred to the Victory, which reopens this Saturday, where he will direct an augmented orchestra to be known as "Grosso's Little Symphony."

C. N. Leach, manager of the Marlea at Haines City, visited in Tampa this week. Mr. Leach said that he had been playing but two and three nights each week during the summer, but had arranged his bookings and will show every night from now on.

A negro troupe who have been playing the colored theatres through Florida were stranded in Fort Myers last week.

The Tampa Real Estate Board are behind a "Better Homes and Building Exposition," which they will stage at the Davis Island Coliseum, November 5th to the 12th. The big attraction of the show will be a five-reel picture, which they have engaged Edwin Cooper to produce, and which will be shown there first each afternoon and evening.

Tampa

James M. Wiest, who managed the Tampa Theatre, and who later was transferred to Texas, has returned to Florida and taken over the Eustis, at Eustis. Mr. Wiest visited in Tampa last Sunday, and said his new house was doing fine in spite of the summer slump.

Atlanta

FIRE last Monday afternoon wrecked the operating room of the Pastime Theatre here and also damaged the front of the building occupied by the theatre. The theatre was not running at the time of the blaze. Manager Vesta Wood plans to make repairs immediately and expects to have his house reopened in a few weeks.

While in Atlanta early last week, P. J. Hen announced that he had bought the Bonita Theatre at Canton, Ga., from Dr. Thomas Hogan. He also stated he expected to remodel the house.

Gus Grist, director of publicity and advertising manager for the Howard Theatre here, will leave next week for New York to take a position in the advertising department of Publix under the supervision of Lem Stewart.

He will be succeeded by Mr. Furman, who is now assistant to Sidney Dannenberg, Publix manager in Birmingham, Ala.

The New Alamo Theatre was the victim to a skillful and expert looting the past week-end between midnight last Saturday and Monday morning. Manager Ed Wallace reports the safe was thoroughly cleaned of approximately $670.00, the thieves doing their job so well as to not leave the slightest clue. The whole amount was in bills and coins.

C. L. Peavy, Atlanta branch manager of F.B.O., made several short trips into north Georgia last week.

H. G. Ballance, southeastern division sales manager for Paramount, left last Monday for a week's trip into Tennessee and to Dallas, Texas.

Hank Hearn, Atlanta manager of Liberty, spent last week in Florida territory.

Friends of Major J. W. Quillian, president of Enterprise Corporation, will regret to learn of the death of his aunt, Mrs. Emily Jane Wimpy, of this city.

Wendell Welch, of the Strand Theatre, Dallas, Ga., visited Film Row this week.

Henri Brunet, home office inspector booker for Pathe, is visiting the Atlanta office.

Robert J. Ingram, Enterprise Dallas branch manager, visited the Atlanta office for a few days last week.

Salesman J. D. Stetson, of Enterprise, made a special trip last week through Alabama and Tennessee.

C. D. Touchon, special booker for Warner Bros., who has been stationed in the Atlanta office for several weeks, has left for the Dallas branch, where he will be located for some time.

W. B. Fulton, Warner Bros. Atlanta representative of the extended run department, left last week for Chicago, where he will remain several weeks doing special work.

Russell Enger, of M-G-M home office sales development department, is expected to visit the Atlanta branch this week, where he will hold a special sales conference.

Felix F. Feist, of M-G-M home office, will visit the company's Atlanta office this week.

Ben Y. Cammack, Universal Atlanta branch manager, returned Tuesday from New York, where he spent a week in conference with the company's home office.

George Montgomery, of the Wells Enterprise, Anniston, Ala., passed through Atlanta last Sunday, enroute to New York, where he will spend several days on business.

Mrs. George A. Almon, who has been secretary to Manager C. R. Beacham of First National for several years, has resigned her position. She is succeeded by Miss Lucy White.

Friends of Miss Ruth Roberts, of Bromberg Attractions, who underwent an operation for tonsilitis this week, will be glad to learn she is recovering rapidly.

Oscar S. Oldknow, vice-president of National Theatre Supply Company, with headquarters in Atlanta, visited the company's home office in Chicago last week.

J. R. McIlheran, manager Atlanta branch of National Theatre Supply Company, has returned from a trip to Nashville, Tenn.

Ed Brown, of Atlanta, booker for the E. J. Sparks Enterprises, left Sunday for New York to meet Mr. Sparks, who, with Mrs. Sparks, is returning from a trip abroad.

Irving Briskin, secretary of Sterling Pictures Distributing Corporation, was in Atlanta last week while on a sales tour of the country.

It is reported that C. C. Jordan, owner of the Florida Theatre at Haynes City, Fla., plans to reopen that house about October 1. The theatre has been entirely remodeled. It seats nearly 1,200.

Clinton Lake, special representative of Inter-State, is handling the Birmingham Lyric during the run of big pictures which are now playing that house.

T. D. McMinn, of the Lyric, Cullman, Ala., was elected director of the Cullman Chamber of Commerce, which was recently organized. Mr. McMinn is one of the best showmen and business men in Alabama and has recently opened his new theatre, which is one of the most pretentious houses in the small towns in Alabama.

C. H. Smuggs has recently opened the new Princess, in Haleyville, Ala., taking the place of the old "Globe," formerly operated by W. J. Hurn. Mr. Smuggs has installed modern equipment and is now presenting the best in pictures to his patrons. The house seats 350 and is equipped with all modern projection and seating appliances.

Ray Howell, of the Scenic Theatre, Birmingham, Ala., and his bride of a few months, have entered enthusiastically into their fall season. They have booked many big attractions for their theatre, and Mr. Howell states that he looks forward to a very good year.

T. A. Wilson, of the Bay Theatre, Red Bay, Ala., was a Birmingham visitor the past week. He states that business conditions are very promising in his section.

Sidney Dannenberg, of the Strand and Galax, showed remarkable presence of mind when a small store in front of his theatre caught fire, and for a short time threatened to become a serious conflagration. The blaze, if allowed a few more minutes of headway, would have threatened the Strand Theatre. Finding the blaze to be of no menace to his patrons, Mr. Dannenberg closed his doors to keep them from suspecting the presence of fire.

Visitors to Atlanta's film row last week included J. W. Andrews, of the Joe Steed Enterprises; S. J. Jenkins, Ritz Theatre, Tifton, Ga.; C. S. Smith, Alamo Theatre, Newman; F. L. Wadsworth, Rose Theatre, Tuskegee, Ala.; P. J. Henn, Ritz Theatre, Rossville, Ga.; R. T. Hill, Cumberland Theatre, Tullahoma, Tenn.; Cowan Oldham, Oldham Theatre, McMannville, Tenn.; M. W. Maxeys, Royal Theatre, Summerville, Ga.; Wendell Welch, Strand Theatre, Dallas, Ga.; C. A. Crute, Lyric Theatre, Huntsville, Ala.; Will B. Wood, Belle Theatre, Gadsden, Ala.; R. T. Hill, Tullahoma Theatre, Fayetteville, Tenn., and H. Simon, of the Skydome Theatre, Miami, Fla.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of MOTION PICTURE NEWS, published weekly at New York, N. Y., for October 1, 1927, state of New York, county of New York.

Before me, a notary public, in and for the state and county aforesaid, personally appeared Wm. A. Johnston, 729 7th Ave., N. Y. C., who, having been duly sworn according to law, deposes and says that he is president of Motion Picture News, Inc., publishers of MOTION PICTURE NEWS, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Ave., New York City.

Editor, Wm. a Johnston, 729 7th Ave., New York City.

Managing Editors, J. S. Dickerson and Oscar Cooper, 729 7th Ave., New York City.

Business Manager, Wm. A. Johnston, 729 7th Ave., New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Motion Picture News, Inc., 729 Seventh Ave., New York City.

Wm. A. Johnston, 729 7th Ave., New York City.

E. Kendall Gillett, 729 7th Ave., New York City.

Percy S. Alden, 729 7th Ave., New York City.

Carll Tucker, 729 7th Ave., New York City.

Dorothy Ovens Johnston, 729 7th Ave., New York City.

Isabel G. Gillett, 729 7th Ave., New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is— (This information is required from daily publications only.)

W. A. Johnston, Pres.

Sworn to and subscribed before me this 20th day of September, 1927

[Seal.] Henry J. Schiff.

New York Co. Clerk No. 928.

(My commission expires March

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer.	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller.	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Terror of the Bar X	B. Custer-R. Blaine	F B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820f eet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6108 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz.	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-Paramount		5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips.	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert.	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers.	Pathe-De Mille	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe.	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warne Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	5854 feet	
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
She's My Baby	M. Harris-R. Agnew.	Sterling Pict	5249 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O	4930 feet	
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L. Joy-A. Hale-C. Ray	Pathe-De Mille	5923 feet	July 1
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict		
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Yours to Command	G. O'Hara-S. Palmer	F B O	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Callahans and the Murphyshe	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	6126 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures	5470 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros	5897 feet	June 24
Drums of the Desert	W. Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-J. Gadsen	M-G-M		
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	5159 feet	April 1
Mountains of Manhattan	D. Devore-C. Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K. McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Romantic Age, The	E. O'Brien-A. Vaughn	Columbia Pictures	5267 feet	
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O. Tell-H. Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict	4723 feet	
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen, McNamara	Fox	5301 feet	
Cruel Truth, The	H. Hopper-C. Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National		
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 9
For Ladies Only	J. Logan-J. Bowers	Columbia	5507 feet	
For the Love of Mike	F. Sterling-G. Sidney-R. Lyon-C. Colbert	First National		
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
His Dog	J. Schildkraut-J. Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	
Hot Heels	P. R. Miller-G. Tryon	Universal		
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Ladies at Ease	P. Garon	First Division (S. R.)	5800 feet	
Lady Bird, The	Compson-McGregor	First Division (S. R.)	5568 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	4615 feet	Dec. 12 '26
Lonesome Ladies	A. T. Nilsson-L. Stone	First National	6 reels	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox		
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict		
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5482 feet	Aug. 12
Prince of Headwaiters, The	L. Stone-L. Tashman	First National	4497 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6053 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.		
Twelve Miles Out	J. Gilbert-E. Torrence-J. Crawford-B. Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 23
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6793 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia	5831 feet	
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M	5821 feet	
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
Face Value	J. Mower-F. Ridgeway	Sterling Pict	4393 feet	
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount	5399 feet	
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 19
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-			
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
	P. Haver	Pathe-De Mille	5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M Harris	A. C. A	5446 feet	
Running Wild	W. C. Fields-M. Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Say It With Diamonds	B. Compson-E. Williams	First Division (S. R.)	6041 feet	
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict	5443 feet	Sept. 16
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures	5484 feet	
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11400 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros	10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel ot Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict		
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict	5200 feet	

Feature	Star	Distributed by	Length	Reviewed
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
Figures Don't Lie	E. Ralston-R. Arlen	Paramount		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox		
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros		
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount		
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	U iversal	4041 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon.	Fox	6293 feet	
We're All Gambiers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	12000 feet	Jan 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O.	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
College Widow, The	D. Costello-Collier, Jr.	Warner Bros		
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5 reels	
Comrades	G. James-A. Sheridan	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Fair Co-ed, The	Marion Davies	M-G-M		
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O.		
Garden of Eden, The	C. Griffith-Fairbanks, Jr.	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall			
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O.		
Jesse James	Fred Thomson	Paramount		
Lingerie		Tiffany		
My Best Girl	M. Pickford-C Rogers	United Artists		
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Once and Forever	P. R. Miller-J. Harron	Tiffany		
Pajamas	O. Borden-L. Gray	Fox		
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict.		
Publicity Madness	L. Moran-E. Lowe	Fox		
Ranger of the North	Ranger (Dog)	F. B. O.		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount		April 1
Shanghai Bound	R. Dix-M. Brian	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O.	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bowery Rose	P. O'Malley-G. Hulette	Excellent Pict		
Cheer Leader, The		Lumas		
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
Finnegan's Ball (tentative)		Warner Bros		
French Dressing	B. Lyon-C. Colbert	First National		
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National		
Grass Widows		Tiffany		
Judgment of the Hills	V. Valli-F. Darro	F. B. O.	5700 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O.		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille		
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Polly of the Movies		First Division (S. R.)		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Skyhigh Saunders	Al Wilson	Universal		
Small Bachelor, The	Beranger-O. Harlan-B Kent-C. Geraghty	Universal		
Tempest	J. Barrymore-Nissen-Wolheim	United Artists		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaiz	First Division (S. R.)		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Women's Wares	Brent-Lytell-L. Kent	Tiffany		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Blue Danube, The	L. Joy-R. La Rocque	Pathe-De Mille		
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Percy Marmont	Lumas		
Good-Time Charley	W. Oland-H. Costello	Warner Bros		
Gun Gospel	K. Maynard	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Hypnotist, The	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Lovelorn, The		M-G-M		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Streets of Shanghai		Tiffany		
Valley of the Giants	M. Sills-D. Kenyon	First National		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
Caravan Trail, The	Ken Maynard	First National		
Creole Love		First Division (S. R.)		
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Love in a Cottage		First Division (S. R.)		
Man Crazy	Mulhall-Mackaill	First National		
Noose, The	Richard Barthelmess	First National		
Ramona	D. Del Rio-D. Alvarado	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Shepherdof the Hills, The	A. B. Francis-M. Betz-Frazer-E. Murphy	First National		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Rayart (S. R.)		
United States Smith		Sam E. Rork (producer)		
West Point	William Haines	Lumas		
		M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Algerian Nights		First Division (S. R.)		
Bare Knees		Lumas		
Down Went McGinty	Charlie Murray	First National		
Napoleon (French Film)	Special Cast	M-G-M		
Over the Andes	D. Fairbanks-E. Southern-L. Valez	United Artists		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Sailors' Wives	Astor-Hughes	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Darling of the Gods, The	Special Cast	United Artists		
Free Lips		First Division (S. R.)		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Belle of Avenue A		First Division (S. R.)		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict	5428 feet	
Surrender	M. Philbin-I. Moskine	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose		Paramount		
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O.		
Avenger, The	Bob Custer	F. B. O.		
Baby Mine	G.K. Arthur-K. Dane	M-G-M		
Bad Little Good Girl		Chadwick		
Balaoo	E. Lowe-G. G. Katsonaros	Fox Films		
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O.		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pictures		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight		F. B. O.		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
College Hero, The		Columbia		
Comeback, The (tentative)	Monte Blue	Warner Bros		
Coney Island		F. B. O.		
Cossacks, The	John Gilbert	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Desert Pirate, The	Tom Tyler	F. B. O.		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Driftin' Sands	Bob Steele	F. B. O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J S. Blackton (producers)		
Flower of Spain, The	Coleman-Banky	United Artists		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Galloping Fury	H. Gibson-S. Rand	Universal		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Ghost Ship, The		Tiffany		
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Good Morning, Judge		Universal		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Her Summer Hero		F. B. O		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honeymoon Hate	Florence Vidor	Paramount		
Hook and Ladder, No. 9		F. B. O.		
If I Were Single (tentative)	May McAvoy	Warner Bros		
I'll Tell the World	Colleen Moore	First National		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 30
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Legionnaire, The	Al Cooke-Kit Guard	F. B. O		
Legion of the Condemned, The	G. Cooper	Paramount		
Les Miserables (Also version of 11 reels)	Special Cast	Universal	7713 feet	
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Light in the Window, A	H. B. Walthall-P. Avery	Rayart (S. R.)		
Lilac Time	Colleen Moore	First National		
Little Buckaroo, The		F. B. O		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Million Dollar ,Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)	6022 feet	
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Friend From India	F. Pangborn	Pathe-De Mille		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Paris or Bust	Glenn Tryon	Universal		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Quality	Gardner James	Inspiration Pict.		
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O		
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Red Hair	Clara Bow	Paramount		
Red Riders of Canada, The		F. B. O		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	R. Adoree-R. Forbes	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Serenade	Adolphe Menjou	Paramount		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G Brockwell	Fox	11,000 feet	June 10
Sheiks and Shebas	Junior Stars	Paramount		
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		

Feature	Star	Distributed by	Length	Reviewed
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields!Conklin!Brian.	Paramount		
Silver Slave, The	Irene Rich	Warner Bros.		
Slingshot Kid, The	"Buzz" Barton - J. Morgan	F. B. O		
Song of Steel		Tiffany		
South Sea Love		F. B. O		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Spotlight, The	E. Ralston	Paramount		
Squads Right		Tiffany		
Steamboat Bill, Jr	Keaton-E. Torrence.	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M		
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Swift Shadow, The		F. B. O		
Symphony, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Thanks For the Buggy Ride.	L. La Plante -G. Tyron	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance.	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Under the Tonto Rim		Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The.	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)		
When the Law Rides		F. B. O		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese		Tiffany		
Wild West Show, The		Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wizard of the Saddle	Buzz Barton	F. B. O.		
Wolf Fangs (tentative)		Fox		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks	M-G-M		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary.	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	
Felix the Cat in Jack From All Trades	Sullivan Cartoon		1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	Sept. 23
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
High Spots	Al St. John	July 31	2 reels	Aug. 12
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Big Boy	Aug. 28	2 reels	Sept. 2
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Non-Stop Fright, The	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	
Pick a Pet	Curioisities	July 3	1 teel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 21	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Seeing Stars	George Davis	Oct. 16	2 reels	
She's a Boy	"Big Boy"	Oct. 2	2 reles	
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore			Sept. 2
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus		Sept. 4	2 reels	
Mickey's Pals		Oct. 3	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	
Arkansas Traveler	Variety	Jan. 18	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Money	Tyles Brooks	Sept. 25	2 reels	
Gentlemen Prefer Scotch		June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	
Her Silent Vow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily.	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper.	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitude	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why Blondes Leave Home		July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	Great Events	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope.	Ufa Oddity		1 reel	
Gritty Pups	Ufa Odd ty	Mar.	1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity		1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Elegy, The	Novelty	Aug. 6		
Fantasy	Novelty	Oct. 15		
Find the King	E. E. Horton		2 reels	
French Fried		Sept. 3	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon		1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	July 31	2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 6
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
From Soup to Nuts	Rarebits	Oct. 23	1 reel	
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept. 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"	Aug. 28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Now I'll Tell One		Oct. 9	2 reels	
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	Sept. 9
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Should Second Husbands Come First?		Oct. 23	2 reels	
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Up the Ladder	Sportlight	Oct. 6	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Hisses	Roach Stars	Aug. 28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray	2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.	2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark	1 reel	
Big Pie Raid, The	McDougall Kids	Bray	June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord	Aug. 1	2 reel	
Custard's Last Stand		Bray		2 reels	Sept. 16
Derelects of the Sea	Novelty	Bray	June 30	1 reel	
Deuce, The	McDougall Kids	Bray	June 1	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
Fresh and a Devil		Bray			
God Made This Day For Me (Guest Jewel)		Aug. 1	1 reel		
Good Scouts		Bray		2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke		2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke		2 reels	
Heralds of the Spring	Nature Special	Bray	April 19	1 reel	
His Ticklish Predicament		Bray			
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine		10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
Hit and Win		Bray	Aug. 20	2 reels	
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July 10	2 reels	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 23
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Lift Your Face		Bray	Aug. 10	2 reels	
Little Feet	Novelty	June		1 reel	July 23
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Memories	Color Classic	Tiffany		1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros		10 episodes	Aug. 6
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July 20	2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sky Walkers	Novelty	June		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Two Arabian Sights		Bray		2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod		2 reels	Sept. 1
Water, Water Everywhere		Bray	June 20	2 reels	
When Redskins Bit the Dust (Guest Jewel)		A. C. A.	July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Comrades	Color Classic		1 reel	
Rooting the Bill	Color Classic		1 reel	
Greenwhich Village Romance, A	Color Classic		1 reel	
King of Sports	Color Clasyic	Sept 1	1 reel	
Love in the Jungle	Color Classic		1 reel	
Man Who Married the Moon	Color Classic		1 reel	
Me and My Pal	Color Classic		1 reel	
Memories	Color Classic	Sept. 15	1 reels	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July 25	1 reel	July 15
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	
Barrymore Tommy (Mustang)	Fred Gilman	June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug. 15	10 episodes	
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog	June 6	2 reels	May 20
Buster's Handicap	Trimble, Turner and Dog	Aug. 1	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster's Initiation	Trimble, Turner and Dog	July 4	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disorderly Orderly, A	Sid Saylor	Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
His Day of Days	Neely Edwards	Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman	Aug. 20	2 reels	
Jane's Relations	M. Marcel-E. McCarthy	July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds' Mistake The	Snookums-Bartlett-McPhail	Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct. 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Oh! Mabel	C. King-C. Doherty	Nov. 23	2 reels	
Oh Taxi!	Sid Saylor	Aug. 10	2 reels	July 22

Title	Star	Rel.	Date	Length	Reviewed
On Deck	Sid Saylor	Nov.	30	2 reels	
Oh Teacher!	Oswald Cartoon	Sept.	19	1 reel	Sept. 2
On Furlough	Sig Saylor	July	27	2 reels	July 15
On Special Duty (Western)	Fred Gilman	Oct.	8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov.	2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb	Aug.	6	2 reels	July 15
Penny Ante	Harry Mann	June	27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July	16	2 reels	June 24
Picking on George	Sid Saylor	Oct.	26	2 reels	
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June	11	2 reels	May 20
Plain Jane		Aug.	17	2 reels	
Please Don't		Aug.	24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July	30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June	6	1 reel	May 20
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June	25	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct.	1	2 reels	Sept. 23
Roaring Gulch, The (Mustang)	Edmund Cobb	July	17	2 reels	July 1
Run Buster!	Trimble, Turner and Dog	Dec.	14	2 reels	
Run for His Money, A	Arthur Lake	Aug.	21	1 reel	
Rushing Business	Sid Saylor	Aug.	31	2 reels	Aug. 12
Samson at Calford	Lewis Gulliver			2 reels	June 17
Saxophobia	Arthur Lake	Oct.	10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)				10 episodes	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept.	17	2 reels	Sept. 2
Shady Rest	"The Gumps"			2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec.	7	2 reels	
Silent Partner, The (Mustang-Edmund Cobb)		Mar.	19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July	11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley	July	6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug.	3	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail	Oct.	5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept.	12	2 reels	Sept. 9
Son of America, A	George K. Arthur	Aug.	8	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct.	22	2 reels	
Square Shooter, The (Mustang)	Fred Gilman	Aug.	13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June	1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug.	1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey	July	17	1 reel	July 1
That's No Excuse	Charles King	June	8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Too Much Sleep	"The Gumps"	Sept.	19	2 reels	Sept. 2
Trail of the Tiger, The (Serial)	Jack Daugherty			2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept.	5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July	4	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond			10 episodes	
What An Excuse	Charles King	July	13	2 reels	June 24
When Greek Meets Greek	"The Gumps"	Oct.	17	2 reels	
Whispering Smith Rides (Serial)	Wallace MacDonald	June	6	10 episodes	
Winning Five, The	Lewis-Gulliver	Sept.	26	2 reels	Sept. 16

Studio Briefs

Walter Lang, director under contract to Columbia, has been loaned to Cecil B. DeMille Corporation to handle the megaphoning of "The Night Flyer." He is at present shooting his third Columbia feature, "The College Hero."

Appearing in one of the important roles in Esther Ralston's next Paramount picture, "Spotlight" now in production under the direction of Frank Tuttle, will be George Housman. Others in the cast of the Ralston production are Neil Hamilton, Arlette Marchal, Blanche Le Claire, Nicholas Soussanin, Walter Goss and Judy King.

In the future, instead of enacting "heavies" in pictures, Charles Byer, FBO actor, will have the role of the upstanding hero. He has just been signed to play with Patsy Ruth Miller in "Red Riders of Canada," which enters production next week.

Thespians signed by Warner Bros. this week to appear in a picture now being made at their studio on the Coast include Holmes Herbert, who will be leading man in "The Silver Slave," Julanne Johnston, who will be seen in "Good Time Charley," and William Russell, who replaces Rockliffe Fellows in "The Girl from Chicago."

Mattie Witting, character actress, has been signed for a role in Paramount's "Now We're in the Air," the Paramount farce co-featuring Wallace Beery and Raymond Hatton. Among other players listed in the cast are Louise Brooks, Malcolm Waite, Emile Chautard, Russell Simpson and Luke Martin.

A new Fox Film contract player is June Collyer, granddaughter of Dan Collyer of theatrical renown. She portrayed her first screen role in "East Side, West Side" and was signed by Winfield R. Sheehan to a long term contract as soon as he had seen her work.

Patsy Ruth Miller, who has been signed to an F B O contract, has been assigned the leading feminine role in "Red Riders of Canada," an F B O picture soon to enter into production with Robert DeLacy directing. The film will be an adaptation of "Pirates of Muskey" a story by William Byron Mowry which appeared in Munsey Magazine.

Supporting Claire Windsor in Gotham's "Blondes By Choice," her initial vehicle for that company, will be Allan Simpson, in the male lead, Walter Heirs, Bodil Rosing, Louise Carver, Mae Wells, Alice Belcher, Joe Belmont, Willard Leigh, Bess Flowers and Jack Gardner. Hampton Del Ruth is directing.

Lois Wilson has been signed by F B O for one of the principal roles in "Coney Island," which Ralph Ince is directing. Lucila Mendez is also in the cast. Interior scenes will be shot at the F B O studio as soon as other members of the cast have been chosen.

"Balaoo," Gaston Leroux' mystery play, has been placed in production at the Fox Films West Coast plant under the direction of Richard Rosson. Edmund Lowe and Leila Hyams have the leads and George Kotsonaros, professional wrestler, the role of ape-man. Harry Hoyt made the screen adaptation. Also in the cast are Gustav von Seyffertitz, E. H. Galvert, Norman Trevor, Barry Norton, Maude Turner, Oscar Smith, Parle Marshall and Richard Frazier.

Henry Lehrman will direct Warner Bros.' "Powder My Neck," with Irene Rich, and will start working as soon as Miss Rich has completed "Beware of Married Men."

Joining the cast of "The Gay Defender," a Grover Jones story which will be Richard Dix' new vehicle for Paramount, are Thelma Todd, Robert Brower, Jerry Mandy, Ernie S. Adams, Harry Holden, Frances Raymond, Fred Kohler and Fred Esmelton. The players are working under the direction of Gregory La Cava, whom B. F. Zeidman is supervising. Ray S. Harris, Sam Mintz and Kenneth Raisbeck scenarized the tale.

Stanley Blystone plays the principal supporting role to "Big Boy" in the Educational youngster's initial starring vehicle for the new season entitled "She's a Boy."

Ben Turpin will have the humorous role in Columbia's "The College Hero," in which Pauline Garon and Bobby Agnew are featured.

As soon as "The Comeback" has been made, Monte Blue will next appear in "Across the Atlantic," for Warner Bros. Harry Gates is now penning the script which has to do with a transoceanic flight.

Viola Dana and her sister, Shirley Mason, will meet on the same lot, for the former has signed a contract with Harry Cohn, and will report with her sister for work next week at the Columbia studio.

"Fox Tales," a new Mermaid comedy from the studios of Educational, presents Jerry Drew and Phil Dunham in the featured roles. Lucille Hutton supplies the feminine atmosphere.

Marshall Neilan expects to begin shooting Colleen Moore's next photoplay at the First National studios in Burbank. Gerald Duffy is doing the script of the film, the title of which will be announced within a few days. Larry Kent is leading man.

In George Davis' new Educational-Mermaid comedy, "Seeing Stars," the leading lady is Molly Malone, while in Larry Semon's initial Educational vehicle, Dorothy Raynor has one of the principal feminine roles, and is assisted by Lillian Leighton, Peggy Taylor, Jerry Jarrette, Charley Heakin, Jack Lipson, William Dennis and Pasley Noon.

Belle Bennett will be seen as a principal in Tiffany's version of the Martha Ostenso novel, "Wild Geese," and the rest of the cast will be announced shortly.

Fairbanks has finished work on "Over the Andes," his new production for United Artists. Actual filming began on May 28th. The new York premiere has been set for November. F. Richard Jones directed.

Paul Whitman is finishing "Smith's Holiday," another of the domestic comedies with Mary Ann Jackson, Ruth Hiatt and Raymond McKee. Two others in the cast are Lucille Miller and Otto Fries.

Roy Press Printers

The Jarring Note

A defect in the appearance of a picture on a screen is something like a smudge on the face of a public speaker. It detracts from the story and from the talent of the actors---no matter how excellent they may be.

Each defect in projection costs the theatre a certain amount of money. For it is the cause of more or less dissatisfaction and the eventual loss of patronage. That is one reason why the most successful exhibitors claim that poor projection actually costs more than the very finest.

A smudge on a speaker's nose is sometimes unavoidable and is excusable. But defects in projection are never excused by the audience. For they can be avoided always.

Replace all defective parts of your projectors now. Or if your projectors are badly worn replace them with new Simplex Machines. The cost will be much less than the loss they will otherwise cause.

SIMPLEX DIVISION
International Projector Corporation
90 Gold Street New York

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The Robert Morton UNIT ORGAN

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As an outstanding unrivalled matchless musical attraction - Robert Morton *Supremacy* is evident in its selection by the Nations most successfull Showmen.

Robert Morton Organs are built in Styles and Sizes to suit every type of .... theatre, large or small.

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1560 Broadway

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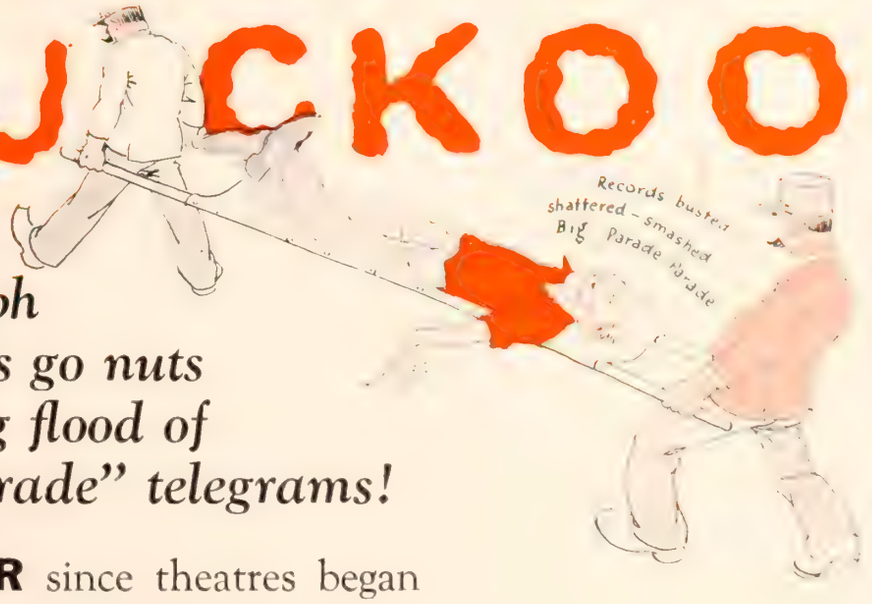
San Francisco
168 Golden Gate

October 14, 1927

Motion Picture News

Reg. U. S. Patent Office

CUCKOO



Telegraph operators go nuts handling flood of "Big Parade" telegrams!

NEVER since theatres began
HAS any attraction
ANYWHERE, at any time
PERFORMED such miracles
AS "The Big Parade" is doing.
M-G-M acknowledges with thanks
THOUSANDS of congratulations!

NOW COMES "BEN-HUR"

Vol. XXXVI No. 15 Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y. under act of [illegible] 3, 1879 PRICE 20 CENTS

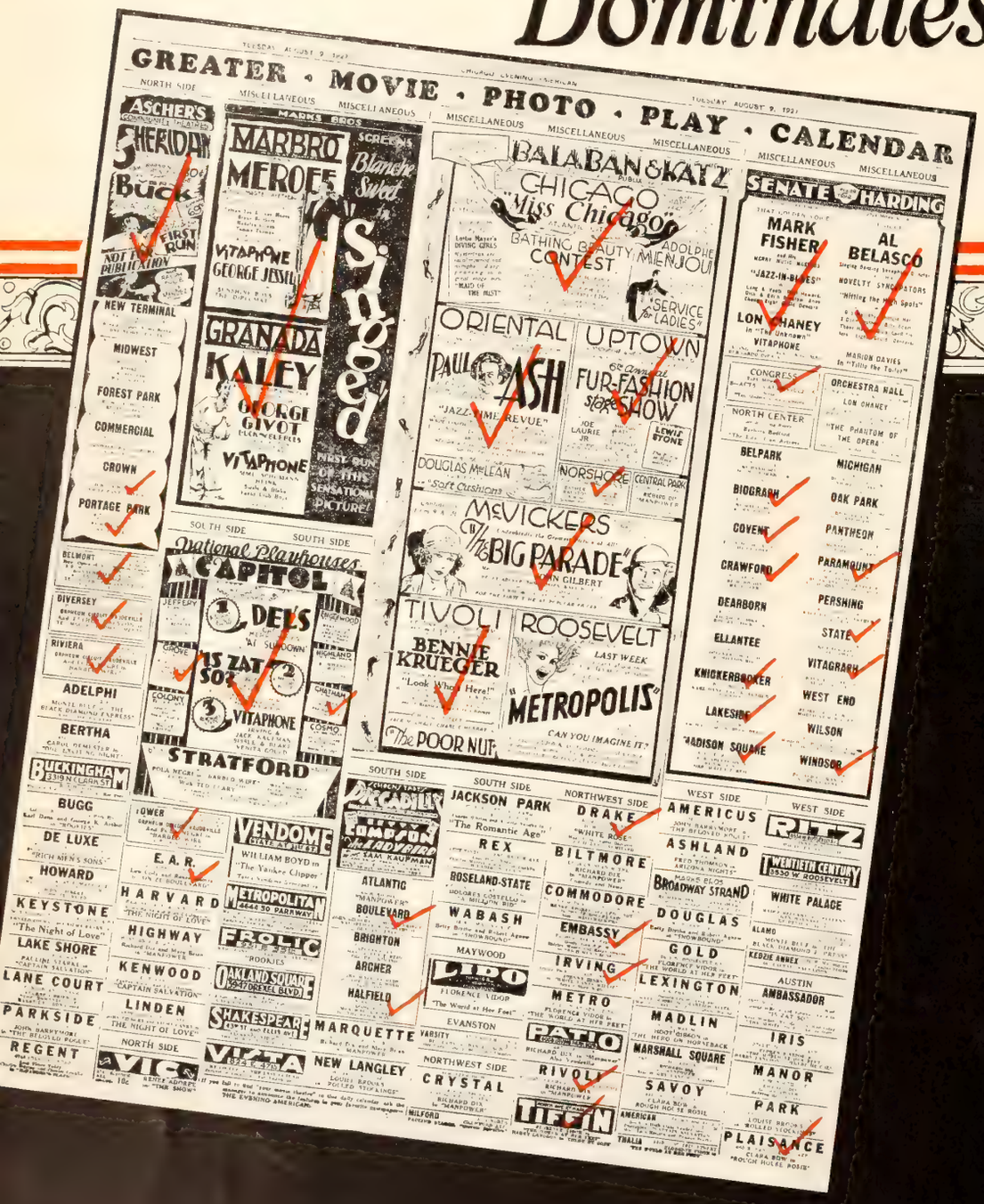
Published Weekly—$2.00 a Year

Los Angeles New York Chicago

WURLITZER ORGAN

REG. U.S. PAT. OFF.

Dominates Chicago



The above reproduction of a page of a Chicago Daily, with check marks indicating theatres equipped with Wurlitzer Organs, graphically reveals the dominance of Wurlitzer Music in that discriminating center. Leading Chicago exhibitors have found the Wurlitzer Organ best adapted for motion picture presentation and entertainment.

NEW YORK
CLEVELAND
PHILADELPHIA
ST. LOUIS
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WURLITZER
REG. U.S. PAT. OFF.

BUFFALO
SAN FRANCISCO
CINCINNATI
DETROIT
KANSAS CITY
LOS ANGELES

FACTORIES, N. TONAWANDA, N. Y.

WURLITZER MUSIC

A regular feature in all these Chicago theatres in addition to those checked opposite.

Astor Theatre
12 South Clark Street
Avalon Theatre
79th and Stony Island Aves.
Bryn Mawr Theatre
1125 Bryn Mawr Avenue
Century Theatre
1421 West Madison
Crescent Theatre
2915 Milwaukee Avenue
Drexel Theatre
858 E. 63rd Street
Elston Theatre
3167 Elston Avenue
Gem Theatre
450 South State Street
Grand Theatre
3433 West North Avenue
Hillside Theatre
1515 West 69th Street
Hollywood Theatre
1500 Fullerton Avenue
La Salle Theatre
La Salle and Madison
Lawndale Theatre
4019 West Roosevelt Road
Mid-City Theatre
615 West Madison
Parkway Theatre
11053 S. Michigan Avenue
Paulina Theatre
1339 North Paulina
Peoples Theatre
1620 West 47th Street
Plaisance Theatre
652 East 63rd Street
Schindlers Theatre
1009 West Huron Street
Terminal Theatre
3208 Lawrence Avenue

"We're in the 'long run special' class now, Silver."



the long run rialto, new york

and other leading first run theatres everywhere book fred thomson in

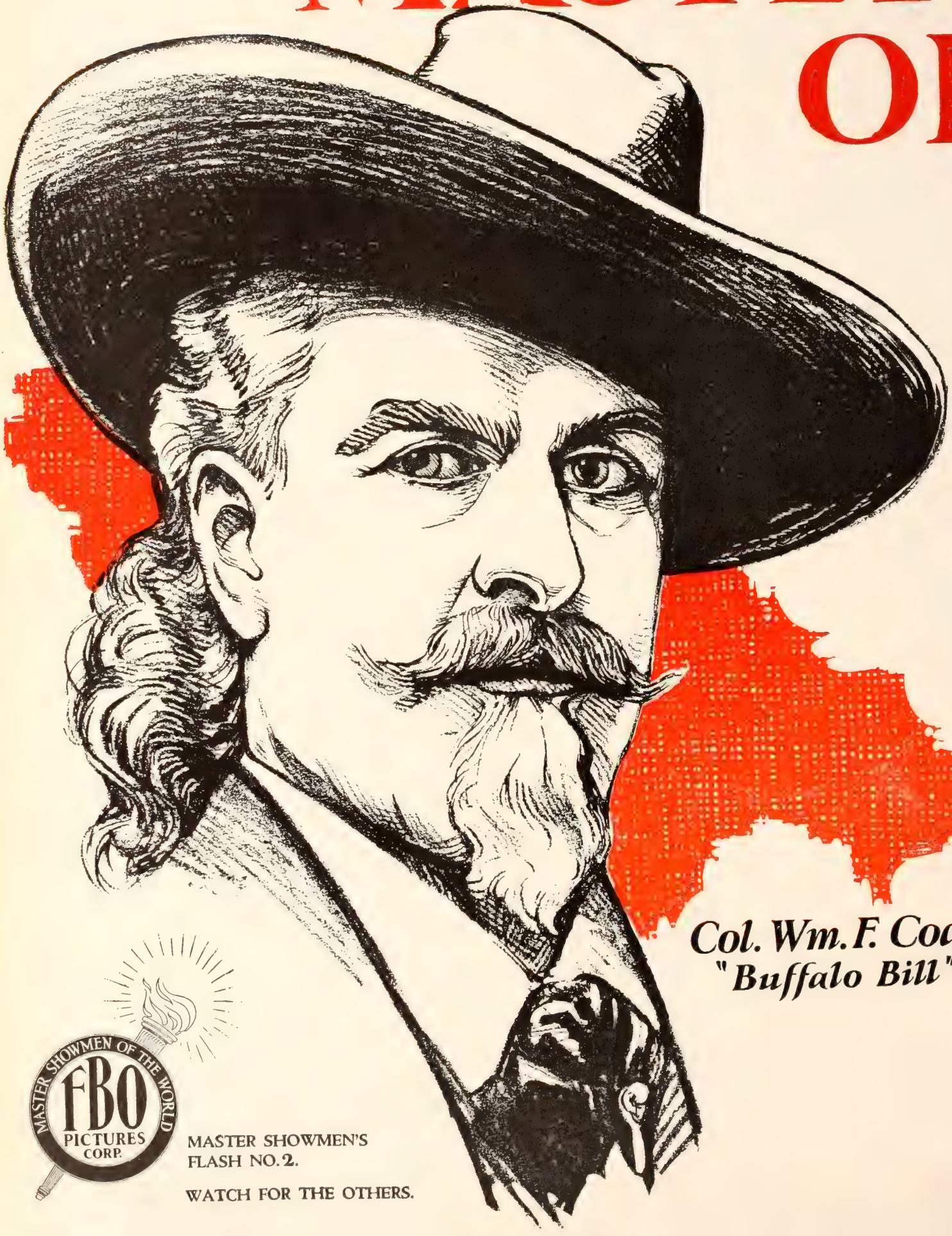
"jesse james"

¶ The public's mood is for rough, tough melodrama—and here's a blood-tingling thriller! "Jesse James." The bandit who rides hell-bent and fights with reins in his teeth, two guns blazing in his hands, two more at his belt and a brace of sawed-off shot guns lashed to his saddle. Bank robber, train raider, terrorizer. $100,000 reward for his head—dead or alive—and he laughs at the law for 14 years! As ruthless and thrilling as "Underworld"! ¶ No wonder leading theatres everywhere are booking "Jesse James" for long runs!

ranking with "Underworld," "Chang," "Way of All Flesh," etc., as one of the big specials of the year!

PARAMOUNT 100% PROGRAM

MASTER OF



Col. Wm. F. Cody
"Buffalo Bill"

MASTER SHOWMEN OF THE WORLD
FBO
PICTURES CORP.

MASTER SHOWMEN'S
FLASH NO. 2.

WATCH FOR THE OTHERS.

SHOWMEN OF THE AGES -

The blare of the band . . . the shrill voice of the announcer . . . the thud of horses hoofs . . . the roar of the crowd . . . and BUFFALO BILL WHEELS HIS SNOW-WHITE CHARGER INTO THE VAST ARENA!

THE SPIRIT of Col. William F. Cody . . . beloved Buffalo Bill of a generation of brilliant showmanship . . . lives again in the hearts of *The Master Showmen of the World* . . . animates every star, director and author who pours his genius into *FBO's Mighty Program of Greater Western Attractions!*

Cheers broke from the throats of men, women and children when Buffalo Bill swept into view. He was the idol of all America . . . the favorite of the family!

FBO'S Western Attractions, like Buffalo Bill, *Hit the Family Trade Flush in the Heart!* The invincible showmanship which carried Fred Thomson to the heights . . . lifted Tom Tyler to fame overnight and made him *One of the Great Box Office Attractions in the Western Field* . . . and which has developed the two young sensations of the hour . . . *Buzz Barton and Bob Steele . . . . . is the showmanship of Buffalo Bill,* vitalized by the Youth and Ingenuity of the *Master Showmen of the World!*

5,000 SHOWMEN CAN'T BE WRONG!


Coming!
"SALLY IN OUR ALLEY"
A GREAT AUDIENCE PICTURE WITH AN IRRESISTIBLE APPEAL. IN THE SAME HIGH CLASS WITH "THE BLOOD SHIP" AND "ALIAS THE LONE WOLF"
COLUMBIA PICTURES
THE BEST BOX-OFFICE VALUE IN THE INDUSTRY
Of all the la-dies
in the land there's none
sweet as Sal-ly!
Starring
Shirley Mason ~ Richard Arlen
ALEC B. FRANCIS ~ PAUL PANZER
WILLIAM H. STRAUSS
From the Story by EDWARD CLARK
Directed by ~ WALTER LANG
A Columbia Production
COLUMBIA PICTURES

PATHE-DeMILLE

has delivered

2 *big hits*

in

ROD LaROCQUE

in

"The FIGHTING EAGLE"

With PHYLLIS HAVER

Adaptation and Continuity by DOUGLAS Z. DOTY
From The Adventures of Gerard by CONAN DOYLE
Supervised by C. GARDNER SULLIVAN

A DONALD CRISP PRODUCTION

"THE COUNTRY DOCTOR"

WITH

RUDOLPH SCHILDKRAUT

JUNIOR COGHLAN—VIRGINIA BRADFORD
and FRANK MARION

Screen play by BEULAH MARIE DIX Adapted from Stories by
IZOLA FORRESTER and MANN PAGE
Supervised by BERTRAM MILLHAUSER
Directed by RUPERT JULIAN

AND NOW COMES

The Dramatic Thunder

A vivid, pulsating night life - - -



VICTOR VARCONI MAY ROBSON JANE KECKLEY IVAN LEBEDEFF ELISE BARTLETT

WILLIAM SISTROM
presents

BEATRICE JOY

in

The Angel

with

Victor Varconi, May Robson and
Clarence Burton

From a story by

Directed by

oolt of the Year!

story of Broadway



LARENCE BURTON



of Broadway

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

To be followed by

"THE WRECK OF THE HESPERUS"



With
VIRGINIA BRADFORD
FRANK MARION, ALAN HALE
and SAM DE GRASSE

SUGGESTED BY
LONGFELLOW'S FAMOUS POEM
BY HARRY CARR AND JOHN FARROW

Directed by
ELMER CLIFTON

A mighty spectacle in which a storm of human passions reaches its height against a raging storm of the sea

Pathé Exchange, Inc.

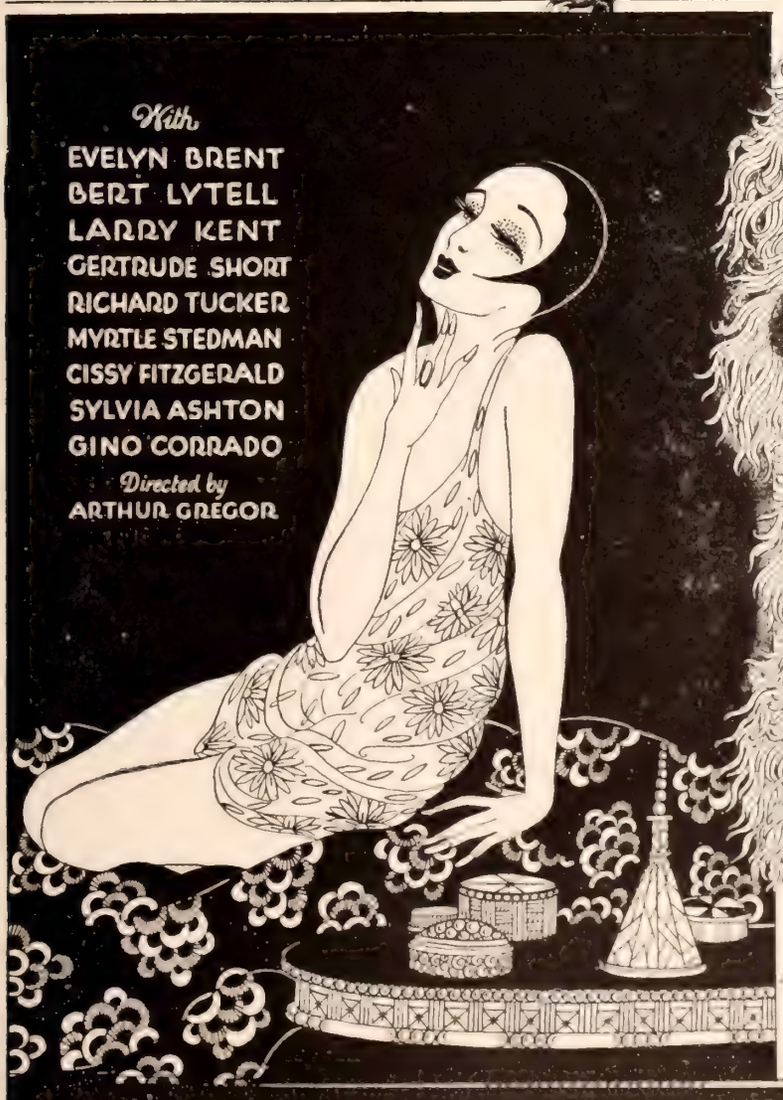
DE MILLE STUDIO PICTURES – PATHÉ NEWS
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Foreign Distributors Producers International Corporation

Member of Motion Picture Producers and Distributors

"WOMEN'S WARES"

ONE OF THE 24
GEMS FROM TIFFANY



With
EVELYN BRENT
BERT LYTELL
LARRY KENT
GERTRUDE SHORT
RICHARD TUCKER
MYRTLE STEDMAN
CISSY FITZGERALD
SYLVIA ASHTON
GINO CORRADO
Directed by
ARTHUR GREGOR

TIFFANY PRODUCTIONS, INC.
1540 BROADWAY
M. H. HOFFMAN, Vice. Pres.
NEW YORK, N.Y.
EXCHANGES EVERYWHERE

It is no accident!

THAT the same producer, within a single year, has brought to the screen "What Price Glory," "7th Heaven," "Loves of Carmen," and now — "Sunrise" (being shown only at the Times Square Theatre in New York) — is not a matter of luck.

The sound judgment, fine business-sense, keen showmanship and courageous financing shown in these outstanding triumphs is reflected in the entire product destined for your screen. You can now confidently depend on these qualities in the preparation of pictures from



FORTHCOMING ATTRACTIONS

"EAST SIDE, WEST SIDE"

George O'Brien *Virginia Valli*

"THE GAY RETREAT"

Sammy Cohen *Ted McNamara*

"HIGH SCHOOL HERO"

Sally Phipps *Charles Paddock*

"PUBLICITY MADNESS"

Lois Moran *Edmund Lowe*

"PAJAMAS"

Olive Borden

Lawrence Gray *Jerry Miley*

"VERY CONFIDENTIAL"

Madge Bellamy

Patrick Michael Cunning *Mary Duncan*

"LADIES MUST DRESS"

Virginia Valli *Lawrence Gray*

Earle Foxe

"7th HEAVEN"

Janet Gaynor *Charles Farrell*

TOM MIX
Westerns

JOHN GILBERT
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BUCK JONES
Westerns

W H O P L A Y S *w i t h* F O X P R O F I T S *w i t h* F O X



WILLIAM FOX *PRESENTS*

'THE GAY RETREAT'

with

SAMMY COHEN and TED Mc NAMARA

The Comedy Team from "WHAT PRICE GLORY"

THEIR FIRST BIG LAUGH FEATURE

Story by
William Conselman and Edward Marshall

Adapted by
Murray Roth and Edward P. Moran

BEN STOLOFF Production

BOOKED at the ROXY THEATRE, N.Y. Week beginning OCTOBER 8TH

A TEEMS WITH LAUGHTER!

A COMEDY CLASSIC OF WAR DAZE AND PARISIAN NIGHTS



"I DISCOVERED M-G-M ODDITIES!"

This exhibitor believes he has the greatest "find" of his career–how about you?



"WHEN THE SALESMAN from M-G-M first told me about the Oddities series," *writes an exhibitor from Kansas,* "I could scarcely believe so much real action and interest could be crowded into any short subject."

"Then I saw the first UFA subject in my projection room. It was 'An African Adventure' and I followed that thrilling hippopotamus hunt like a kid. I've examined the whole list and I believe this is one of the most unusual series ever offered to exhibitors."

A FEW TITLES
(It's exciting just to read them!)

WINGED DEATH
Showing how the Falcon is taught to hunt wild game.

JUNGLE ROUND-UP
Crocodile hunters are attacked by a boa constrictor. Thrilling!

FIGHT FOR LIFE
Undersea thrills, for instance, the battle of an octopus and a lobster.

AN AFRICAN ADVENTURE
Hunting the ferocious *Hippopotamus.* Unforgettable thrills.

MONARCH OF THE GLEN
Featuring the battle to death on a rocky mountain ledge.

ASSORTED BABIES
A human interest revue of barnyard babies.

SECRETS OF THE SEA
The camera reveals unknown marvels beneath the ocean.

SOARING WINGS
The battle of wild birds. Beautiful and exciting.

DOG DAYS
Startling tricks done by world-famous dogs.

AND OTHER AMAZING SUBJECTS

PROGRAM PEP
M-G-M *Shorts*

HAL ROACH COMEDIES
10 OUR GANG
10 MAX DAVIDSON
10 ALL STAR
10 CHARLEY CHASE

M-G-M NEWS
Twice Weekly
—The New Newsreel

M-G-M GREAT EVENTS
Six Entirely in Technicolor

M-G-M ODDITIES
25 produced all over the world by UFA

WE PREDICT THAT SOON every showman in America will want M-G-M-Oddities for his program. Something new for audiences at last! And of course it comes (*like all good things*) from

METRO-GOLDWYN-MAYER

MACK SENNETT'S
MIGHTY ARRAY OF FUNMAKERS
1927 28



DAPHNE POLLARD



ALMA BENNETT



CAROLLE LOMBARD



RUTH HIATT



RAYMOND McKEE



MACK SWAIN



HARRY LANGDON



JOHNNY BURKE



BEN TURPIN



MARY ANN JACKSON

MACK SENNETT'S BATHING BEAUTIES



The absolute class in the short comedy field-



MADELINE HURLOCK



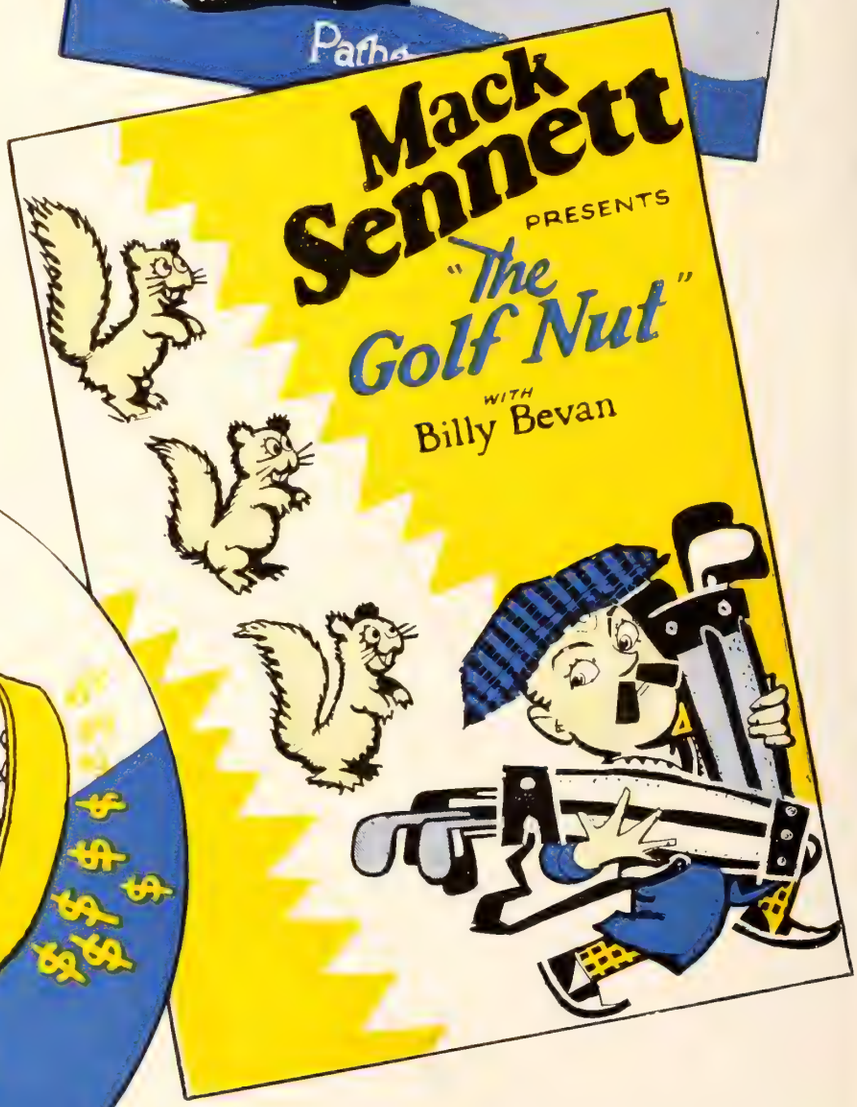
VERNON DENT & BILLY BEVAN

Pathé Exchange, Inc.

If you want to know why Pathé has the best comedies - screen any one of these ... current knockouts!









Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES - PATHE NEWS - PATHE WESTERNS - PATHESERIALS - PATHECOMEDIES

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

the long run that wrote b'way history!



¶ Way back last June, "Way of All Flesh" came to the Rialto Theatre, Broadway. A resounding hit from the very first performance. ¶ 501,000 in all laughed and cried and applauded over "Way of All Flesh" at the Rialto. And more than 15,000 have seen it twice or more! ¶ After 12 weeks of record-breaking business, the picture was taken off September 16th. Taken off, because iron-clad contracts forced the playing of another picture at the Rialto on the 17th. ¶ Business the 12th week was as good as the 1st. Not a sign of faltering. But a contract is a contract. ¶ 12 weeks in New York. 6 tremendous weeks in San Francisco. Equally big in key centers everywhere. ¶ "Way of All Flesh." Mighty masterpiece of the world's greatest dramatic star, Emil Jannings. Like no other picture ever made. And "Underworld", "Chang", "Beau Geste", "Firemen, Save My Child", "Hula", "Barbed Wire" and the rest. ¶ Not only the marvel ot the industry—the envy of every other producer—

THE TALK OF THE NATION!

WAY OF ALL FLESH

RIALTO, N.Y.

PARAMOUNT 100% PROGRAM

MERCHA



No. 552 — Straight from the
President of the Univer

A MAN who ought to know what he is talking about, because of his long and practical experience in the picture business, has just told me that while I may have some faults, he thinks I am "the greatest merchandising producer this business has ever known."

Well, my greatest source of pride lies in the fact that I have built up, in Universal, a merchandising outfit from stem to stern—men who know the value of a dollar; men who are practical; men who are not day dreaming or theorizing; men who keep their eye on the ball and follow through!

I have been a merchandiser all my life. And it doesn't make much difference what line of business a man is in, if he has got something to sell he has got to make it salable and then he has got to show his customers how to sell it to their customers. He has got to follow through until his product, whatever it is, reaches and satisfies the ultimate consumer.

He has got to do all this with a minimum of waste. He has got to be willing to work like the very devil and has got to surround himself with men who are equally willing to forget the time clock.

The direct and net result of such an organization of

ANDISE!

Shoulder Talk by Carl Laemmle,
sal Pictures Corporation

merchandisers is bound to be a profitable one for everyone connected with it and everyone doing business with it.

The exhibitors who have dealt longest with Universal have made the best net profit on their investment. Their poorest years have been better than the best years of some of their less alert competitors.

Making money for the other fellow—as Universal has always done—has resulted in building up a good will which has never been equalled in the history of moving pictures.

Good will is bound to result from good merchandising and good merchandise. Selling you good merchandise and letting it go at that is not enough. My aim is not only to sell you a steady supply of good merchandise but a steady supply of good merchandising methods.

From the time we first consider the purchase of a story, down through all the processes of making the negatives and the positives and all the advertising matter, every step we take is based on sound merchandising practice.

It is the simplest possible rule for sure-fire business success. It is not the sky-rocket method. It is the steady, never-failing Universal method.

Selling Out! *Sensational Business!*

8th week of S.R.O. at the Central Theatre B'way. *New York*

Victor Hugo's Les Miserables

A Universal Film de France Triumph

Presented by

Universal's ***Long***

Tremendous Crowds! Breaking Records!

Everywhere!

"Broke all house records"—Liberty Theatre, Oklahoma City; "Record business"—West Coast Theatres, San Francisco; "Tops Montreal houses"—Variety's Report, Capitol Theatre; "Capacity"—Columbia Theatre, Seattle; "Outstanding box-office attraction"—Capitol Theatre, Atlanta; "Triumphant success"—Rialto Theatre, Racine; "Enormous business"—American Theatre, Salt Lake City; "Three times average receipts"—Capitol Theatre, Dallas; "Clean-up"—Variety's Report, Providence; "Going over exceptionally"—Kunsky Theatres Corp., Detroit; etc., etc.

A PAUL LENI Production

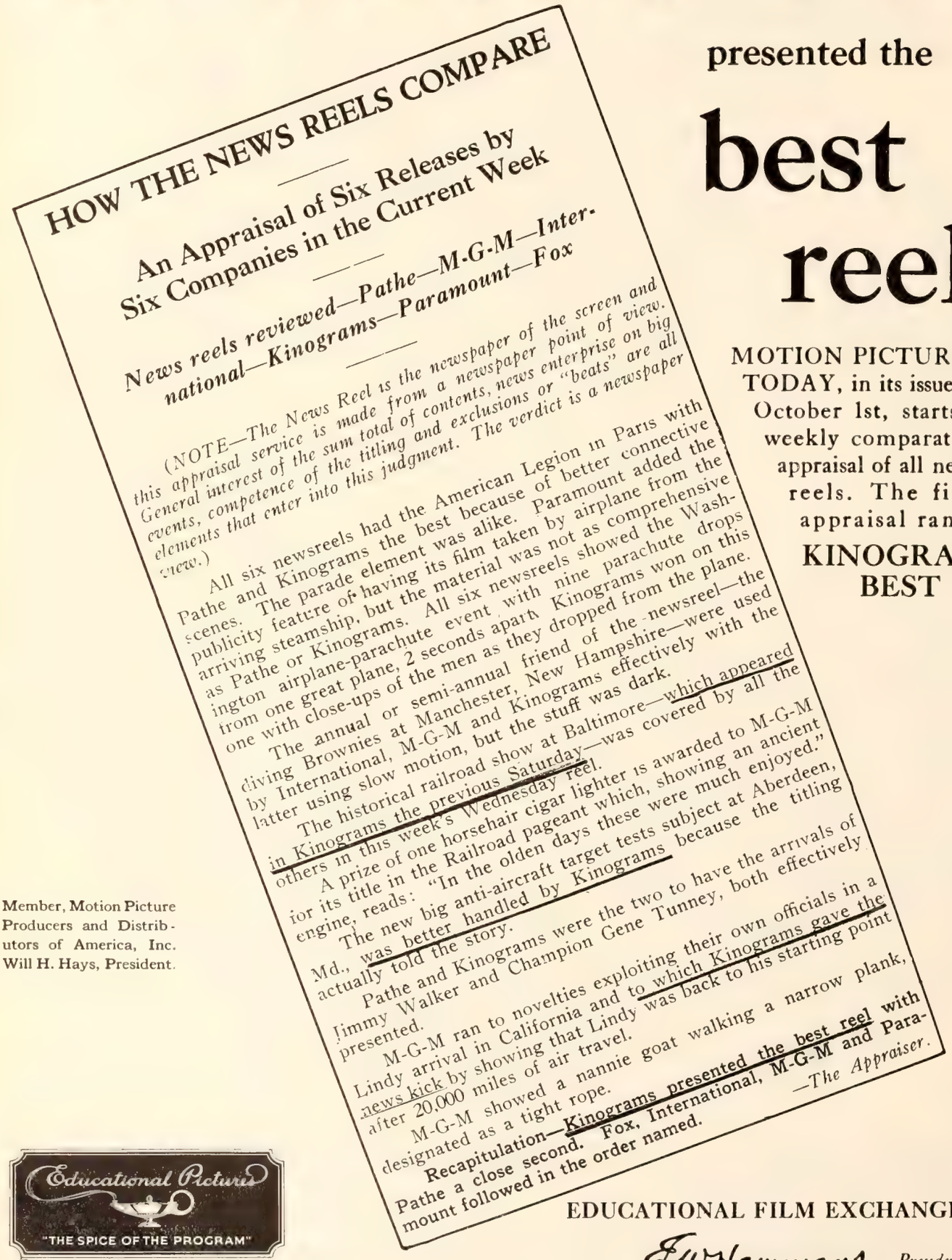
starring LAURA LA PLANTE with Arthur Edmund Carew, Gertrude Astor, Tully Marshall, Creighton Hale, Forrest Stanley, Flora Finch. From John Willard's stage play.

The Cat and the Canary

Carl Laemmle

Run Specials!!

"KINOGRAMS presented the best reel"



HOW THE NEWS REELS COMPARE

An Appraisal of Six Releases by Six Companies in the Current Week

News reels reviewed—Pathe—M-G-M—International—Kinograms—Paramount—Fox

(NOTE—*The News Reel is the newspaper of the screen and this appraisal service is made from a newspaper point of view. General interest of the sum total of contents, news enterprise on big events, competence of the titling and exclusions or "beats" are all elements that enter into this judgment. The verdict is a newspaper view.*)

All six newsreels had the American Legion in Paris with Pathe and Kinograms the best because of better connective scenes. The parade element was alike. Paramount added the publicity feature of having its film taken by airplane from the arriving steamship, but the material was not as comprehensive as Pathe or Kinograms. All six newsreels showed the Washington airplane-parachute event with nine parachute drops from one great plane, 2 seconds apart. Kinograms won on this one with close-ups of the men as they dropped from the plane.

The annual or semi-annual friend of the newsreel—the diving Brownies at Manchester, New Hampshire—were used by International, M-G-M and Kinograms effectively with the latter using slow motion, but the stuff was dark.

The historical railroad show at Baltimore—which appeared in Kinograms the previous Saturday—was covered by all the others in this week's Wednesday reel.

A prize of one horsehair cigar lighter is awarded to M-G-M for its title in the Railroad pageant which, showing an ancient engine, reads: "In the olden days these were much enjoyed."

The new big anti-aircraft target tests subject at Aberdeen, Md., was better handled by Kinograms because the titling actually told the story.

Pathe and Kinograms were the two to have the arrivals of Jimmy Walker and Champion Gene Tunney, both effectively presented.

M-G-M ran to novelties exploiting their own officials in a Lindy arrival in California and to which Kinograms gave the news kick by showing that Lindy was back to his starting point after 20,000 miles of air travel.

M-G-M showed a nannie goat walking a narrow plank, designated as a tight rope.

Recapitulation—Kinograms presented the best reel with Pathe a close second. Fox, International, M-G-M and Paramount followed in the order named.

—*The Appraiser.*

MOTION PICTURES TODAY, in its issue of October 1st, starts a weekly comparative appraisal of all news reels. The first appraisal ranks

KINOGRAMS BEST

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons *President*



GEORGE DAVIS
in
"SEEING STARS"
A Mermaid Comedy



LUPINO
LANE
in
"SOME
SCOUT"

Sparkling Novelty for Every Change of Program

Monotony is the greatest fear of the showman.

No element in the industry is doing more than *Educational* to develop program-building material that is rich in fun, novelty, versatility and charm. A contract for *Educational's* line-up of one and two-reel comedies, novelties and news, means that monotony is banished from your theatre.

Educational's stars are real drawing attractions—sure-fire antidotes to bored audiences and empty chairs. And their current and coming comedies are sparkling with variety and originality.

Keep your programs live and interesting. Spice them with *Educational Pictures.* And for *added* profit exploit them.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc., *Will H. Hays, President*



DOROTHY
DEVORE
in
"KILTIES"



JOHNNY ARTHUR
in
"SCARED SILLY"
A Tuxedo
Comedy



LARRY
SEMON
in
"THE STUNT
MAN"





LLOYD
HAMILTON
in
"NEW
WRINKLES"

BIG BOY
in "SHE'S A BOY"
A "Big Boy"—Juvenile
Comedy

Educational Pictures

"THE SPICE OF THE PROGRAM"

Service at the Vital Point

SEVEN thousand theatres in cities and towns of 1,500 population and over use the newspapers, daily or weekly, to advertise motion pictures. This is the vital point of contact with the public—in the actual selling of entertainment to the millions of picture patrons.

Every newspaper ad. calls for a definite amount of material. In addition to display copy, the exhibitor and the newspaper need, and must have, "readers" and other text matter for the movie page or the theatre house organ.

The Booking Guide and Studio Directory, soon to be published by Motion Picture News, has been designed to meet every requirement of theatre management in its relation with the newspaper.

It will be a 100% service book that will be used day after day and week after week. It will be practical in contents and efficiently arranged so that it can serve the greatest number with the least effort and waste of time.

It will be in the hands of men who want and must have service and merchandising help. It will make money for the producer, distributor and exhibitor and that kind of book is bound to be popular.

It will also be a distinct service to the photoplay editor. Motion Picture News will place in the hands of the newspaper a book which will aid in the newspaper's task of informing the public about pictures and people—a department of newspaper service which is highly important and growing more so every day.

And it is all in the interest of exhibitor service and newspaper service to the great public upon whom depends the industry's prosperity and future.

Service at the vital point of contact is real service. That's what The Booking Guide and Studio Directory will be.

Colman A. Holmes Jr.

In "Three's A Crowd", HARRY LANGDON  has turned in his fourth tremendous hit to the Box-Offices of America. Its profit-pull has been certified at the Mainstreet, Kansas City,  where the critics "gave it 100% sweet reviews.... and the customers are becoming stronger Langdon fans with every 

picture" (to quote *Variety*), and at the New York Strand in a big-money week, the *New York Daily News* declaring that "Harry is grand.... Novel and exceptionally  funny." Langdon's unique blending of pathos and humor has been proved the ace comedy bet  in pictures today. You get it at its best in "Three's A Crowd".... And you get "Three's A Crowd" from FIRST 

NATIONAL—if you work fast!

The BIG GAME OF THE SEASON



[illegible] 15	Notre Dame vs. Navy	At Baltimore
Oct. 22	Cornell vs. Princeton	At Ithaca
Oct. 29	Dartmouth vs. Yale	At New Haven
Nov. 5	Pennsylvania vs. Harvard	At Philadelphia
Nov. 12	Yale vs. Princeton	At New Haven
Nov. 19	Harvard vs. Yale	At Cambridge
Nov. 26	Army vs. Navy	At New York

Anytime, Anywhere

RICHARD A. ROWLAND *presents*

RICHARD BARTHELMESS

IN

The DROP KICK

Adapted by ····· WINIFRED DUNN

From the College Humor Story "Glitter" by KATHERINE BRUSH

Directed by MILLARD WEBB

Produced by RAY ROCKETT

First National Pictures

Competition doesn't mean a thing

WESTERN UNION TELEGRAM

"In competition with 'The Big Parade,' 'What Price Glory,' 'Annie Laurie,' Richard Barthelmess in 'The Drop Kick' is playing to capacity at the Empress Theatre, Oklahoma City. 'The Drop Kick' kept crowds standing in line for three shows. Last night turned one hundred away. I predict that 'The Drop Kick' will break all records in Oklahoma City."

E. D. Brewer.

It's BIG GAME for any Hit Hunter . . . Bag it and get the DROP on Football Millions! Harvard-Yale thrills . . . Two real championship college teams in a drag-'em-out battle that tops any gridiron action they've ever seen on the screen . . . And BARTHELMESS at the height of his fame and glory from "The Patent Leather Kid."

You'll be sitting pretty if it goes only HALF as big for you as it did for Joe Plunkett at N. Y. Mark Strand!

A First National Picture

Motion Picture News

Volume XXXVI NEW YORK CITY, OCTOBER 14, 1927 No. 15

The Parley and the Public

The Bigger Meaning of the Trade Practice Conference

By William A. Johnston

WE approach the trade parley of Monday next with an open mind. It is a most important meeting. It may prove a momentous one. That is our hope.

A bureau of the Government, after years of painstaking investigation, points to certain trade practices and stamps them as unfair and undesirable. Then, and intelligently, the industry is invited to assemble its family and clean up its house.

As we say, we hope that this can be done, that at least substantial progress can be made.

But it's a good deal to expect—of a new and formative industry.

* * * *

Our family gatherings thus far have been stormy ones. Producers, distributors and exhibitors have accused each other of practically every species of business oppression. For the past fourteen years the files of *Motion Picture News* will indicate a fairly steady and often violent warfare between the producing, buying and selling branches of the business.

The industry, in other words and these of a homely simile, has bellyached its way along. And there are still bellyaches.

* * * *

Now, the best doctors today are more concerned with the cause of bellyaches than with the distressing symptoms. It is one thing to alleviate pain, but quite another to remove it. To remove it you must remove the cause, and the cause is often quite subtly apart from the disease itself.

That, it seems to me, is exactly the case today with the motion picture industry and its various ills.

Nothing much will ever be accomplished until that which causes the ills is corrected.

Take block booking for instance.

It is not conceivable that the producers and distributors put their heads together and invented block booking in order to advance their own interests at their customers' pain.

Block booking in itself is not an evil. In other words, it may simply be the offering of pictures wholesale, instead of individually, by which we mean picture by picture at different times in the year.

There can be no question, however, that the abuse of block booking is wrong. When it is accompanied by coercion, in the form of threats to build theatres or other coercive measures, it can only be considered an evil.

No one invented block booking; just as no one invented bellyaches.

Block booking, if it is an industrial ill, is simply the outgrowth of an uneconomic structure of the entire industry.

* * * *

The production scheme today is flatly uneconomic.

The schedules of the various studios are not based upon demand, but too largely upon matters of supply.

Consequently too many pictures are produced, and consequently too many unsalable ones are produced.

So the producer distributor, to save himself, sells his goods in block; and the exhibitor, because he is a poor buyer, falls in with the scheme. So it becomes a trade practice.

Now, the thing obviously to do is to regulate production.

And the way to do that is to have production based upon and controlled by demand, so that the public will be pulling the

(*Continued on page 1167*)

Carl Laemmle—Merchant

ONLY last week I was talking with one of the country's big business men. He had very little to say about the picture industry—but that little said a lot.

"It seems to me," said he, "that you need merchandising men."

Then he spoke of Marcellus, the newly appointed head of Johns-Manville. He said that when the firm of J. P. Morgan and Co. wanted to lift a business out of the doldrums they put Marcellus in charge. Witness National Cloak and Suit, Montgomery, Ward & Co. and now Johns-Manville.

Now Mr. Marcellus, it appears, is not a Cloak and Suit man, nor a mail order man, nor an asbestos products man.

"He is," said my informant, "a merchandising man."

* * * *

It strikes me as a remarkable coincidence that at the very same time Carl Laemmle was evidently concentrating upon this very same large and salient matter.

In this issue of *Motion Picture News*, he rings the merchandising bell in the picture business.

His statement takes the form of a two-page announcement, and to me it is one of the most momentous so far published to this trade.

Read it—and ponder. For, as certain as daylight, the salvation of this industry, and we are now on the eve of new alignments and practices, will be the efficient *merchandising* of pictures.

* * * *

What is "merchandising"?

Simple as A B C. Merchandising is getting goods to the public.

Says Mr. Laemmle:

"I have been a merchandiser all my life. And it doesn't make much difference what line of business a man is in, if he has got something to sell he has got to make it salable and then he has got to show his customers how to sell it to their customers. He has got to follow through until his product, whatever it is, reaches and satisfies the ultimate consumer."

I particularly like the sentence: "*He has got to follow through until his product reaches and satisfies the ultimate consumer.*"

That means: selling pictures not simply to the exhibitor but through him to the public.

It means: supplying the exhibitor not merely with salable pictures but also with ideas to make the picture salable.

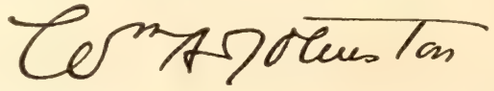
It means, incidentally but importantly, the use of trade papers to this very end, the advertising of pictures not merely at the exhibitor but through him to the public.

* * * *

Carl Laemmle has always been a merchant, he brought a merchant's mind into the business and he means to keep it there.

It is only fair to say that he is not the only leader who is thinking along these enlightened lines.

But he is one of a very few, altogether too few.



Five New Firms Obtain New York State Charters

New companies incorporating in the motion picture business in New York state during the past week, and filing the necessary papers with the department of state at Albany, included the following: Wolcott Palace Theatre Corporation, Wolcott, $50,000, Byron H. Garrett, Syracuse; Harold C. and Florence A. Whitford, Wolcott; Aywon Exchange, Inc., capitalization not stated, Melvin Hirsh, Irving Wernick, Bert Kulick, New York City; B. Small, Inc., $10,000, Benjamin and Henrietta Small, Abraham Maurer, Hempstead; Robert V. Newman Productions, Inc., $10,000, Nan Ross, Norma O'Connor, Lillian Langsam, New York City.

Palace Theatre, Athens, Sold to E. A. Schiller

The Palace Theatre, the leading motion picture and vaudeville house in Athens, Georgia, was sold last week for $80,000 to Edward A. Schiller, vice-president of Loew's Inc., New York; Andrew Erwin, of Athens; and L. B. Joel, also of Athens. The property comprises a building facing on College Avenue and extends back to Washington Street; it was sold by the Georgia Securities Company as part of the assets of the defunct Georgia National Bank. The three purchasers of the property held a lease on the Palace, which they have operated since its opening in 1921.

W. C. Fields Receives Slight Fracture

W. C. Fields, Paramount comedian now engaged on "The Side Show," was struck by a truck and dragged several feet while riding a bicycle along a concrete road. It was believed that he had been seriously injured, but x-rays, taken at the Hollywood hospital, revealed that only a slight fracture of third cervical vertebra had been suffered; this injury, while severely painful, does not threaten the comedian's life. He will be confined to the hospital for four or five weeks, it is thought.

Five Additions to "U" Theatre Chain

Five more theatres have been added to the Universal chain, announces Dan Michalove, general manager of the Universal Chain Theatrical Enterprises, Inc. The Empire and the Colonial theatres at Winchester, Virginia, came into the Universal fold on October 1st. Three more were acquired in Duncan, Oklahoma, the Palace, the Ritz and the Follies. It is possible that a third house will be taken over in Winchester.

Preparing for "Wedding March" Premiere in N. Y.

Paramount officials are now beginning the preparations for the premiere in New York of the Von Stroheim production, "The Wedding March." J. S. Zamecnik has been signed to write a special musical score for the film. The cutting job on the production has been almost finished; Fay Wray, Paramount player, has the leading feminine role opposite Von Stroheim.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

WE are much interested in observing the energy and enthusiasm with which Bruce Gallup is tackling his job as President of the A.M.P.A. He has only recently assumed the office, following the annual election, but he has some ambitious plans, which deserve to succeed.

The A.M.P.A. has performed a distinct service as a general forum for the industry. Its annual dinners are events. In other ways, also, it has earned attention.

The value of the organization can, however, be much greater, in our opinion, and this is said without any intention of reflecting upon what it has already done. A return to its original purposes would seem to be in order; and, to this end, we feel sure that all its members will co-operate.

As we understand it, the original purpose of the A.M.P.A. was, in general, the improvement of advertising and publicity standards. This work is being done—and very effectively—in another way, at the moment. Would it not be well, in the interest of restoring initiative, to return this function to the A.M.P.A., *as an organization?* If that were done, it seems to us its usefulness would be greatly increased.

Recently, the A.M.P.A. has given more attention to social affairs than to anything else. These have their place; we would be the last to decry them. But, in addition, the A.M.P.A., as an organization, might well work more seriously for the advancement of publicity and advertising standards.

This step would, we believe, serve to create greater interest among the members of the organization. Our best wishes to Mr. Gallup for a successful administration.

* * *

IS the reign of the happy ending and the clinch fade-out coming to an end? Jesse L. Lasky believes it is. "The motion picture public, having tasted of unhappy endings, for a change finds them highly palatable and a new path is thereby opened for the artistry of the producers," says Mr. Lasky.

He points to three Paramount pictures, which are recognized box-office successes, and all of them end unhappily: "Underworld," "The Way of All Flesh" and "Children of Divorce."

Mr. Lasky thinks the public now demands logical endings. We believe he is right. Further than this, there is an entire new era in picture entertainment, as we pointed out last week, in connection with "Sunrise" and the Movietone.

* * *

LARS MOEN, for several years on the editorial staff of *Motion Picture News*, and who has just finished producing "The Quest of the Rainbow," a series of six two-reel productions in Technicolor at the Cosmopolitan Studios, will leave shortly for Europe, where he expects to remain for some time.

His European headquarters will be in Paris, but he will proceed immediately to Berlin where he is under contract to do one feature production for a leading German concern. He also expects to spend some time in England this Winter, where production is very active at the present time.

* * *

OUR Berlin Correspondent, H. Fraenkel, reports that he just learns from very reliable sources about a highly important American-Russian deal being more or less imminent. Some pourparlers have taken place already, and it seems to have been decided to call a meeting of leading American executives and the representatives of the Russian film organization at the end of this year or early next year at the latest.

It goes without saying that the possibilities of the Russian market are almost boundless, although, at the present moment, its monetary value is practically nil.

On the other hand the Russian film organization (which is well known to be the governmental Sovkino) is very keen on getting an opening for their product on the American market.

It is a well-known fact that most of the latest Russian productions have enjoyed a considerably high artistic standard, although very often the screen seems to have been used only as a medium for publicizing political tendencies. Lately, however, there have been several high-class Russian features without any political tendency at all, it is said.

According to a report of our Berlin Correspondent it seems to be not at all unlikely that some joined American-Russian productions will also be the outcome of the above-mentioned negotiations which, it is believed, are to take place shortly.

* * *

THE old-time exhibitor triumvirate is united. Sydney Cohen, Sam Berman and Charles L. O'Reilly are, with others, serving on the Trade Conference Committee of the Theatre Owners Chamber of Commerce. Cohen, Berman and O'Reilly for several years directed the destinies of exhibitor organization; and Jimmie Walker, now Mayor of New York, was the other member of the group as the brilliant, fighting National Counsel of the M.P.T.O.A.

* * *

MARY PICKFORD'S new picture, "My Best Girl," reviewed in our issue of last week by Edwin Shallert, was given a preview the other night in a town near New York City. We happened to be there.

The picture was put on at 9.30, unheralded, of course, except as a preview of a new film, identity not given until it flashed on the screen. Audiences in this particular theatre are thoroughly representative and, therefore, are excellent preview material. The picture got a great reception; in fact, we should say that it made a distinct hit.

Mary has turned aside from some of her previous stories, of which too many perhaps had been cast in the same mould, and gone in for surefire comedy-drama, with a strong pathos element, and a real love-story.

The picture appeals to us as one of the best box-office attractions Mary has ever made. It seems sure to click—an opinion easy enough to arrive at in view of the audience reaction.

* * *

TWO prominent actors in Hollywood have recently moved out of the first flight into no work at all. The reasons assigned are different, but Hollywood has been hearing it freely charged that producers were urged to compact to give no screen roles to either. One of the actors, a famous leading man for years, is said to have antagonized a leading producer, with the result that he is now off the screen and in vaudeville.

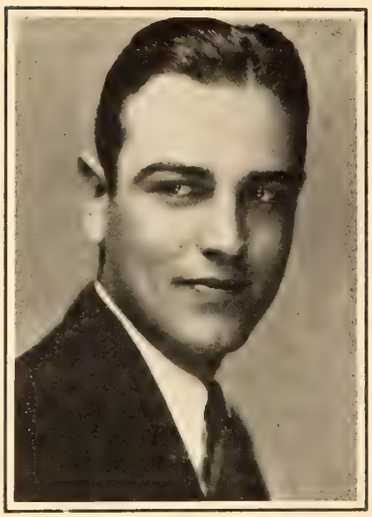
The other actor was a star and wanted to leave his affiliation to make pictures on his own. In this, he is said to have been blocked, so that his drawing power with the



Marguerite De La Motte, who, with Donald Keith, is starring in "Broadway Madness" for Excellent Pictures Corporation.



Director Tod Browning lighting Lon Chaney's cameras for scenes with Edna Tichenor in M-G-M's "The Hypnotist."



Hugh Allen, male lead in the Universal-Jewel, "Wild Beauty," a Henry MacRae production starring Rex, the wild horse.



Milton Sills, his wife (the former Doris Kenyon), and their child at the Sills home in Hollywood. Perhaps the new addition to the family will be a First National star some day, too.



His majesty, Babe Ruth, presents Harold Lloyd with the bat with which he wafted his record-breaking 60th homer of the season. On the Babe's left is John L. Murphy. The other gentleman is Ted Wilde, who is directing "Speedy," Harold's latest for Paramount.



Al Cooke assured himself of overlooking nothing at the recent Legion Convention in Paris, where he played in F B O's "Legionnaires in Paris."



The huddle season is waning, but George K. Arthur finds time to relax from his activities at the M-G-M studio.



Fay Webb, a dark, alluring beauty and a newcomer among the contract players at Metro-Glodwyn-Mayer Culver City studio.

Pictures and People–*Continued*

public won't affect the revenues of his studios with stars of similar roles and abilities to capitalize.

* * *

ONE of the biggest Coast studios is having a difficult time getting started on the filming of a stage play, for which a lot of money was paid. The screen adaptation has been rewritten several times, and the picture was actually started once, but recently studio officials ordered camera work halted and the script revamped. A prominent supervisor has now been put on the job.

* * *

ONE of the Broadway picture palaces devotes a good deal of time during its shows to advertising coming attractions, in the most approved manner of the neighborhood house. It goes further and uses another form of "house ad," to the extent of considerable footage. For the first few "frames" of this ad, the audience is patient; then begins to get restless; finally, somebody applauds, and the climax is reached when hisses start all over the house.

* * *

A HOLLYWOOD studio issued a call for forty police dogs. The next day two hundred trained police dogs were brought to the set, for police dogs in Hollywood are getting so thick that the fleas are overworked.

* * *

IT was reported this week that the booking of Gilda Gray's new picture for United Artists might go to the Roxy instead of the Rivoli or Rialto, which are the U. A. Broadway houses, through purchase of fifty per cent interest some time ago. No confirmation could be obtained, but the report was that negotiations were on.

* * *

FORMULATION of a general convention abolishing import and export prohibitions and restrictions in the larger countries will be sought by the Council of the League of Nations at a diplomatic conference to be held in Berne October 17, in which the United States will participate through representatives of the State and Commerce Departments and the United States Tariff Commission. The meeting is in furtherance of resolutions adopted at the World Economic Conference in Geneva last May, favoring the elimination of barriers to international trade.

Europe's economic recovery has been materially retarded by the high tariffs, import and export restrictions, licenses, and other barriers to the free interchange of commodities. While the majority of these barriers are aimed by each country at neighboring and competing states, some have also served to restrict and make difficult American trade with Europe.

It is possible that there will be included in the general discussion of the free interchange of commodities some consideration of motion pictures. A large number of countries have adopted restrictions primarily aimed at American films, such as quota schemes, while others have adopted high tariffs as a barrier to imports. The free international movement of motion pictures, however, would be one of the most bitterly opposed projects which could be brought up at the conference.

There is no doubt that, consciously or unconsciously, motion picture films spread the propaganda of the country in which they were produced. The great increase in our sales of clothing, furniture, automobiles and other products in South America is attributed largely to the influence of the American pictures shown in the Latin countries. Naturally, the same demand for American products follows their exhibition in other countries. Motion pictures are the unofficial ambassador of good will for American manufactures.

The Parley and the Public

By William A. Johnston

(*Continued from page 1103*)

goods instead of having the goods blindly pushed upon the public.

The abolition of block booking will not regulate production any more than stopping a bellyache will remove the cause of it.

The ill will break right out again—in the same or another spot.

Block booking is an industrial bellyache.

And so are the other bad symptoms.

But they are symptoms only.

And only an economic readjustment of the industry—to the end that public demand for its goods remake its structure—will ever change its operating ills.

However, as we state, we are hopeful of the outcome of this conference. It will bring about a discussion of trade practices which may be deemed to be unfair, and if it does not correct all of them, it will, unquestionably, establish this great, vital fact:

That the industry must be run in the interest of the broad public and not for the mere financial gain or exploitation of a few personalities. It will, we believe, show once and for all that the power of the industry must be used in behalf of the public.

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He's a cute little devil, isn't he? Whenever his neighbors think of "Snookums," the Stern Bros. baby, they picture him as above. The little fellow is still keeping the ball a-rolling in Universal's "Newlyweds and Their Baby" series.



Ho, What have we here? Nothing less than Ralph Graves, director, coaching Ralph Graves, leading man of "A Reno Divorce," which Warner Bros. will release shortly.

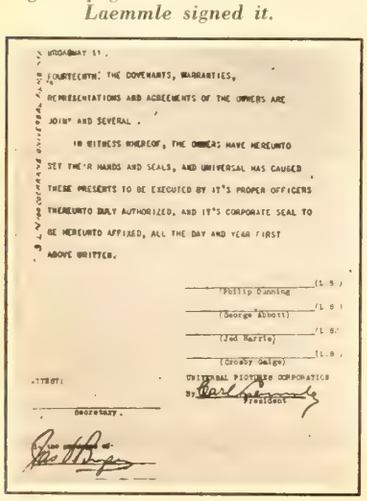


The versatile Lupino Lane tries something new in the short comedy field. He is seen as D'Artagan in "Sword Points." The comedian is producing his own two-reelers now for Educational.



The chief characters in Mack Sennett's new "Jimmy Smith" series, portraying the problems and troubles of an everyday family; left to right: Ruth Hiatt, Mary Ann Jackson and Raymond McKee

Photo-radio of the last page of the contract for Universal's purchase of the rights to "Broadway." The Marconi Co. and the Radio Corp. of America co-operated in transmitting the page to London where Carl Laemmle signed it.



FOURTEENTH: THE COVENANTS, WARRANTIES, REPRESENTATIONS AND AGREEMENTS OF THE OWNERS ARE JOINT AND SEVERAL.

IN WITNESS WHEREOF, THE OWNERS HAVE HEREUNTO SET THEIR HANDS AND SEALS, AND UNIVERSAL HAS CAUSED THESE PRESENTS TO BE EXECUTED BY IT'S PROPER OFFICERS THEREUNTO DULY AUTHORIZED, AND IT'S CORPORATE SEAL TO BE HEREUNTO AFFIXED, ALL THE DAY AND YEAR FIRST ABOVE WRITTEN.

(Phillip Dunning) (L.S.)

(George Abbott) (L.S.)

(Jed Harris) (L.S.)

(Crosby Gaige) (L.S.)

ATTEST: UNIVERSAL PICTURES CORPORATION

By Carl Laemmle President

Secretary.



Reginald Denny, Universal comedian, and his wife photographed on board ship during their recent trip to England.

Meet Captain Adolphe Menjou with his four medals won during the world war. His latest is "A Gentleman of Paris" for Paramount.



Trade Parley Opens October 10; Delegates Selected

Will Be Industry's Most Representative Gathering; Some Exhibitor Delegates May Be Challenged as Not Independent

WITH exhibitor delegates virtually all selected and important film executives arriving from the Coast, the stage is set for the opening of the Trade Practice Conference in New York, October 10. Sessions will open Monday afternoon at 2 o'clock in the Bar Association Building, West Forty-Fourth street, with Commissioner Abram F. Myers, of the Federal Trade Commission, presiding.

It is expected the meeting will be the most representative gathering of the industry on record. Heads of all important companies will be present in person.

Discussion in advance of the Conference centered about the personnel of exhibitor delegates. In some quarters it was said that some of these might be challenged by other exhibitor delegates on the ground that they were not independent exhibitors.

It is understood that the Trade Commission, during the week, was passing on the qualifications of the delegates and was scrutinizing their affiliations, but an attitude of absolute silence was maintained by Commission officials.

A permanent committee will be named by the Trade Commission to enforce the code of ethics for the industry which will be agreed upon at the Conference. This committee will begin operations immediately after the parley. The first meeting of the Conference, it is believed, will be directed by M. Markham Flannery, representing the Government, and will consist of listing the accredited representatives of the two groups—producers-distributors, and exhibitors.

The two groups will then hold separate meetings and elect chairmen, after which they will continue in separate session and draw up a code of ethics. Both groups will refer to Mr. Flannery problems for his opinion as to the Government's attitude. Stenographic reports will be exchanged between the two groups.

As this issue went to press, a number of important executives had already arrived from the Coast for the parley. These included Jesse L. Lasky and Walter Wanger, of Paramount; Louis B. Mayer, of M-G-M; Harold B. Franklin, of West Coast Theatres, Inc., and Fred Beetson, of the Association of Motion Picture Producers, the Hays organization on the Coast.

Two Social Functions

Two social functions will be held in connection with the conference. A Get-Acquainted Dinner will be given on Monday, October 10, at the Hotel Astor by the Theatre Owners Chamber of Commerce, at which all visiting delegates will be guests of the T. O. C. C.

A Good-Will Dinner Dance will be held by the Motion Picture Theatre Owners of America on Saturday, October 15, at the Astor, tendered to the representatives of the Trade Commission. There will be 1500 invited guests. President R. F. Woodhull is general chairman of the dinner committee. David R. Hochreich has been appointed executive manager of the affair.

The regular monthly meeting of the Theatre Owners Chamber of Commerce on Sept. 29 was devoted entirely to preparation for the conference. At the conclusion of a very thorough discussion, a committee to lay out plans and present the case of the New York exhibitor was appointed. The committee consisted of the following:

J. Arthur Hirsch, chairman; Sydney S. Cohen, Louis F. Blumenthal, William Brandt, Samuel I. Berman, Charles L. O'Reilly, Harry Suchman, Leo Brecher, Hyman Rachmil and A. H. Schwartz. Ex-officio: Sol Raives, president; Max Barr, treasurer; Marty Schwartz, editor, "Organization"; and Nathan Burkan, counsel.

It was decided to place every department of their organization at the disposal of the independent theatre owner delegates that will attend. Hotel reservations will be made upon request and delegates will be asked to use the T. O. C. C. offices for the sending and receiving of mail and for conferences and meetings.

Facilities will be given all delegates to meet and consult together.

A set of resolutions is being prepared, explaining fully the position of the New York independent theatre owners on the matters in question.

"The Committee will welcome suggestions from visiting delegates and independent theatre owner organizations, National or local, and assure them of our sympathetic interest and cooperation," said a statement.

"Any visiting theatre owners whether they are delegates or not are invited to report immediately on their arrival to the T. O. C. C. offices, 908 Times Building.

List of Delegates

So far as could be learned at press time, the exhibitor delegates and alternates selected are:

Albany—Lou Beuttner, Cohoes; Tony Veiller.

Atlanta—Sam H. Borisky, Chattanooga, Tenn.; T. F. Thompson, Palace, Cedartown, Ga.; O. C. Lam, Rome, Ga., alternate.

Boston—Stanley Sumner, University, Cambridge; Nathan Yamis, Rialto, Fall River.

Buffalo—By Counsel.

Butte—Merle Davis and one.

Charlotte—Charles W. Picquet, Pinehurst, N. C.; S. S. Stevenson, Henderson, N. C.; A. F. Sams, Jr.

Chicago—Jack Miller, M.P.T.O.; Ludwig Siegel, Prairie Garden, 5744 Prairie Ave.

Cincinnati—A. G. Haettesheimer, 2318 St. James Ave., Walnut Hills, Ohio; Godfrey Kotzin, 503 Garrard St., Covington, Ky.; Lipson Grainger.

Cleveland—J. Harwood, Lexington; Henry Lustig, Commodore; W. J. James, M. P. T. O.

Dallas—Col. H. A. Cole, M.P.T.O.; E. A. Bishop, Colorado; Max Shubach, Midwest Theatres Co.

Des Moines—E. P. Smith, Majestic, Fort Dodge, Iowa; Harry Weinberg, Iowa Bldg., Des Moines.

Detroit—Glenn Cross, Regent, Garden, Post, Strand, Battle Creek; James C. Ritter, Rivola; H. M. Richey and David Palfreyman.

Indianapolis—Billy Connors, Marion, Ind.; F. J. Rembusch, 12th Floor, Meyer-Kiser Bank Bldg.

Kansas City—R. R. Biechele, M.P.T.O.; A. F. Baker, Olympic.

Los Angeles—N. B. Bernstein, M.P.T.O.

Milwaukee—A. C. Guttenberg, Grand; Steve Bauer, Venus; F. E. Wolcott, Alternate.

Memphis-Little Rock—Cecil Cupp, Pres. M.P.T.O.; H. D. Whorton.

Minneapolis—W. A. Steffes.

New Haven—J. W. Walsh.

New York—J. Arthur Hirsch, Harry Suchman. Alternates, Leo Brecher and Hyman Rachmil.

Oklahoma City—Fred Pickrell, Ponca City; E. W. Johnson, Orpheum, Tulsa.

Omaha—C. E. Williams, Film Exchange Bldg.; E. A. Harms, Uptown.

Philadelphia—Lewen Pizor, Colonial, Phoenixville; Elliott J. Goldman, Blue Bird, Philadelphia.

Pittsburgh—Anthony P. Jim, Keystone Bldg.; Nathan Friedberg, Fred J. Herrington.

Portland—G. T. Woodlawn, Circle; John J. Franklin, West Coast Theatres.

St. Louis—Oscar Lehr, M.P.T.O. of Eastern Missouri and Southern Illinois; Fred Wehrenberg.

Salt Lake City—John J. Gillette, Toole, Utah; M. Stringham, Ogden.

San Francisco — Chas. W. Koerner, George Mann Theatres; Herbert L. Beach, Beach and Krahm Amusement Co.; Alternate, C. C. Griffin, Piedmont, Oakland.

Seattle—Ray A. Grombacher, Spokane; J. M. Hone, Secy. M.P.T.O.

Washington, D. C.—J. Louns Rome,

(*Continued on following page*)

Few Theatres Damaged By St. Louis Tornado

Most Theatres Have Resumed Business With Trade Practically Normal

ST. LOUIS filmdom escaped practically unscratched in the terrible tornado which swept a path through Central Western and Northeast St. Louis and Venice, Granite, Madison and East Alton, Ill., in the early afternoon of Thursday, September 29. So far as can be ascertained, no one actively connected with the film industry was killed or seriously injured.

Shows that resumed business last Thursday and Friday nights report receipts were about sixty to seventy per cent below normal. Improvement was shown on the following Saturday, and business is now about back to normal.

After a careful canvass of the theatre owners in St. Louis and other cities in Missouri, it was decided by the General Committee, having in charge the tornado sufferers' relief work, to handle the situation within the state without requesting outside aid.

At first it was believed there was need for a general appeal. But this movement, started in places, has been countermanded. The St. Louis people generally express, through the Relief Committees, their appreciation for the many substantial evidences of good will and sympathy which came to them from different parts of the country, and desire to sincerely thank all for the same. It being able to handle the situation in Missouri they fortunately will not require outside aid.

President Fred Wehrenberg, of the Motion Picture Theatre Owners of Missouri, sent the following telegram countermanding his previous message to the M. P. T. O. A.

"The Citizens' Committee, as a matter of civic pride, refuses to accept outside. So kindly disregard telegram of September thirtieth. Kindest regards. Will see you at Conference.—Fred Wehrenberg."

The St. Louis theatre owners, led by Spyros Skouras, head of Skouras Brothers Enterprises and the St. Louis Amusement Company; Fred Wehrenberg, president of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, and Joseph Mogler, president of the St. Louis Motion Picture Exhibitors League, were among the very first in the city to arrange for the raising of funds for the relief of the victims of the storm. A monster benefit show was held at the Coliseum in which all the leading motion picture companies and vaudeville organizations participated.

The general admission price was $1, and reports are that about $2,500 was raised for the relief fund. Virtually every penny taken in goes to the aid of the storm victims. The artists, musicians, motion picture machine operators, stage hands, ushers and others on the theatre's staff donated their services free of charge.

Other theatres in St. Louis will hold benefit shows this week. Relief fund contribution boxes have been installed in the lobby of every theatre in the city.

A check up of the storm zone reveals that the Congress Theatre is in such bad shape that it will probably never reopen; however, it is the only amusement circuit house that has not resumed since the storm.

The large sign in front of the Missouri Theatre has been taken down because the wind weakened supporting cables, making it a menace to patrons.

Many other houses suffered minor damages.

Trade Parley Opens October 10

(*Continued from preceding page*)

Rialto, Baltimore; Herman Blum, Idle Hour, Baltimore; Harry Crandall and Harry Bernstein.

From several sections came news of definite programs mapped out by exhibitors for presentation to the Conference; from others delegates will come uninstructed.

The Michigan delegation will arrive armed with a full list of what the M.P.T.O. of that state deems to be unfair practices. It is in entire accord with the decision handed down by the Commission, especially with the order which held block-booking to be illegal.

The M.P.T.O. of Massachusetts will meet late this week to prepare its platform for the conference.

The Ohio M.P.T.O. believes the parley will result in benefits to the independent exhibitor. No detailed statement was issued regarding the remedies the organization will seek, but a thorough canvass of the exhibitors of the state has been made, seeking their ideas for presentation to the conference.

The delegates of the M.P.T.O. of Eastern Pennsylvania, Southern New Jersey and Delaware will come uninstructed, but will be accompanied by an advisory committee of twelve, who will consult with them as the conference develops.

The M.P.T.O. of Maryland will stress the slogan of fair play and the Golden Rule and is optimistic that the conference will be successful in healing differences between producers and exhibitors.

Vera Veronina Barrymore's Lead in "Tempest"

Greta Nissen, originally announced as John Barrymore's leading lady in "Tempest," his next production for United Artists, will not be the star's leading lady in the film; instead, the role will be portrayed by Vera Veronina, the Russian actress.

J. C. Brown New National Mgr. at Cleveland

J. C. Brown has been appointed manager of the Cleveland, Ohio, branch office of the National Theatre Supply Company, succeeding Geo. W. Armstrong who, on account of ill health, will take a vacation of two months, after which he will return to the organization in another capacity, probably in the National One-Contract Division.

Mr. Brown will prove a most able successor to Mr. Armstrong in the management of the Cleveland office, owing to his long and varied experience in the theatre equipment field, having been at one time manager of the Southern Theatre Equipment Company offices in Atlanta, Ga., and in the equipment business on his own account in the Southern states.

Immediately before being transferred to the Cleveland office, Mr. Brown held an executive position in the purchasing department of the General Offices, and in a supervisory capacity among the various National offices.

The Cleveland branch office is rated as one of the best offices of the National Organization from the standpoint of sales volume, and it is predicted that its record for both sales and service will be satisfactorily maintained under Mr. Brown's direction in the future.

Old House Operated While New One Builds

A construction feat has just been accomplished at Thirty-ninth Street and Woodland Avenue, Kansas City, where a new and larger motion picture theatre has been erected over an old one without discontinuing operation of the theatre for a single night. The construction work was in progress more than twenty-two weeks. The new theatre structure of the new Colonial Theatre, of which H. H. Barrett is manager, is higher and occupies twelve additional feet of ground on either side of the old building, which had stood there since 1909 and was erected while the latter was still standing.

When the new building was completed the old one was removed from within, bit by bit, up until the formal opening of the new theatre this week. The seating capacity of 660 persons has been doubled through the addition of a balcony and the additional width on each side.

"Jazz Singer" Premiere Will Be Radioed

THE Broadway premiere for a motion picture will be broadcast for the first time at 8 P.M. October 7th when Station WRNY will enable radio fans to take part in the showing at the Warner Theatre in New York of "The Jazz Singer," in which Al Jolson makes his screen debut. The radio program will last one hour and the entertainment to be broadcast will treat of the celebrities attending the opening and their greeting over the air and the preliminary portion of the evening's program. Albert Howson of the Warner Theatre will be master of ceremonies and will preside over the microphone.

"Jesse James" to Play at Rialto Theatre in N. Y.

"JESSE JAMES," Fred Thompson's first vehicle for Paramount, will play an extended engagement at the Rialto Theatre in New York City immediately following the close of "The Magic Flame," the present attraction at the 42nd Street house.

A story by Frank M. Clifton supplies the material for the Jesse James film. Jesse E. James served as technical director for the production while the supporting cast included Nora Lane, Montague Love, Mary Carr, James Pierce, Harry Woods and William Courtwright. Lloyd Ingraham wielded the megaphone.

Vancouver Film Exchange to Have Formal Opening

Vancouver, B. C., has a wonderful new film exchange building which is about to be formally opened. Each of the film distributing companies in Western Canada has co-operated in the construction of the substantial new premises, which are of reinforced concrete with special film vaults, suites of offices and other facilities. The building is fire-proof from bottom to top, and is one-story in height, all offices having street frontage.

Col. John Cooper, Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, is going to Vancouver to officiate in the formal opening of the building, which, according to experts, is one of the finest of its kind in the world. Vancouver film exchanges were formerly grouped in the Leigh-Spencer Building, 553 Granville Street.

Propose Stricter Laws to Restrain Carnivals

A proposed ordinance has been submitted to the Minneapolis city council which would compel all carnivals operating in the city to pay a weekly license fee of $250 and would prohibit the operation of ferris wheels, aerial riding devices, and games of chance. This is a direct result of an accident in which two people were hurt while riding in a ferris wheel at a carnival in north Minneapolis. It is hoped that if the council does pass this ordinance similar legislation will follow throughout the Northwest.

Change in First National Releasing Schedule

On October 30th, First National will release "Gun Gospel" instead of "The Gorilla." The other four films listed for October are "The Rose of the Golden West," "American Beauty," "The Crystal Cup" and "Breakfast at Sunrise."

Theatres Resume Operating in Fulton, Missouri

The ban on public gatherings in Fulton, Mo., placed as a precaution against the spread of infantile paralysis has been raised by Mayor Charles M. Wilson. The picture shows have resumed operations.

Sam L. Warner Dies at Los Angeles Hospital

Succumbs to Pneumonia After Short Illness; Was Vice President of Warner Bros. Pictures Inc.

SAMUEL L. WARNER, vice-president of Warner Brothers Pictures, Inc., died at the California Lutheran Hospital, Los Angeles, early Tuesday, October 5. Mr. Warner, who was taken ill two weeks previous to his death, had undergone two operations for sinus trouble. He appeared on the road to recovery when on last Saturday complications developed, including pneumonia.

Mr. Warner was forty years old at the time of his death. At his bedside when the end came were his wife, Lina Basquette, whom he married in 1925, his parents, Mr. and Mrs. B. Warner, and Albert Warner, his brother. Harry Warner, another brother, arrived in Los Angeles soon after the end came, accompanied by medical specialists from the East in response to a call from the coast that Sam's condition was critical. A third brother, Jack, who was in New York to attend the opening of "The Jazz Singer," was also on his way to Los Angeles when his brother succumbed.

For the last six months Sam Warner has been in Hollywood in connection with the production of Vitaphone pictures. Previously he had his offices in New York, where he was in charge of the exhibiting branch of the Warner Bros. organization before the company bought out Vitaphone.

He is survived by his wife, Lina Basquette, their daughter, born in October, 1926, Mrs. B. Warner, three brothers, Harry, Albert and Jack Warner, and three sisters, Mrs. Lou Halper of Los Angeles, Mrs. Dave Robbins of Youngstown, O., and Mrs. Harry Charnas of Cleveland.

Funeral services will be conducted at 2:30 P. M., Sunday. The Rev. Dr. Edgar F. Magnin will officiate, and interment will be at the Home of Peace Cemetery in Los Angeles.



Samuel L. Warner

Sam L. Warner was one of the pioneer picture showmen, first engaging in the business at the head of one of the earliest "road show" film enterprises. That was through the small towns of Ohio and Pennsylvania, and he had as his partner his brother, Albert. The show was "The Great Train Robbery," which was the picture that first aroused his interest in films and the picture business as the field in which he decided to make his career.

Born in Baltimore, Md., Aug. 10, 1887, he showed a natural liking and ability for show business when in his early teens. His first occupation in amusement enterprises was in a position at an amusement park at Sandusky, Ohio.

After playing his road show tour with "The Great Train Robbery," Sam and his brother Albert set themselves up as exhibitors, renting a store in Newcastle, Pa., and turning it into a theatre. The house had a seating capacity of 91 persons, folding chairs rented from an undertaker's establishment furnishing the seating accommodations. When the undertaker had a call for a large number of chairs, those of the theatre were commandeered, and the theatregoers at the Warner picture show were forced to stand through the performance.

In 1904, Sam, Albert and their two brothers, Harry and Jack, joined hands and organized the Duquesne Amusement and Supply Company, a booking company, and thus the Warner Brothers, who were later to organize and conduct one of the large producing and distributing companies, took the second step toward their ultimate goal.

Later they became interested in picture production, making features for states rights' distribution. Their first outstanding success in this branch of the industry was the film version of James W. Gerard's "My Four Years in Germany," which they made in co-operation with Mark M. Ditenfass. From that point on the Warner Brothers continued to progress, and their organization became more resourceful and larger. In 1925 they purchased the old Vitagraph Company. Their large studio in Hollywood continued to expand its operations and, with their own exchanges for distribution instead of the franchise or state right system employed previous to the purchase of Vitagraph, the Warner company took its place among the large producing and distributing companies, making as many as forty regular feature releases, and some special productions each year.

During all these activities, in which the Warner concern constantly grew in size and importance, Sam Warner took an active part in the formation of the production policies which he and his brothers planned and executed. Some time [illegible] intensely interested in the "sound pictures." He is said to have been largely instrumental in the Warner Bros. taking over Vitaphone.

Stanley Acquires Site for Theatre and Office Building in Syracuse

THE Stanley Company has completed plans for the erection of a 16-story theatre and office building to cost about $2,500,000, in Syracuse, N. Y. The building will occupy a downtown site recently acquired by Stanley.

This project carries out plans in formation by the Mark Strand company previous to the latter's absorption by Stanley. The new project will be the Stanley company's only direct theatre interest in Syracuse, for while the Syracuse Strand Company has a booking affiliation with Stanley, the arrangement stops there. A group of Buffalo and Syracuse interests control the Syracuse Strand organization, which is not a subsidiary of the Stanley-Mark Strand Company.

"U" Buys "Broadway" for Record Sum of $250,000

New York-London Photoradio Employed for First Time to Secure Movie Rights to a Play

A THEATRICAL and motion picture deal involving $250,000 and introducing something new in the signing of contracts was clinched this week when Universal Pictures Corporation purchased the motion picture rights to "Broadway," the successful play by Philip H. Dunning and George Abbott. In the Universal home office, Jed Harris, producer of the play, communicated by radiophone with Carl Laemmle, the Universal president, at the Hotel Savoy in London. Mr. Laemmle enthusiastically commended the purchase of the play, which Universal has long been after.

As it was necessary to have the Universal president's signature on the contract, the Radio Corporation of America made use of the photoradio to transmit the legal contract. This is the first time, it is believed, that the radiophone has been put to such use by the motion picture business. The eleventh page of the contract was transmitted to the Savoy in London, where the staff of the European Motion Picture Company was banqueting Mr. Laemmle. In turn, the contract was signed by Mr. Laemmle, his signature being witnessed by Sam Harris, editor of Cinema, the British trade journal, and by Carl Laemmle, Jr. The signed contract was then re-transmitted by photoradio to R. H. Cochrane, vice-president of Universal, the signatures of Philip Dunning, George Abbott, Jed Harris and Crosby Gaige being duly affixed. The entire operation took six hours. "Broadway" will be one of Universal's most important specials for 1929.

New Philly Theatres to Cost $1,681,600

PERMITS for the construction in Philadelphia of theatres to cost $1,681,600 have been issued by the Bureau of Building Inspection and it is stated that the total for 1927 will far exceed last year's total of $1,855,000. Not long ago theatrical and building circles claimed that $25,000,000 of new theatre construction was planned for this city and the present total of $1,681,600 clearly indicates that only a small portion of the projects planned have been started.

Only two of the various theatres planned for the new theatre Rialto extending along Market Street from 15th West to the Schuylkill have been started, although several other sites have been selected for the construction of motion picture houses, and the awarding of contracts on these houses will no doubt boost the total for the year to the highest in many years. One large firm, it is stated, plans to erect a theatre on Market Street representing an investment of $5,000,000.

Cruze to Make Special for De Mille

James Cruze will make a special for De Mille-Pathe to be entitled "The Red Mark," a story based on prison life in the penal colony of New Caledonia. Julien Josephson will make the adaptation. It is expected the picture will be a special. It may reach roadshow proportions.

Christie Gets Injunction on Infringement

A permanent injunction was entered this week in the Federal District Court at Boston in the action brought by Christie Film Company against Paramount Manufacturing Company, Maurice M. Green, Irving I. Green, and Don DeMatteo, all of Boston, for alleged infringement of the copyright to "Tillie's Punctured Romance," a new production which is being made by Christie Film Company for release through Paramount Famous Lasky Corporation.

The decree restrains the defendants from possessing copies of "Tillie's Punctured Romance," from making or causing copies to be made in whole or in part, from exhibiting, selling or offering for sale any copies of the picture or any imitation thereof, and from in any manner infringing the Christie copyright.

The decree contains a finding that the Christie Film Company is the owner of a valid copyright to "Tillie's Punctured Romance" and directs that prints seized by the Federal Marshal be turned over to the complainant.

Arthur Butler Graham, general counsel for the Christie Film Company, said that anyone violating the injunction would be punishable for contempt.

Plans Announced for Two New Georgia Theatres

Plans to build two moving picture theatres, construction of one to begin within 30 days in North Highlands, are announced by L. W. Hargett, owner of the Dixie Theatre, and Edwin Tolbert, manager. The first house to be erected will cost $35,000, and will be located in the Thirtieth Street section. After it is put into operation, it is planned by Mr. Hargett to construct a smaller theatre in the Jordan City section, he stated.

The North Highlands Theatre will have a seating capacity of 1,200, according to Mr. Hargett. The building will be of brick construction, 125 feet by 45 feet, with store space on each side of the entrance, where there will be an arcade. The theatre will have a balcony. The site of the new house has been selected, it was stated, but its exact location has not been revealed, except that it will be near Thirtieth Street.

The two new houses that are planned will form a circuit with the Dixie, pictures being shown at each of the three.

Carewe Launches Work on "Ramona" for U. A.

Edwin Carewe, who, with Inspiration Pictures, is filming "Ramona" for United Artists release, has begun actual work on the picture and has selected his staff for the production. Louis Jerome will be general business manager, Leander de Cordova will be chief assistant to Carewe, Richard Easton will be Cordova's chief assistant, Robert Kurle and Al Green will be cameramen, Ruby Skelly will be personal secretary and Albert Benham will have charge of the script. Supporting Dolores Del Rio in this production are, Carlos Amor, a first cousin of the star, Michael Visaroff, Russian character actor, and Jean, a Scotch collie.

Gus Grist Leaves Atlanta for N. Y. Publix Post

Gus Grist, 23 years old, for the past 18 months director of publicity for the Howard Theatre, Atlanta, Georgia, has packed his belongings and departed for Broadway, New York, where he will work under the supervision of Lem Stewart, director of advertising for the Publix Theatres Corporation.

Seitz to Direct Holt in Columbia's "Tigress"

George B. Seitz will handle the direction of "The Tigress," Columbia's first production featuring Jack Holt; Dorothy Revier will be the feminine lead. Production starts immediately. This will be Seitz's third production for Columbia for the season and will also mark Miss Revier's first appearance for Columbia this season.

Gets Jail Sentence for Transporting Fight Films

WILLIAM SIEVERS, formerly manager of the Grand Central Theatre in St. Louis, Missouri, was surprised by Federal Judge Faris last Tuesday, October 3rd, when he was sentenced to serve three months in Warren county jail, Warrenton, Missouri, and pay a fine of $1,000 upon pleading guilty to interstate transportation of the Tunney-Dempsey fight films. It was Sievers' second appearance before Judge Faris on the same charge as on August 19th he pleaded guilty to bringing Dempsey-Sharkey fight pictures to Missouri from Chicago and was fined $600.

Pictures of the Tunney-Dempsey contest are now being shown at three Orpheum circuit theatres in St. Louis and also in Kansas City and St. Joseph houses. Sievers had expected to again pay a fine.

Gaynor and Farrell in Fox' "Lady Cristilinda"

Production has started at the West Coast studios of Fox Films on "Lady Cristilinda," which will have Janet Gaynor and Charles Farrell in the leads, with Frank Borsage at the directorial helm. Phil Klein wrote the screen adaptation from the play by Menckton Hoff, while the scenario was done by Marion Orth. Alberto Ragbliati, winner of the Italian beauty contest for men conducted by Fox Films, will also have a part in the production.

FBO Contest Winner En-route from Tulsa to N. Y.

John H. Moynihan, selected by Joseph P. Kennedy, F B O president, as winner of his offer in Screenland Magazine for an eight-week job in the F B O Publicity Department, the job to be permanent if the winner makes good, is now en route to New York from Tulsa, Oklahoma, where he was a reporter on the Tulsa Tribune. Mr. Moynihan is married and is a father.. Upon learning of these circumstances, the kindly F B O president not only sent transportation fare for the young man, but for his wife and baby as well.

Lucien Hubbard Associate Producer at M-G-M

Lucien Hubbard, producer, scenarist and writer, has signed a contract with Metro-Goldwyn-Mayer, as associate producer. As his first assignment he will have the production of "Rose-Marie," a screen transcription of the musical comedy for which Hubbard is now doing the adaptation and continuity. Edmund Goulding will direct with Renee Adoree in the featured role.

Convention of Michigan Exhibitors Postponed

It is understood that the Michigan exhibitors' convention has been postponed on account of the Federal Trade Commission conference in New York which takes place October 10th, the date set for the opening of the Michigan convention.

Will Float Issue for Five Paramount Theatres

Allied Owners Corp. Sells $9,500,000 Real Estate Bonds to Halsey and Stuart Group

IN an announcement from Allied Owners Corporation, a subsidiary of Realty Associates, it is revealed that Allied has sold an issue of $9,500,000 first mortgage real estate 6 per cent bonds to a group headed by Halsey, Stuart and Co., and including Graham, Parsons and Co. and Bonbright and Co. The proceeds of the issue will be utilized to balance part of the cost of five new theatres which the Paramount Famous Lasky Corporation has leased.

The Allied Owners Corporation will construct the five theatres, four in Brooklyn and one in Birmingham, Alabama. The largest of the new group will be an eleven story building at De Kalb and Hudson Avenues, Brooklyn. The theatre will seat 4,000. A 3,900-seat house will go up at Flatbush and Tilden Avenues. At Jamaica Avenue and Merrick Boulevard, a 3,500-seat theatre will be built. At Saratoga and Pitkin Avenues, a theatre of three thousand or four thousand seats will be erected. The plans for this latter house have not been completed as yet by Paramount.

The Birmingham house is expected to be finished within 60 days; it will be a five story structure which will contain a 2,500-seat theatre.

These properties have been leased by Paramount at a net annual rental equal to about 10 per cent of the cost of the sites and buildings, such rental payments starting as soon as a structure has been completed—but in no event later than December 31st, 1928. The report indicates that the corporation will take care of all expenses in connection with the operation of the buildings. Their rentals, maintenance and operating expenses will constitute a direct obligation of Paramount.

At or prior to the maturity of the first mortgage bonds, the corporation has agreed to buy all properties subject to the mortgage and, as part of the purchase price, either to assume or to pay Allied Owners Corporation an amount sufficient to redeem such bonds.

Norma Shearer Married to Irving Thalberg

The marriage of Norma Shearer to Irving Thalberg, Metro-Goldwyn-Mayer executive, was solemnized last Thursday afternoon, September 29th, at The Garden, the groom's home in Beverley Hills. Dr. Edgar F. Magnin performed the ceremony.

Only members of the family and intomate friends were in attendance. Miss Shearer's brother, Douglas, gave her away, while Louis B. Mayer was best man, and Sylvia Thalberg, a sister of Mr. Thalberg, stood as maid of honor. The bridesmaids were Edith and Irene Mayer, daughters of Louis B. Mayer, Marion Davies and Bernice Ferns, a friend of the bride from Montreal. King Vidor and Jack Conway acted as ushers. Immediately after the wedding, the couple departed on their honeymoon.

Canadian Film Industry May Seek Tariff Relief

Practically every industry in Canada has its application before the Federal Board of Tariff and Taxation at Ottawa for relief from tariff or for increase in protection during the past year.

There is now an intimation that the moving picture distributors of Canada will jointly seek relief from the duty on imported films from both the United States and Great Britain, and also on the importation of undeveloped film stock and raw film.

Studio Policy Resulting in Greater Efficiency, Better Films, Says Lasky

TODAY the picture studios in Hollywood are making better productions, with an efficiency and economy unknown to the industry before the adoption by Paramount last winter of a new production policy, declared Jesse L. Lasky, first vice-president of Paramount Famous Lasky Corporation, on his return to the Paramount home office this week from his activities at the Paramount Coast plant launching new films.

Incompetents have been weeded out of the studios, stated Mr. Lasky. Fresh, eager personalities are coming to the fore, replacing dwindling stars and directors. "We have built a producing organization at the studio which is young, resourceful, new in its viewpoint and keen in its showmanship," said the Paramount executive.

Though the proposed salary cut was abandoned it had its effect in the creation of a new state of mind throughout the studios, thinks Mr. Lasky, who further stated: "Today the production of motion pictures rests upon as efficient and sensible a foundation as that of any other business you can name. I am proud of Hollywood. I am proud of its workers. Their loyalty to this business can never be questioned in the face of the progress we have made this summer towards sane, sensible operation."

Twin Cities' Strike Still On

No Settlement of Labor Diffculties Reached; Police Unable to Trace Bombers of Minneapolis Exchange

MORE than 500 musicians, stage hands, and motion picture operators of Minneapolis and St. Paul were still out on strike this week, with settlement of their differences no nearer solution than it was a week ago.

The week was marked by the bombing of the Paramount Famous Lasky film exchange in Minneapolis Friday evening. The bomb blew out every window in the plant, and broke many in the neighboring buildings. The explosion was tremendous, and could be heard all through the loop. Six men were arrested shortly afterwards at the headquarters of the striking unions, but the police released them later and admitted that they had had nothing to do with the bombing. It was thought, however, that the bomb may have been planted by strike sympathizers. Ben Blotcky, manager of the film exchange, said that he had had no labor troubles in his plant.

The strikers picketed the theatres all week. Some stench bombs were thrown in the theatres, causing some members of the audience to walk out, but the theatre owners promptly offered a reward of $500 for the arrest of the offenders, and this helped put a stop to the practice. The theatres were busy all week whipping recruit orchestras into shape, and although the music was hardly up to standard, it managed to get by. In fact the theatre representatives were loath to admit that the strike had affected their business at all, although with union men boycotting the theatres the strike must have kept down attendance some.

Fred Keightly, commissioner of conciliation of the United States department of labor, arrived in Minneapolis this week, and went into conference with Mayor Leach and representatives of the strikers. He said that no immediate settlement was in prospect. The Minneapolis Federation of churches, through its committee on social service, was endeavoring to bring about mediation between strikers and the theatre men. They took this action at the request of some of the strikers.

Shubert May Build New Boston Theatres

INDICATIONS in Boston are that the next de-luxe motion picture house may be built by the Shubert interests, and not by the Fox Films interests, as had generally been anticipated.

Lee Shubert's new holdings in Boston, in the heart of the theatre district, include not only the Plymouth Theatre on Stuart Street, a legitimate house, but eight parcels of property immediately adjoining. These parcels are leased, but the properties purchased are not structures which would be purchased for investment alone. It is doubtful if the income from all of them, with the possible exception of the theatre, more than pays expenses.

Since the Shubert interests acquired control of these Boston properties, a holding corporation has been organized headed by Judge J. Albert Brackett, general counsel for the motion picture exhibitors in New England. Associated with him are Guy E. Healy and Anna F. Driscoll of Malden, Mass. The holding corporation is called the "129 Stuart Street, Inc." of Boston, with 2.000 shares of no par value.

With the Shubert legitimate houses in Boston already so large that oftimes more than one of them are dark, it is thought improbable that the Shuberts would continue to acquire property for additional play houses.

"Henry and Polly" Head Pathe's List for Oct. 16th

"The Second Honeymoon," the initial release of the new Pathe comedy series patterned after the series made famous by Mr. and Mrs. Sydney Drew, is the lead-off for Pathe's program of ten subjects for the week of October 16th. Other releases scheduled for the week are: "Smith's Cook," "The Lateral Pass," third release of the "Football Sense" series of Grantland Rice, who is also represented by a Sportlight, "Up the Ladder;" "Doomed to the Arrows," eighth chapter of "The Hawk of the Hills," "Lindy's Cat," an Aesop film fable, Topics of the Day No. 42, Pathe Review No. 42, and Pathe News, Issues 86 and 87.

The leads of "The Second Honeymoon" are Taylor Holmes and Leah Baird. The roles in "Smith's Cook" are enacted by Mary Ann Jackson, Ruth Hiatt and Raymond McKee. Pathe Review No. 42 presents: "Social Notes from Zululand," "The Snake," "The Flower Isle of the Pacific" and "The Sea of the Silver Kings."

Al St. John Signs New Contract With Educational

Al St. John, acrobatic funster whose screen career began with Buster Keaton, Fatty Arbuckle and Mabel Normand, has again been engaged by Educational to play the featured role in a series of two-reel comedies. His first vehicle under the new contract will be an automobile comedy, to be directed by Stephen Roberts. Several well-known direct track drivers have been signed for the race sequences. Estelle Bradley will be St. John's leading lady, while Glenn Cavender and Phil Dunham will have supporting roles. St. John of late has been supplying comedy in feature productions.

Balaban and Katz Acquire Two Chicago Theatres

Balaban and Katz have taken over active control of the Senate and Harding theatres, the two leading Lubliner and Trinz houses in Chicago, which are to be made part of a new presentation circuit, which includes the Norshore. The attractions will alternate among these three houses.

Disputes Between Mgrs. and Operators Ended

Final agreements on the new season's wage scale were reached last week following a conference between Atlanta theatre managers and representatives of the Motion Picture Machine Operators. Operators in houses of the first classification were granted a $10 a week increase over last season's prevailing prices, and two operators were stipulated for each booth. In turn, operators conceded to extend their working hours from 11.00 to 11.30 P. M. An increase of $5 was granted to operators of houses belonging to the second classification. Operators in suburban theatres were granted a $2.50 increase on a weekly basis for the season of 1927-28 with a promise of an additional increase of a like amount for next season. Only one operator is required in each of the suburban houses.

An agreement between Jacksonville local No. 511 of the machine operators and Willard C. Patterson of the Universal Chain Theatrical Enterprises, Inc., smoothed out Jacksonville's labor difficulties. Operators will continue during the 1927-28 season at the same scale which prevailed last season, with a guarantee of $40 per week for next season. The contract covers a period of two years from September 5th, 1927.

The labor disputes in Orlando, Florida, were also definitely settled, agreements being reached by means of which the machine operators and stage hands employed in Orlando theatres will receive a slight increase in wages.

Ten Features From Paramount During October

Ten feature productions, including three of the company's major pictures, will come from the Paramount exchanges during the month of October. The three films of a "special" nature are "The Rough Riders," "The Way of All Flesh" and "Underworld," which will be issued on October 1st, October 1st and October 29th respectively.

The other productions and their release dates are as follows: "Figures Don't Lie," October 8th; "Shootin' Irons," October 8th; "Shanghai Bound," October 15th; "A Gentleman of Paris," October 15th; "Jesse James," October 22nd; "Now We're in the Air," October 22nd, and "The Woman on Trial," October 29th.

Manager Invites McNamee to Appear at Theatre

Thomas Carroll, manager of the state theatre, Cleveland, Ohio, has made an offer to Graham McNamee, ace radio announcer, to appear at his theatre for any week he is not engaged in broadcasting. Carroll thinks that as a broadcaster, McNamee is a wonderful actor.

"The Traveling Salesman" Dix' Next for Paramount

Richard Dix' next picture for Paramount, after "The Gay Defender," will be "The Traveling Salesman," an adaptation of the play by James Forbes. The director or supporting cast has not been announced.

Jersey Will Protest to Commission

BECAUSE it has no representative as a state on the arbitration board for this zone, the M.P.T.O. of New Jersey will have no delegate at the Trade Practice Conference. The organization will appeal to the Federal Trade Commission for the right to be represented by counsel at the Conference.

This was decided upon at a meeting held this week, with the final course of action to be determined upon at another meeting prior to the trade parley.

Camera Work Finished on Five New F. N. Pictures

Photography has been completed on five of First National's new pictures. Two films have gone into work and three more are scheduled to get under way before the end of the month. The cutting room is again working at full force.

Alexander Korda finished "The Private Life of Helen of Troy," and the cutters now have it in hand. John Dillon completed "Man Crazy," a new Dorothy Mackaill-Jack Mulhall vehicle.

"No Place to Go," Mervyn LeRoy's initial picture, which co-features Mary Astor and Lloyd Hughes, is well along in the titling and editing. "Home Made," starring Johnny Hines, has been finished, and the star and his producer, C. C. Burr, are now in New York conferring on a new vehicle for the comedian. Ken Maynard's "Gun Gospel" is ready to emerge from the cutting room. Filming has just started on "Sailors' Wives" and "Down Went McGinty."

Paramount's Four New Comedies of Varied Types

The four Christie comedies which Paramount has scheduled for October are a varied group, the atmosphere of each two-reeler being entirely different from its fellows.

"Hot Papa," the first featuring Jack Duffy, is a tale of love and finance in a small town, while "Oh Mummy," starring Jimmy Adams, concerns Egyptian antiques, pullmans and policemen. Bobby Vernon's "Wedding Wows," tells of the woes of mixed brides and bridegrooms and the fourth and last of the October comedies entitled "Seared Pink" and starring Anne Cornwall has an atmosphere Southern and Colonial with modern jazz an enlivening motif.

"Isle of Forgotten Women" a Columbia Sept. Release

"The Isle of Forgotten Women," starring Conway Tearle with Dorothy Sebastian in the chief feminine role, has been selected as the third Columbia Picture release for September. The other two are "By Whose Hand?" and "Sally in Our Alley."

$135,640,162 Spent for 1926 Theatre Building

Labor Bureau Statistics Show Expenditures for Amusement Places Exceeded 1925 Figures

EXPENDITURES for theatre construction throughout the country during 1926 exceeded by more than $19,000,000 the amount spent during the previous year, according to figures recently compiled by the Bureau of Labor Statistics in Washington.

While no segregation of motion picture theatre construction is made by the Bureau, it is known that theatres are in the majority among the construction projects coming under the head of "places of amusement." The total number of places of amusement for which building permits were issued in 294 cities in 1926 was 967, to be erected at an estimated cost of $135,640,162. This compares with $116,283,961 expended for construction of 1,047 places during the previous year. Thus with a fewer number of projects in 1926 than 1925, more money was spent for construction of this type of building, an indication of the fact that theatres are being built on a more elaborate scale as to size and design.

New York City, of course, led the country in theatre building, the bureau's figures showing construction last year of 34 places of amusement in the Bronx, costing $5,579,250; 51 in Brooklyn, costing $21,861,000; 31 in Manhattan, costing $9,637,500; 30 in Queens, costing $3,868,750; and 15 in Richmond, costing $304,300; a total of 161 with an aggregate cost of $41,250,800, comparing with the 1925 figures of 166 costing $33,044,267.

Outstanding items in the reports are: Chicago, 32 places of amusement costing $13,960,500; Philadelphia, 18 costing $5,110,000; Los Angeles, 45 costing $4,272,845; St. Louis, 41 costing $707,850; Miami, 46 costing $866,338; Buffalo, 10 costing $1,112,000; Cincinnati, 4 costing $2,275,000; Cleveland, 15 costing $1,520,500; Des Moines, 5 costing $1,217,765; Detroit, 15 costing $3,199,166; Jacksonville, 6 costing $1,732,000; Milwaukee, 10 costing $1,816,486; New Haven, 11 costing $2,744,000; Oakland, 10 costing $1,023,374; Omaha, 6 costing $1,671,000; Pittsburgh, 8 costing $2,114,900; Portland, Ore., 10 costing, $1,002,000; Providence, 6 costing $2,930,600; Rochester, 7 costing $1,105,000; Seattle, 14 costing $4,130,500; Sioux City, Ia., 5 costing $1,882,200; South Bend, Ind., 7 costing $1,200,000; Washington, 3 costing $1,097,000; Yonkers, 6 costing $1,379,000. All told, 27 cities spent more than $1,000,000 each on new amusement construction last year, and 13 spent between $500,000 and $1,000,000 each.

First Nat'l Wins Victory in "Miracle" Suit

FIRST National Pictures and Al Woods were granted a temporary injunction restraining J. Robert Rubin, counsel for Metro-Goldwyn-Mayer Pictures, and Joseph Menchen from producing "The Miracle" and from interfering with First National's production of the picture. Justice Frankenthaler of the New York Supreme Court handed down the decision.

Mr. Menchen and Mr. Rubin were not favorable towards First National's suggestion to agree to the appointment of a referee. So the motion for injunction before Justice Frankenthaler was pressed. The injunction goes into effect at once and the case will go on the regular court calendar where it will probably not come up for about five months.

The dispute over the rights to the Max Reinhardt's drama without words began last winter.

Four F B O Features and Four Shorts for November

During November F B O will distribute four new features and four short subjects. "Judgment of the Hills," with Frankie Darro and Virginia Valli, directed by Leo Meehan, will be released on November 6th. "Hook and Ladder No. 9," in which F. Harmon Weight directed Cornelius Keefe, Dione Ellis and Edward Hearne, will be the feature issue for November 13th. On November 20th, "The Bandit's Son," starring Bob Steele and directed by Wallace Fox, will be ready for exhibitors. "The Harvester," produced by Leo Meehan with Natalie Kingston and Orville Caldwell in the leads, will be shown on November 23rd.

The short subject releases will be "Mickey's Eleven," starring Mickey Yule, to be issued on November 7th, and "Fleshy Devils," a Fat Men comedy, to be ready for November 14. Two "Newslaffs," produced by Bill Nolan, will be issued on November 13th and 27th respectively.

Eveland Film Corp. to Invade States' Right Market

The Eveland Film Corporation has a three reel production, produced abroad and entitled "The Ilim of Rimne" (Ilim of Rimne), now ready for the state right market; all territories are available except New York. The film was made in Poland with the cooperation of students of a Yeshiva college there.

The Eveland Film Corporation also has about 60 reels of scenics produced in Poland.

Evelyn Brent and Dorothy Sebastian With Tiffany

Evelyn Brent and Dorothy Sebastian are working at the studios of Tiffany Productions, Inc. The former will be seen in [illegible] of the principal roles in "Women's Wares," which has just been completed by Tiffany. Miss Sebastian, who was loaned by Metro-Goldwyn-Mayer, will play one of the leading roles in "The Ghost Ship," suggested by the story by Jack London, "White and Yellow."

AMPA "Roundup" Feb. 4th

Annual Naked Truth Affair at Astor to Have Wild West Flavor—Booking Reservations

THE spirit of the Wide Open Spaces, featured by all the wild west cowboy atmosphere that can be crowded into the Grand Ball Room of the Hotel Astor, New York City, will pervade the annual Naked Truth affair of the AMPA for 1928, to take place on the evening, and night, of February 4th, according to an announcement issued by the organization following a special meeting of the Board of Governors this week.

The next TNT dinner and frolic, therefore, will be advertised, presented and celebrated as The Naked Truth Roundup of the Associated Motion Picture Advertisers.

The first step in carrying out the Wild West keynote was taken when the committee in charge issued invitations to every cowboy star of the screen, and the report is, that, to date, acceptances have been received from almost ninety per cent of the celebrities who portray the ultimate in the arts of hard ridin' and quick shootin' for the delight and excitement of the screen fans.

Accompanying the cowboy stars will be their leading women, if all goes according to the schedule as planned by the AMPA committee in charge.

Though the Naked Truth Roundup is four months away, Bruce Gallup and his fellow members of assisting committees have the program sketched out in complete form; plans are progressing rapidly, and the announcement is made that TNT history shows that reservations, no matter how ample, are never equal to the demand, and, therefore, the recommendation is made that all who wish to be among those present at the Roundup make their reservations early. Reservations may be obtained by addressing Mr. Bruce Gallup at United Artists, 729 Seventh Ave.

To Build in Twin Cities

Fox Plans Theatres of 5000 Seats Each to Enter First Run Competition With F & R-Publix Houses

FOX will invade Minneapolis and St. Paul with new theatres, one in each city, and each of a seating capacity of about 5,000, to be built along modern lines and operate on a de luxe basis with Fox pictures as the backbone of the programs. The move will provide representations in the Twin Cities for this company's product, and will introduce a competition that was practically eliminated when the F & R-Publix deal was recently concluded.

It is said that a representative of Fox is now considering sites for the theatres which the company proposes to build, in accordance with a decision which has been under advisement for some time, owing to dissatisfaction over the lack of representation for the company's product in both Minneapolis and St. Paul.

The increasing first-run prominence which will accrue to Paramount through the F & R-Publix deal brought to a decision the plan to build which for a long time has been under consideration by Fox.

The first-run situation has been unsatisfactory for some time so far as the Fox product is concerned, though representation was obtained through arrangements made by James R. Grainger shortly after he became general sales manager of the company. Previously Fox was virtually without any first-run outlet in either Minneapolis and St. Paul. Then, about two years ago, a first-run was obtained in Minneapolis through a deal made by Grainger, the result of which put Fox pictures into the Aster, a small first-run. This did not prove adequate, however, and this year the Fox product was sold 100 per cent to the Pantages in Minneapolis. But no representation has yet been obtained in St. Paul.

While there are several first-run theatres in the Twin Cities, and a new house, the New Minneapolis, is now under construction by the F & R-Publix interests, Fox does not believe that these towns are overseated with Class A houses.

"U" May Publish Story With Film's Release

UNIVERSAL is considering an entry into the publishing field in connection with the Arthur Somera Roche serial story "Fallen Angels," which recently appeared in the Red Book Magazine, and which is to be made into a Universal picture during the coming season. The Laemmle organization is considering the acquisition of book publishing rights to the story, so as to launch a special and elaborately gotten out edition of the book simultaneously with the picture's release.

Edward Montagne, scenario editor for Universal, who arrived in New York from Los Angeles several days ago, would not go into details concerning the "Fallen Angels" book, but admitted that the plan is under discussion.

Lloyd Chooses "Speedy" as Title for New Film

"Speedy," a title suggested by Sidney R. Kent, general manager of Paramount, will adorn the frontispiece of Harold Lloyd's newest picture for Paramount. Mr. Kent offered his suggestion to Lloyd several weeks ago, while the comedian was confined to his bed suffering from a severe cold. Mr. Kent's title was chosen out of nearly 10,000 submitted to Lloyd from all parts of the country.

18 Short Subjects for Paramount in October

Paramount will issue 18 subjects during October—ten short features and the regular bi-weekly issues of the Paramount News.

"Hot Papa," a Christie comedy starring Jack Duffy, heads the list; its release date being October 1st; accompanying it will be "Koko the Kop," an Inkwell Imps cartoon. Following on October 8th will be "Oh, Mummy," a Christie comedy featuring Jimmy Adams, and "Tired Wheels," a cartoon. "Fantasy," a Mintz two-reeler, and "Koko Explores," another Inkwell Imps number, will be released on October 15th. On October 22nd will come "Wedding Wows," a Christie comedy with Bobby Vernon, and "Topsy Turvy," of the Krazy Kat series. The final October releases will be "Scared Pink," a Christie featuring Jack Duffy, to be issued on the 29th along with "Koko Chops Suey," another of the Inkwell Imps cartoons.

Charley Chase Comedy on Pathe List for Oct. 9th

A Hal Roach comedy starring Charley Chase and entitled "Now I'll Tell One," is the principal comedy offering on the Pathe short feature program for the week of October 9th. Also included in the group for this week are "All Bull and a Yard Wide," an Aesop Film Fable, "Demons of the Darkness," seventh chapter of "The Hawk of the Hills," Topics of the Day and Pathe Review No. 41, and issues Nos. 84 and 85 of the Pathe News. In the Chase comedy are featured Edna Marian, Lincoln Plummer and Stan Laurel. Chase's brother, James Parrot, directed. The weekly issue of the Review presents: "Sea Cats," "Zoo Neckers" and "The Father of Icebergs."

Emerson and Loos Will Return Within a Year

Anita Loos, author of "Gentlemen Prefer Blondes," and her husband, John Emerson, arrived in New York last week from Los Angeles. Information imparted by them included the announcement that they will retire from all active work within a year, by which time a new Loos novel, "Gentlemen Marry Brunettes," will have been completed. They are going on a three months' trip throughout Europe and will supervise the production "Gentlemen Prefer Blondes" in all those Continental cities where it is playing. They expect to return to the United States and Palm Beach some time before Christmas to edit and title Paramount's version of the Loos play which they helped launch into production at the Paramount studio.

Von Stroheim Will Cut "The Wedding March"

Eric Von Stroheim will do the final cutting on "The Wedding March," the Paramount special which Josef Von Sternberg has cut to 17 reels. Von Stroheim, it is understood, will attempt to reduce the footage to nine reels. The Paramount special is set for release in November.

In and Out of Town

RUDOLPH FLOTHOW, manager of Tiffany's short subject department, has returned to the New York office after a trip of ten days throughout the Middle West.

JOE ROCK, production chief of Sterling Pictures at Hollywood, has arrived in New York for a short stay, during which time he will confer with other Sterling executives.

SAM SAX, president of Gotham, left Friday, September 23rd, for the West Coast after having postponed this trip several times.

SAM MORRIS, general sales manager of Warner Bros., left his company's New York office last week on an extended trip which will keep him on the road for several weeks. Albert Warner accompanied Mr. Morris as far as Chicago, where, in company with Jack L. Warner and Al Jolson, they attended the recent fight.

BUDD ROGERS, Gotham vice-president, returned last Wednesday from a sales tour of the Middle Western states, which lasted two weeks. Included in this trip were Minneapolis, Omaha, Kansas City and St. Louis.

HAROLD LLOYD'S father, J. Darsie Lloyd, has wired his son in New York that he is on his way to visit him. The comedian, and his brother, Gaylord, will meet their parent upon his arrival, and a family reunion will be staged at the Lloyd apartments on Fifth Avenue.

IRVING BRISKIN, secretary of Sterling Pictures, is now in Dallas, Texas, the third stop of his tour of Sterling exchanges.

LON YOUNG, director of Gotham advertising and publicity, returned to his desk Monday after vacationing in Bermuda. During his absence Mr. Young was elected vice-president of the A. M. P. A.

AL JOLSON and Jack L. Warner have arrived in New York for the premiere of the Warner Bros. production, "The Jazz Singer," presenting Jolson for the first time on the screen.

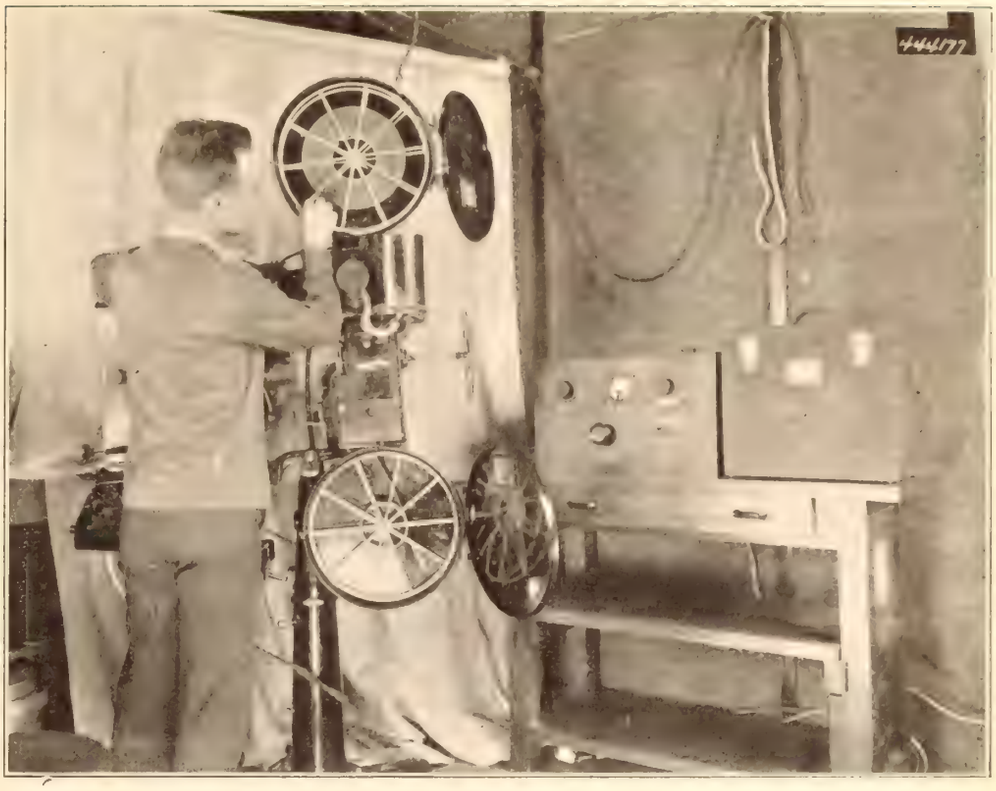
GEORGE B. MONTGOMERY, manager of the Wells Theatre, Anniston, Alabama, this week visited the Universal home office in New York City, where he conferred with Earl Kramer, Eastern Sales director for Universal.

CLAUDE EZELL, sales manager of Warner Bros., returned last week to the home office in New York after a five weeks' absence during which time he visited many of the Warner Bros. branches in Charlotte, Atlanta, Dallas, New Orleans, St. Louis, Oklahoma City and other towns.

I. E. CHADWICK, producer for First Division Distributors, Inc., is now in the East conferring with First Division executives before returning to his Hollywood studio to continue his production schedule.

SHARON LYNN, FBO player, is visiting New York for two weeks, seeing all of the new plays, visiting her friends and shopping. She is staying at the Hotel Montgomery.

MORRIS SAFIER, head of the Warner Bros. extended run department, left Saturday, October 1st, for Chicago where he wil head a conference of Warner branch and district managers. He will return in time to New York to attend the premiere of "The Jazz Singer."



The Kinegraphone, the latest machine to enter the field of talking motion pictures, and a product of the General Electric Company of Schenectady, N. Y., was given its first public demonstration last week at the State Theatre in Schenectady, N. Y. It is being exceptionally well received.

JESSE L. LASKY, vice-president of Paramount, and Walter Wanger, general production manager of the company, arrived in New York last week from California to confer with home office officials on the new Paramount product.

A FOUR-WEEK trip that took him through the principal exchange centers of the United States has just been completed by Irving Briskin, Sterling Pictures secretary.

EDGAR B. HATRICK, vice-president and general manager of William Randolph Hearst's motion picture companies, returned Friday, September 30th, from a visit of six weeks to the West Coast studios.

JOE ROCK, head of the production of Sterling Pictures product, and Irving L. Walenstein, home-office contact man at the Sterling studio, left Monday, October 3rd, for the West Coast, after an important executive conference.

Katterjohn Finishing His Association With Param't

Monte Katterjohn, is completing a two year association with Paramount Famous Lasky's Department of production. As home office associate to the general manager, he participated in reorganizing the production personnel.

Mr. Katterjohn leaves this month for a six weeks' vacation in South America, and will announce new connections upon his return.

Gotham Has Completed One-Quarter of Schedule

With the completion of "Blondes By Choice," last week, Gotham Productions completed one quarter of its program for the current season. This is exclusive of the two specials starring Mrs. Wallace Reid, the second of which will be started at the termination of the actress' personal tour of first run theatres.

Twelve pictures are scheduled for the season, and of this group three have been finished and an additional one—"The Cheer Leader"—will get under way within a fortnight. "The Fruit of Divorce," to star Percy Marmont, will get under way shortly afterwards.

Paul C. Bryan Managing Fox Atlanta Branch

The vacant post of manager of the Atlanta exchange of Fox Films, emptied because of the untimely death of George R. Allison, has been filled by the appointment of Paul C. Bryan, according to an announcement from L. B. Remy, Southern Division manager for Fox Film Corporation.

Mr. Bryan first came to Atlanta from his home in Fitzgerald, Georgia, where he had been connected with the Associated Press. As he was in Canada at the outbreak of the war he joined the British army, and during his stay in France won five merits of distinction.

Hector Turnbull Joins Pathe Studio Forces

HECTOR TURNBULL, affiliated with Paramount as a writer and producer since the earliest Lasky and De Mille days, has terminated his connection with Paramount Famous Lasky to become associate producer at the Cecil B De Mille studio.

Up to the time of Mr. Turnbull's connection with B. P. Schulberg as a producer, Turnbull was in charge of all production at the Famous Players Lasky studio on the West Coast.

Key City Reports

New York City

EXTREMELY hot weather and Jewish holidays cut the figures of a week which may be considered an average one for Broadway houses. Last Saturday and Sunday were unusually torrid, the thermometer reaching 87 degrees, with the result that there was a general exodus to nearby beach resorts. Considering these handicaps, all box offices held up pretty well.

The Roxy with "The Loves of Carmen," another good box office picture, again sent the figures for that house well over the hundred thousand mark. The picture is being held over this week. **Fox' new special, "Sunrise,"** which opened a week ago last Friday at the Times Square theatre with a diversity of opinion regarding its box office success, **turned in a strong week.** The Mussolini Movietone film is bringing in Italian trade to help along.

At the Capitol, "The Big Parade" brought such a satisfactory trade at popular prices that the picture is being held a third week, which will be right on the heels of a new presentation policy that will go into effect. The Capitol is buying plenty of newspaper space on this.

Pola Negri's picture, "The Woman on Trial," kept things going in good shape at the Paramount. At other Publix houses, **"Wings" and "Underworld" both did well, the former still showing very strong.** The latter goes out of the Rivoli at the close of this week. The Strand also felt the general unsatisfactory conditions **but did a fair business with "Rose of the Golden West."**

"Old San Francisco" will end its fairly long run at Warners theatre, to be followed by "The Jazz Singer," featuring Al Jolson. **The "Patent Leather Kid" continues to do well at the Globe** while **"The King of Kings," "Les Miserables" and "The Student Prince,"** all big specials, **are going along at a very fair rate.** United Artists **"Magic Flame" is also doing what may be termed satisfactory business** at the Rialto.

The 600 seaters, the Embassy and Cameo, **both got by with "The Garden of Allah" and "Potemkin,"** respectively. **Hugo Riesenfeld and "Out All Night" made it a very good week at the Colony.**

Chicago

CHICAGO motion picture theatre patrons appeared to have gotten back to their habit of attending the movies regularly and business in most theatres throughout the Chicago district, was normal last week.

At the Chicago the new stage band policy stimulated attendance and a big week was reported with "After Midnight" as the screen feature, Miss America in person, big stage show, "Orange Blossoms" and a Spitalny musical feature "Tomorrow." **"Firemen, Save My Child" proved a laughing success at the Roosevelt and drew in good crowds. "Swim, Girl, Swim" on the screen and a good Paul Ash show,** "Jazz Minstrels of 1928," **kept business up to average at the Oriental. McVickers, which carried over "The Way of All Flesh" continued to do fair business.** The Orpheum with **"One Round Hogan" and Vitaphone hit the public's fancy** and good business was the result. **At the Monroe "What Price Glory" and Movietone continued to prove strong.**

The Uptown had a good week with the Duncan Sisters in person and "Topsy & Eva" and Frankie Masters and his band and other acts on the stage. **"Framed" was the feature at the Sheridan with Verne Buck and his band on the stage and business was normal. The Granada offered "The Fighting Eagle"** as its screen attraction and **business held up nicely.**

At the Capitol, "Tell It To Sweeney" Vitaphone, Del Delbridge and his stage band, combined to bring in an average box office return. The same was true at the Avalon, where "When a Man Loves," Vitaphone and Buddy Fisher's band constituted the program. At the Tivoli, **"Camille" and popular Benny Kreuger's stage band did a big business.**

St. Louis

WITH the St. Louis metropolitan area working as it has never labored before to rescue its dead and wounded from the ruins of the industrial plants and homes laid waste by the fearful tornado of September 29, the theatre receipts of the week ending on September 30 would not be a fair indication of the drawing power of the motion pictures featured. Although few of the theatres in the city were damaged by the storm, many of them have been hit hard by the destruction in their immediate vicinity.

At the Missouri Theatre the feature picture of the week was "Chang" and it did nice business up to the day of the big storm.

Down at the Ambassador **"American Beauty" was on the screen but Ed Lowry's stage show "Banjomania" was the big drawing power.** And it had some box office pull. Ed. has arrived big during his four weeks' "try-out." Skouras Brothers have retained him for a year.

The Loew's State Theatre had "After Midnight" on the screen and it was doing nicely up to Thursday's tragedy.

The St. Louis Theatre's screen attraction was "Love's of Carmen" while the West End Lyric showed "The Brute" and the Capitol had a double feature program, "Metropolis" and "Alias the Lone Wolf."

Ottawa

ALL exhibitors of Ottawa, Ontario, registered satisfaction with the box office results when the week of September 26 had become history. The local stock company has resumed but this has made little difference to the straight picture patronage.

"Beau Geste" for second run at the Regent Theatre, Ottawa, again proved the hit of the week, with heavy business throughout the day every day. This picture looks good for a big third run locally.

Another hit was the Tunney-Dempsey fight picture at the Centre Theatre where it was shown seven times daily by Manager Don Stapleton, but this was not enough to satisfy so he held it over for the week of October 3. **"The Joy Girl" was the fiction feature of the Centre programme. The talk was about the fight film.**

The neatest picture in some time at B. F. Keith's Theatre was "Ten Modern Commandments." Everybody said they liked it and they told others besides Manager J. M. Franklin, judging by increasing business.

The most popular picture in months at the Imperial was "Swim, Girl, Swim," with Bebe Daniels, and this theatre was really a very busy place—in direct contrast to some mid-summer weeks.

Over in Hull, Quebec, the re-opened Laurier Theatre gained favor with the crowd by presenting "Resurrection," an attraction that seemed to please. At the Eden Theatre there was fair trade with "Her Father Said No."

Minneapolis

STAGE hands, operators and musicians were all on strike this week, and the theatres had to shift as best they could, but despite this fact, many of them reported business was quite up to normal.

The State, for example, enjoyed a very good business with "Smile, Brother, Smile." Dayton's semi-annual style revue was an added attraction, and helped business considerably. **"The Rough Riders" at the Strand had a good week, and was held over** for a second one. **"Beau Geste," running for a second week at the Garrick, showed to fair audiences, while "Moulders of Men" at the Lyric made a very pleasing showing. Pantages found that "Loves of Carmen" was an excellent drawing card,** and gave it the advantage of some good exploitation. **The Hennepin - Orpheum played "The Gingham Girl"** as its film attraction, **and the Seventh Street theatre "The Great Mail Robbery."** The Lagoon, Rialto, Lyndale and Loring—neighborhood houses—**found business quite up to expectations with such pictures as "Camille," "The Stolen Bride," "Twelve Miles Out" and "Special Delivery."**

The radio show, held at the new municipal auditorium, drew thousands of persons, and undoubtedly drew many away from the theatres.

New Orleans

THE past week was a banner one for the moving picture theatres in New Orleans, as it has been for several weeks straight. Not only did the best picture do the best business but the mediocre as well.

"Don Juan," coupled with a Publix stage show drew theatre-goers to the New Saenger in large numbers. The stage show was not up to the usual standard and the big business done by this huge Canal street playhouse can be attributed to this Warner Brothers production. Members of the fair sex predominated.

Right on the heels of the New Saenger for first honors was Loew's State, with "Smile, Brother, Smile," presented in conjunction with five excellent vaudeville acts. Manager Rodney D. Toups and his press

agent were on the job as usual and the picture got quite a bit of exploitation.

At the Palace Theatre "Seventh Heaven," was held over another week. This Fox production has been the talk of the town. **"Cradle Snatchers" was the feature at the Liberty Theatre and this house did its usual good business.** Although **"The Blood Ship" had its local premiere at the New Saenger Theatre the week previous, crowds flocked to the Trianon Theatre to see it.**

"Marriage," at the Orpheum Theatre, coupled with the Ziegfeld Follies Shadowgraph and other Orpheum Circuit acts, drew capacity audiences to the University Place theatre all week. **The Crescent Theatre offered "The Black Diamond Express," but it was the musical comedy show which drew.**

"Convoy" is still drawing large crowds at the Lyceum, despite the fact that it had its local premiere at Loew's State.

Salt Lake City

THE downtown theatre business in this city has averaged fairly good last week. Weather conditions have been favorable, having been somewhat unsettled and slightly cooler.

"Topsy and Eva" did a fairly good business at the Paramount Empress. A stage offering by the Elliott Sisters was also presented here.

"The Fighting Eagle" at the Gem, was **a strong drawing card and capacity houses were the rule** during the week. This production was used as a special offering during the Fall opening of the Gem.

In addition to the regular vaudeville bill at the Pantages of this city, the feature picture **"The Blood Ship" was the week's offering and, according to the report of the management, it was very well received** as a whole.

"Paid to Love" topped the vaudeville bill now being shown at the Victory Theatre and since the inauguration of this new policy they are unable to take care of the crowds, it is announced.

Lon Chaney in "The Unknown" did a big business at the Rialto,, a second run house, according to report.

The feature picture at the American Theatre last week was Syd Chaplin in **"The Missing Link" which did well but scarcely came up to expectations** as far as box office receipts were concerned.

Albany, Schenectady & Troy

"BEAU GESTE," playing for the week at the Mark Strand, in Albany, easily carried off first honors from the standpoint of drawing power. In fact this picture ran far better than "The Way of All Flesh," and came within an ace of establishing a new attendance record for the year. **At the Mark Ritz, "The Woman on Trial" played to but fair business** and did not pull them in as was anticipated. **At the Leland theatre, "The Unknown" proved an excellent business getter. One of the best shows of the week, "Lonesome Ladies" did very well at the Clinton Square** theatre in Albany, although the overflow from the neighboring Mark Strand undoubtedly helped out. **At the Grand, "Slightly Used" appeared to please.**

For some unknown reason, "The Way of All Flesh" flopped badly at the Troy theatre, although this same picture ran to exceptionally good business only two weeks ago in Albany. It was noticeable, however, that the audience at the Troy theatre, last week, was made up mainly of persons not frequently seen at motion picture theatres and who appreciated the fine acting of Emil Jannings. **At the Lincoln, in Troy, "Mockery" did only fair business.** At the State theatre, **in Schenectady, "The Stolen Bride" coupled with the Kinegraphone,** the first public demonstration made by the General Electric Company, **played to exceptionally good business.** There is one thing that must be said of Schenectady at the present time, and that is that burlesque is scoring heavily and no doubt costing the motion picture theatres considerable business.

Milwaukee

RAIN, one solid week of it, a steady down-pour, was what theatre managers in Milwaukee had to compete with this last week. Some theatres found business only fair, and at others it was considered just about average.

Patronage was so good at the Garden, where "Old San Francisco" and the Vitaphone shared honors, that the picture is being held over for a second week. **The Alhambra finishes its second week of "Beau Geste" and reports the second week's business upheld the first** week's record. **The Wisconsin played to fairly good houses showing "The Road to Romance."** Johnny Hines brought in **fairly good business at the Strand in "White Pants Willie." "For the Love of Mike"** featured at the Merrill **was also a fair** drawing card. **"The Bush Leaguer"** on the Orpheum bill **was very well received.**

Business was a shade better in the theatres in the outlying sections this week than it was down town. The Oriental and the Uptown theatres **both did very well with "Hula." Good business was reported at the Milwaukee where "The Stolen Bride"** was featured. **The Venetian drew good crowds with the "Lone Eagle." "Barbed Wire"** at the Tower and Modjeska **was fairly well received.**

Cleveland

A WEEK of warm weather put rather a crimp in the local theatre business, although there were several bright spots along film row. The critics and the ledgers did not quite agree. **Critics were loud in praise of "Stark Love" and "Moana of the South Seas," shown on the same program at the Cameo, and of "Bill,"** a French-made picture, **coupled with "Nanook of the North," on the program at the Little Theatre. The public voted for "The Road to Romance" at the Allen, however, and for "Camille,"** in its second week at the Stillman. **"The Road to Romance" beat the average attendance at the Allen. "American Beauty," played to big houses at Keith's Palace,** where Mildred Harris Chaplin was appearing in a sketch. **"Topsy and Eva" got its just deserts at the State where it got by with just a fair average. "Madame Pompadour" did well at Keith's** East 105th St.. **"The Lone Eagle," was a success at Reade's Hippodrome,** where it played to good houses both matinee and evenings. **The Park did just moderately well with a repeat engagement of "Hula." And the Circle had fair business with a return of "Moon of Israel,"** which had previously played two weeks at the Cameo.

Picture theatres had real competition from the legitimate theatres last week.

San Francisco

"BEN HUR," opened at the California Theatre, to such a large crowd that all could not be let in the first night. The crowds continued to fill the house during the week. **"Out All Night," shown at the Granada Theatre,** together with Fanchon & Marco specialty act, also proved very popular.

"Jade Ideas," proved fairly popular at the Warfield Theatre, the presentation act "Jade Ideas," greatly helping. **"The Cat and The Canary," shown the second week at the St. Francis Theatre, continued to bring crowds** to that house, and it will be held over.

"Cheating Cheaters," at the Imperial Theatre, proved popular. While that house was not filled, it was well represented with people. **"Dance Magic" was also popular** at the Golden Gate Theatre, which together with the vaudeville acts crowded that house. **"What Price Glory," because of its exceptional popularity at the Pantages Theatre, will be held over a second week.** This is the first time a picture has been held over there for six months.

The Union Square Theatre filled that house with the pictures, "California or Bust" and "The She Beast."

In the residential houses, good reports for the past week were made by those showing the first class second runs. In the Wigwam Theatre, crowds were there to see **"White Pants Willie"** and **"You Never Can Tell,"** a musical comedy. "Rough House Rosie," drew well at the Coliseum, as did **"Paradise" and "Dixie Flyer"** at the Casino.

Baltimore

BUSINESS started off very well in Baltimore for the week beginning Monday, September 26, but during the latter part the city was struck by a heat wave which sent the thermometer up and a good many people were kept away from the movie houses, except those cooled by refrigerating plants. Another event which may have had some influence on the patronage at movie was the holding of "The Fair of the Iron Horse," at Halethorpe, near Baltimore, by the Baltimore and Ohio Railroad company.

The biggest business for the week was done naturally at the new Stanley theatre just opened, with "The Stolen Bride." Waring's Pennsylvanians and Carlos and Valeria. **But Loew's Century ran it a close second with "Hula"** and Al Moore and his orchestra and Century dancing girls. **Considering the hot wave, the business done at Keith's Hippodrome with "The Romantic Age" and five acts of vaudeville, was very good** while at Whitehurst's Garden **"The Lone Eagle," with five acts of vaudeville, proved a fair drawing card.** The second week of **"When a Man Loves"** was a good one at Warner's Metropolitan, warranting it being held for a third week, while **"The Magic Flame" came off with only fair business** at Loew's Valencia during the second week. **"The Chinese Parrot" at the New Theatre with a stage attraction did a less than fair business. "Lost at the Front" went over about fair** at the Rivoli, with Whitey Kaufman and his orchestra also on the bill. **The Maryland Theatre, the Keith-Albee house here, pulled fairly good crowds throughout the week with "Heaven on Earth."**

Los Angeles

PANTAGES for the second week "packed them in" with "What Price Glory." This picture is run in conjunction with vaudeville as is "The Satin Woman" at the Forum, which is pleasing a satisfactory audience at each show.

An increase of attendance at Grauman's Chinese showing "King of Kings" and at Carthay Circle screening "Seventh Heaven," follows the announcement that both these popular picture will close soon.

The Uptown theatre last week did excellent business. "The Bush Leaguer" shared honors for popularity with Gene Morgan and his band on the stage.

At the Metropolitan "The Woman on Trial" played to just average business.

"Rose of the Golden West" proved a box office winner at Loew's State. A share of the success of this picture probably was due to attractive advertising about the town.

The Criterion had an average good week with "Camille" which is now entering on its third week run.

Very good business was done at the Million Dollar where "Ben Hur" played for the second week.

Atlanta

ATLANTA theatres' box-offices on the whole suffered a slump last week with the return of warm weather.

John Barrymore and Dolores Costello held the banner box-office in "When a Man Loves" at the Metropolitan. Manager John Crovo reports a record week over the past seven months' business. "Out All Night" drew an average crowd to the Capitol. Loew's Grand boasts of a good week with "After Midnight." Keith's Georgia played "Alias the Lone Wolf" to a very good business, although not meeting expectations.

"The Rough Riders" drew good reviews from local critics and patrons seeing it, but failed to be the box-office bet to which it was entitled. The Rialto, also, suffered with "Sally in Our Alley," playing the first part of the week and "Arizona Nights," the latter. Both pictures, however, were well received by patrons seeing them. The Tudor had a mediocre week showing "The Ice Flood" the first three days and "Tumbleweeds," the last three. Business at the Tudor stands fairly steady each week.

Boston

A CONSIDERABLE falling off at the theatres was a noticeable feature of the week, especially during the Jewish holiday season at the beginning of the week. Towards the close of the week conditions commenced to assume a normal attitude again.

Paul Whiteman in person, leading his orchestra at the Metropolitan, and the film feature, "One Woman to Another" filled the Metropolitan at all shows for one of the best weeks of the season but this was about the only theatre reporting even an average business.

"Chang" was shown simultaneously at four theatres. Towards the end of the week receipts showed marked improvement at these houses. It is becoming more and more common for several of Boston's down town houses to show one film simultaneously although the showing has always brought with it a shade of doubt as to the wisdom of the move.

The "Road to Romance" at Loew's State was deserving of a better week than it received because Boston likes that sort of comedy drama.

Although "The Big Parade" has played and played Boston, it continues to be as great an attraction as ever and at popular prices at Loew's Orpheum this week it received fully as much favorable attention as ever.

"When a Man Loves" was featured at the Twin Houses, Modern and Beacon, but it was well along in the week before the usual Barrymore crowds turned out.

"We're All Gamblers" played to average houses towards the last of the week at the Fenway but the early week business was nothing to brag about. "The Blood Ship" fared a little better at the Keith-Albee Boston Theatre. "The Way of All Flesh" continued to be a drawing card at the Exeter Theatre with "Stranded" as the other feature. "Beau Geste" at the Lancaster fared well in comparison with the other theatres although the program was pretty long with the added feature, "Soft Cushions," being given.

Tampa

THE Tampa rolled up a nice record last week. The first half had "Camille" and it proved an excellent draw. The good business continued the last half also, but the entire credit for the draw cannot be given to the feature, "The Blood Ship." Thursday was a special day featuring a film of Tampa's 116th Field Artillery.

The opening week of the Victory under the new policy of super features a full week at popular prices was satisfactory. "Beau Geste" was the picture used. It seemed to be well liked.

Good business continues at the Strand. This house has had an exceptionally good business this summer and seems to be able to keep them coming no matter what the pictures are. Last week they used "One Woman to Another" the first two days, "Smile, Brother, Smile" the next three and "The Heart of Salome" the last two. The Franklin maintained their average with their three changes, "The Slaver," "Rich But Honest" and "The Terror of Bar X."

Kansas City

A WEEK of rain kept attendance down to the "average" mark in Kansas City this week. At the Newman Bebe Daniels, in "Swim, Girl, Swim," drew good all week, but not what the picture might have done in more favorable weather, in the opinion of the management.

"The Way of All Flesh" at the Royal did a good second week's business, the picture having received much beneficial publicity during the first week's run. At the Pantages "What Price Glory," although playing to good crowds, was held down.

"The Gingham Girl" at the Liberty kept up pretty near the normal attendance figures all week, which can be said of "The Country Doctor" at the Mainstreet. At the Globe the Duncan Sisters in "Topsy and Eva" did not do so well the second week, being well below the first week's attendance.

Central Pennsylvania

UNSEASONABLY warm weather made material inroads on the normal attendance at the picture shows in Harrisburg for this time of year but not to the extent of causing anything like a serious slump.

Three of the leading downtown theatres, by odd coincidence, offered attractions based on sports for their backgrounds. At the Colonial the main feature was "The Drop Kick."

At the Victoria Bebe Daniels was offered in "Swim, Girl, Swim," another athletic film play. The play was well liked by audiences somewhat depleted by reason of the hot weather.

An attraction with golf for the background was the sporting feature shown at Loew's Regent. "Spring Fever" was the play. The attendance was fairly good considering the unfavorable weather conditions. An added stage attraction, consisting of "songs al a carte," by Lillian Morley and Rae Leeder, stimulated business somewhat.

The film attraction at the State was "Alias the Lone Wolf," the last three days of the week, and proved acceptable to the patrons. "What Price Glory," at the National, at the regular prices of admittance, brought satisfactory box office results.

Oklahoma City

ALTHOUGH it was State Fair Week in Oklahoma City, and Lindbergh also was a big attraction for a day, the theatres had good attendance. This was partly due, no doubt, to the large amount of out-of-town visitors here for the occasion. Then, too, the weather was rainy for four days and this helped theatre business.

"The Big Parade" was here all week at the Criterion Theatre and did a splendid business. This is the third time it has played the city, but the first time at popular prices.

"The Drop Kick" also did a nice business at the Empress all week. The first two days of the week are usually good but this picture was playing to capacity houses the last night.

"The Loves of Carmen" kept the screen all week at the Liberty Theatre, and was well liked. The drawing power of the stars, Dolores del Rio and Victor McLaglen was especially strong coming the week after "What Price Glory" played here.

"Annie Laurie" made a satisfactory showing at the Capitol the first half the week. "The Climbers" finished out the week to an average attendance.

Des Moines

WET weather has affected business in Des Moines as well as all over the state. It has not only been wet but cold with a sudden drop of temperature that sends everyone to cover.

At the Des Moines, "The Rough Riders" would certainly have done better business under other circumstances. It was very well liked. At the Capitol "The Poor Nut" met with divided opinion. Half of the crowds liked it very much and the other half couldn't see it at all. The business was fair with a very fine stage attraction "Persian Gardens" also on the bill from the Publix Shows. At the Strand the first half of the week "The Life of Riley" did very nicely, while "One Woman to Another" did just fairly well for the rest of the week.

Tampa

(Previous Week)

LAST week was "Prosperity Week" in Tampa. The business people, press and Board of Trade have made quite an effort to get people here from the surrounding territory, and they have succeeded in pulling some real good crowds. The theatres, however, do not seem to be feeling any benefit, and are doing just about the average business. The Free attractions seem to be having the draw.

The Tampa had "Swim, Girl, Swim" as their feature attraction for the first half. Business was very good Sunday, but the Labor Day celebration cut into Monday's receipts. **The four days registered about average. "We're All Gamblers" pulled very good the last half.**

The Strand had "Madame Pompadour" Sunday and Monday and, in spite of the Labor Day celebration, the Monday's receipts topped Sunday by a few dollars. **"Soft Cushions" did nicely for three days, but felt the effect of the free attractions. "Nevada" finished the week to average business.**

The Franklin kept up their average with "Tracked by the Police" the first three days. **"Married Alive" did a little better than average** for two days, but the addition was due to Mac's Country Store stunt, which he started this Wednesday. **"The Heart of the Yukon"** was the feature the last two days, and it **held the receipts to average.**

Des Moines

(Previous Week)

"HULA," playing at the Capitol Theatre, was expected to draw bigger business than it did. Audiences here do not accord the star the same enthusiasm that they did in an earlier release. **The box office showed a good report, but it was more largely due to the stage show attractions. At the Des Moines the business was not so good either, although "The Way of All Flesh"** was praised by those who saw it. The star's name was not enough to draw the business, and the film was considered too much of a preachment to be good entertainment. **"Nevada," playing at the Strand, did a splendid business** making some house records. The big crowds were also attracted, no doubt, by a price cut both afternoons and evenings at the Strand. **The last half of the week "The Clew" did very well** at the Strand, and the audience seemed to like it.

Salt Lake City

(Previous Week)

WEATHER conditions have been unusually cool for this time of the year, especially in the evenings, here, and the motion picture theatres have all enjoyed splendid business for the past few weeks.

The Paramount Empress Theatre had a good week during the showing of "The Stolen Bride," and a stage presentation billed as "Paul's Symphonators." Packed houses were the rule.

"The Prince of Headwaiters" played to big crowds at the Victory. An added attraction which was a great drawing card was a fall Fashion Show arranged through a tie-up with one of the leading department stores in this city, and which presented living models attired in the latest wearing apparel.

Newsreel Resume

Kinograms, No. 5331: Hindenburg at memorial dedication; Tunney and Dempsey in N. Y.; Pershing, Savage and President Doumergue at Legion gathering; children's parade at Ocean Park; U. S. naval officers greeting visiting Japanese; Cochran practicing for billiard title defense; world's tiniest railroad; tank going over exploding T N T bomb.

No. 5332: Tornado's toll of destruction in St. Louis; Legionnaires returning to Verdun; raising of submarine sunk in river for 47 years; choice specimens of world's largest dahlia farm; Swedish king and royal family attending 400th anniversary of university; daredevil feats at State Fair; Giorgetti winning motor paced bicycle championship.

Fox News, Vol. 9, No. 3: Launching of California, big electric liner; havoc wrought by St. Louis storm; Chas. M. Schwab on "dirt farm"; California's fine stable of Arabian horses; Jugo-Slavians welcoming Fall with dress parade; Ireland's first civic celebration; Arkansas' oldest grandmother with five generations of descendants; Mr. and Mrs. Coolidge seeing sham battle of army.

International News, Vol. 9, No. 80: N. Y. welcoming visiting Japanese sailors; "U" of Cal. students celebrating school's opening with bonfire; Tunney in N. Y.; Clever bears begging for food; tank riding over exploding T N T bomb; Mrs. Benito Mussolini, Georges Clemenceau, and others who have featured in daily news; President Coolidge awarding medals to Maitland and Hegenberger.

Vol. 9, No. 81: Thrilling daredevil feats at State Fair in Trenton; Chundra Bey being buried alive to help pension fund; terrific destruction by St. Louis storm; U. S.'s largest liner, California, launched; army war games staged for President; Hindenbrug receives Germany's acclaim on 80th birthday; Mrs. Medill McCormick, who will run for Congress; Rear Admiral T. P. Magruder, who recently caused discussion of navy.

Pathe News, No. 81: Effects of damaging tornado which ravaged St. Louis; cavalry maneuvers along Texan border; Scotch highlanders holding dance contest; army blimps flying over N. Y.; F. O. Lowden, who is after Republican nomination; Babe Ruth, who set up new home run record; children in floral review; army driver doing stunts in tank; Legionnaires remembering fallen brethren at Verdun.

Paramount News, No. 19: Lane of havoc caused by St. Louis tornado; Legionnaires finish convention in Paris; Coolidge decorating Maitland and Hegenberger; Orient athletic competition; "accident performers" provide sizzling accidents; cross-section view of North Atlantic from fishing schooner; Foch and Pershing meeting again; army "archies" at practice on "sleeve" target; U. S. S. Texas passing through Panama Canal; Rodeo of Vaqueros in Mexico City.

No. 20: World Series at Pittsburgh; nervy drivers risking necks with auto push ball; U. S. sailors experiencing new version of "shanghaiing"; prominent foot ball elevens limbering up; army in mimic fight; Legionnaires in final session; President bestows awards on Hegenberger and Maitland; returning Legionnaires arrive in N. Y.; Mrs. H. H. McCormick, who intends to run for Congress; Girls symbolize "Old Glory" at Long Beach, Cal.

M-G-M News, Vol. 1, No. 14: Daring airman skims Niagara cataracts; Rheims champagne toast to second A. E. F.; Italy's crack riders in action; "human flag" drills at San Diego; huge flocks of sheep starting for market; West Point's first "Air Review"; Dempsey and Tunney in New York; President decorating Hegenberger and Maitland.

No. 15: Madeleine Farm battle re-enacted for the President; Long Island's new dog show; terrific fury of St. Louis tornado; Mrs. McCormick, who will endeavor to break into Congress; Prince Carl, of Sweden, and his wife; Germany's systematic relief for lighthouse keepers.

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Studio Briefs

Mort Blumenstock, writer at First National Studios, did the titles for "The Crystal Cup." This picturization of the novel by Gertrude Atherton co-features Dorothy Mackaill and Jack Mulhall, and was directed by John Francis Dillon. Blumenstock has many pictures to his credit as title writer, including "The Poor Nut," "The Sunset Derby," "The Perfect Sap" and "Twinkletoes."

John Francis Dillon, noted film director, has just signed a new long-term contract with First National Productions Corporation, according to announcement by Watterson R. Rothacker, managing director and vice-president.

Young David Rollins, Glendale school boy, who was given an important role in Fox Films' version of "The High School Hero," David Butler's production, did such a good job of acting that he has been signed on a five-years' contract by Fox Films.

Ralph Forbes, who was placed under contract a year ago by Metro-Goldwyn-Mayer, has been given a new contract by M-G-M.

At the Pathe West Coast Studio, formerly known as the Metropolitan, the Allene Ray-Walter Miller serial unit, Monty Banks' company and the Jack Donovan Western feature company, are occupying the stages with current productions, while the Lester F. Scott, Jr., stars, Buffalo Bill, Jr., and Buddy Roosevelt, and Leo Maloney's outfit are busy at their individual studios.

With the role of Lorelei Lee finally cast, Paramount is losing no time in assigning the remainder of the roles for its production of "Gentlemen Prefer Blondes." Trixie Friganza is the latest player to be added to the cast.

Mack Sennett, who is releasing three brands this year, has a trio of units busy before the cameras. Ruth Hiatt, Raymond McKee and Baby Mary Ann Jackson are in the throes of another of "The Smiths" domestic comedies. Daphne Pollard, Mack Swain and a bevy of bathing beauties have just completed the first of the new Sennett Girl Comedies, each of which will be a two-reeler. Madeline Hurlock has returned from the East, and is starting a new Mack Sennett brand comedy with Billy Bevan, Vernon Dent and others of the contract players in support.

As soon as she has completed her role in "Roulette," May McAvoy will be starred by Warner Bros. in "If I Were Single" (temporary title), in which Andre Beranger will be seen in the support. Roy Del Ruth will direct this story by Gregory Rogers.

For the second time within the year Dorothy Sebastian is to play the featured feminine role opposite Tim McCoy in one of the latter's western productions, it was announced last week by Irving G. Thalberg, Metro-Goldwyn-Mayer executive. Miss Sebastian, who played with McCoy in "California," will next be seen with him in "Wyoming."

Jean Doree, blonde comedienne, has been signed up for Stern Brothers Comedies, and will be seen the coming season in support of such stars as Sid Saylor, Charles King and others. She is now playing opposite Charles King and Charles Dorety in "Blonde Babies," a new two-reeler of the "Mike and Ike" Comedies.

A wire from the headquarters of Sterling Pictures in Hollywood, sent by Joe Rock, head of production at the studio, announces that he has signed Jobyna Ralston, former Harold Lloyd leading-woman and recently feminine co-star with Eddie Cantor in "Special Delivery," to play the leading role in "Pretty Clothes."

George B. Seitz is directing Conway Tearle, Dorothy Sebastian, Gibson Gowland and Alice Calhoun in "Isle of Forgotten Women." "Say It With Sables," on which Louis J. Gasnier is at work, is Claire Windsor's initial Columbia vehicle. Pauline Garon is presented in "The College Hero," "By Whose Hand?", starring Ricardo Cortez, has left the Columbia cutting rooms and is now on its way to New York for early release.

Universal's frantic search for a typical "Kelly" to appear in the farce comedy, "The Cohens and Kellys in Paris," which is soon to start production under the direction of William Beaudine, was ended this week with the announcement that the coveted part would be played by J. Farrell McDonald.

Richard Tucker and Lee Moran have been signed for important roles in the Universal-Jewel production "Thanks for the Buggy Ride," which will star Laura La Plante with Glenn Tryon in the leading male role.

The production schedule at First National's Burbank studios lists Warner Fabian's novel, "Sailors' Wives," as the next vehicle for the screen team of Mary Astor and Lloyd Hughes. Filming is expected to start by the end of the present month, upon completion of "No Place To Go" in which these players are now acting under the direction of Mervyn LeRoy and the production management of Henry Hobart.

The cast of First National's "Louisiana" was augmented by the addition of seven players last week. They were: Armand Kaliz, Boris Karloff, George Bunny, Andre Lanoy, Emil Chautard, George Stone, Paul Vincenti and Raymond Turner. Cullen Tate is assisting George Fitzmaurice, the director, who is on location at Henneme Beach, Osnard, California.

Lloyd Hamilton has returned to the Educational studios after a vacation of three months. He resumed production on the series of eight comedies which he is to make for Educational this year. Norman Taurog directed the rotund comedian in his new two-reeler "New Wrinkles." Toy Gallagher was his leading lady.

Franklin Pangborn, stage comedian, is being featured in support of Marie Prevost in "The Girl in the Pullman," a Cecil B. DeMille production which will be released through Pathe. Erle C. Kenton is directing.

Gladys McConnell, who was leading woman in Harry Langdon's "Three's a Crowd," will again be with the comedian in his next First National comedy, "The Nineteenth Hole." This is not a golf comedy, as its tentative title might indicate.

Fritz Feld has been signed to play the role of a one-eyed peddler in John Barrymore's "Tempest." Feld acted the role of The Piper in Morris Gest's "The Miracle." Prior to the release of "Tempest," he will be seen in Norma Talmadge's "The Dove." Ulrich Haupt, actor of the drama, has also been signed for a role in "Tempest."

Work has started on Tiffany's "Night Life," according to news from M. H. Hoffman, the Tiffany president, who is on the Coast. The cast includes Alice Day, John Harron, Eddie Gribbon, Walter Heirs, Patricia Avery, Earl Metcalfe and Lionel Braham.

David Rollens and Dione Ellis have the leads in "Love is Blonde," the fourth Fox Imperial. Zion Meyers is directing. William Kernall and Max Gold did the story and scenario. This will be Rollens' first work under his new Fox Films contract. Supporting players are William Gillespie, Larry Stears, Henry Armetta and Bobbie Steele.

Eddie Cline is directing a Pathe comedy about airplanes which features Daphne Pollard and Madeline Hurlock with the Sennett girls. In the cast also are Lige Conley and Joe Young.

Jack Holt has joined the galaxy of names now under the Columbia banner. The Columbia picture starring him will mark his first appearance since severing his seven-year association with Paramount.

Earl McCarthy, a new player at the Educational lots, will have the leading role role in Dorothy Devore's new comedy, on which she is now engaged under the direction of Norman Taurog.

Three directors are filming Cameo comedies for Educational. Mark Sandrich and Jules White have been directing this brand for some time, and Harry Sweet, a third director, was recently added to the Cameo unit.

Late additions to the cast of "The Shepherd of the Hills," a First National picture now in the making, are Romaine Fielding, Eugenia Besserer, Otis Harlan, Joseph Bennet, Ena Gregory and John Westwood. Molly O'Day and John Boles will have the principal romantic roles, while Alec B. Francis will have the title role. The company under Albert Rogell, the director, will go to Cedar City, Utah, to film exterior sequences.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

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Above are reproduced a representative collection of newspaper displays with which Norma Talmadge in "Camille" (First National) was exploited by some of the first run theatres. The ads shown were featured by the following theatres: Des Moines theatre, Des Moines; Roosevelt, Chicago; Pantheon, Toledo; Circle, Indianapolis; Southern, Columbus, O; Loew's Vendome, Nashville, Tenn.; Stillman, Cleveland, and Capitol, Cincinnati



"Off Again"

(Educational—One Reel)

JACK LLOYD, Betty Boyd and Wallace Lupino are the trio in this Cameo comedy which Robert Dillon directed. Jack and Betty are newly married and their transports of bliss are abruptly shaken with a telegram from the roughneck Lupino, who promises to knock the new husband's head off for winning his girl. Because the couple have changed their address they feel safe, but Lupino encounters Jack on a bus and flies into a rage when the cigar which he had taken from Jack's pocket explodes. He pursues the luckless and smaller party all over a seaside amusement centre, pausing only when a group of girls ogle him. With the girls to occupy the tough one's mind, Lloyd is forgotten and that worthy can sigh gratefully and find recompense in the company of the charming Betty.

These Cameos generally have plenty of quick-moving incidents to bolster them up. "Off Again" has a fair number of laughs. It will probably be found competent enough to satisfy the neighborhood type of audience seeing it.—RAYMOND GANLY.

"The Salmon Run"

(Fox—One Reel)

AN interesting subject is this Varieties picture which shows the salmon in his native haunt. The photography is splendid, showing the game fish in his struggle up the waterfalls to reach the spawning ground. It is so well done you are rooting for the fish to make headway. Slow motion pictures enhance the value of the picture. A fish escalator provided by the government also lends a novel touch. The subject is both instructive and entertaining.—CHESTER J. SMITH.

"Rail Rode"

(Paramount—One Reel)

THIS animated cartoon of Krazy Kat, George Herreman's character, was produced by Charles B. Mintz for Paramount. As there is not much in it that could be termed clever or ingenious, it deserves but an average rating. Except for a constant display of the elasticity of the bodies of various cats, mice and geese, and a few incidents relating to a prancing locomotive, there is little offered in the way of cleverly contrived situations. You know these cartoons can be most amusing—can provoke admiration because of their nimble wit and the art of the cartoonists—work so often freighted with artistry both in execution and individual quirks of the characters. Large chunks of foolishness can be made doubly impressive and effective in causing chuckles, when backed by artistry, and the lack of this seems to be one reason why this particular cartoon is mere filler and nothing more.

The animated work has to do with a railroad, its action being taken up with the pursuit of a locomotive and its mouse-engineer by a lone cat operating a hand truck. The Tom chases the mouse up and down a scenic railway, finally catching his elusive foe.—RAYMOND GANLY.

"Eats For Two"

(Educational—One Reel)

FLIRTATIOUS hubbies and equally flirtatious wives carry on here. If not new, the gags in this one reeler are fairly amusing and are sufficiently effective to satisfy the none too ardent fan. Phil Dunham and Al Thompson get into a mess by taking each other's wives out to lunch and being spotted by their respective better-halves, Lucille Hutton and Derelys Perdue.

Naturally you have the looks of guilty consternation, the attempts of the husbands to bluff their way out of the jam and the comic developments resulting therefrom.

Jules White directed the quartet and got fairly good response. This Cameo may not elicit hearty guffaws, but considering the fact that it is an oft-told tale seen many times before, it shapes up favorably.—RAYMOND GANLY.

"Hot Stuff"

(Universal—One Reel)

SLAPSTICK and knockabout stuff dominate this one-reeler that can be recommended for those who like plenty of action crammed into a single reel. It moves very fast, and has a few gags that should be good for laughs. The editor of the Sap Center Clarion takes pride in his appointment as chief of the local fire department, and immediately starts looking for a fire. A false alarm proves a disappointment to the chief, and he refuses to answer the next alarm until he learns the fire is in his own house. Some humorous rescues follow through a second story window, but eventually it is learned that all of the smoke is the result of a burned roast chicken, over which the cook has fallen asleep.—CHESTER J. SMITH.

"Red Warning"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

NEWTON HOUSE, Edmund Cobb and Gloria Gray are the featured players in this western featurette, a none too logical story, and not too well directed. It is a brief tale of the early settlers and their trials with the Indians. There is much fighting, with the Indians invariably getting the worst of it though they outnumber the whites to an amazing extent.

A renegade white inspires the Indians to plunder the pioneers. Billy Dale, his father and sister stand off the whole band, though the elder Dale is "badly hit." Edmund Cobb dashes to the rescue and the quartet, barricaded in a hut, give desperate battle in a renewed Indian attack. Things look badly for them until young Dale rides madly to the nearest settlement and brings relief just as the Indians are rapidly closing in about the hut. There is enough of suspense and action to make it attractive to those who like this type of picture.

"A Fighting Finish"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THIS is another of the Collegians series of lively little two-reelers that abound in snap and action. The story is not as good as some that have gone before, but it is interesting, nevertheless, and it fairly exuberates youth. George Lewis is the star, and this time he is called upon not only to bring victory out of apparent defeat to his college, but to save the whiskers of the dean.

The dean has bet his whiskers that Calford will win the ice skating relay from the rival college, despite the fact that he has banned Ed Benson from the race for failing to turn in a theme. Ed has done just this thing. But Don Trent, his rival, has consigned it to the waste basket, from where it is rescued by June Maxwell's pet dog. The theme shows up during the running of the relay, and Ed is located in time to win in the final heat, also with the assistance of the pet dog.

"Now I'll Tell One"

(Pathe—Two Reels)

(Reviewed by Chester J. Smith)

CHARLEY CHASE has been putting out such uniformly good comedies it should be expected that he would fall down slightly on occasions. This is one of those occasions. It is not a total bust by any means. In fact it is fairly good, but not just up to the standard set by Charley.

The story gives promise of developing into a lively one until they inject the character portrayed by Stan Laurel, that of a correspondence school lawyer. It is not humorous as it was undoubtedly intended it should be, and all it does is slow up the action. This is no fault of Laurel's. The character simply does not fit.

Chase injects considerable humor, with the comparatively small opportunity given him, but he is capable of much better things. The story revolves around the divorce suit of his wife, whose unscruplous lawyers weave a network of lies for her. A foreigner among the courtroom attendants becomes riled at Charles and takes a punch at him. Charley's wife joins up with him and they give the foreigner a good beating, as a result of which the divorce complaint is dismissed.

"Picking on George"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

GEORGE is the victim of an overzealous press agent who would achieve some newspaper publicity for his actress client. Between them they lure him to the room of the actress and he is in a somewhat compromising position when her stalwart husband puts in an unexpected appearance. George makes his getaway, but not until after the press agent has taken a flashlight of the proceedings, which subsequently is reproduced in the paper and seen by the husband.

Friendly hubby later recognizes George on the beach from the picture, and gives chase, but is foiled amid many complications, which offer some comedy. It all ends happily when George dives off a cliff and lands on the seat of "sweetie's" car. There are a few humorous situations in the picture and coupled up with a lot of action it is passably good.

"Pathe Review No 42"

(Pathe Magazine—One Reel)

THE usual interesting array of subjects is presented in this issue of the Pathe Magazine, which includes: a highbrow dance party by Zula Islanders (boy, how they do shake their feet!); the "Snake," a term for the winding tow of coal barges in English waters, and showing the fast way by which the load is transferred from barge to ship; flowers of Hawaii and their bloom in slow motion, and some fine shots of tarpon fishing in Florida waters. It's a good number.—E. G. JOHNSTON.

"The Lateral Pass"

(Pathe Sportlight—One Reel)

THIS is the third release of Grantland Rice's "Football Sense," showing "Chick" Meehan's method of training the gridiron warriors in backfield shifts, the forward pass and the lateral pass. The backfield are dressed in white and with slow motion it is not difficult to trace the movements of the players. These are shifty tricks, the result of much study, and are most interesting. A great number for this time of the year if your audience is interested in football. It's really "inside stuff."—E. G. JOHNSTON.

Sunrise

A Screen Triumph—Magnificent In Every Way

(Reviewed by Laurence Reid)

THE expectations that Murnau would accomplish something genuinely worth while after "The Last Laugh" have been realized. The German director's first American picture furnishes proof positive that real thought can be translated for the silver sheet. He not only depicts a very moving and gripping drama but he goes further and actually shows what motivates his characters. A simple tale which borders upon tragedy, Murnau, through a genius for establishing his points, builds his story by way of suggestive treatment. Here is a story which could have been easily ruined had it been produced in a mechanical manner.

Murnau doesn't become brutal although he does make one shudder through his grasp upon the realities. He paints the moods of a mind swept with passion for a temptress—a mind which seeks a solution for a stressful problem.

This is all told with fine originality which is shown through the novel camera effects, the marvelous lighting and the manner in which the players are handled. Murnau is a real story teller—and his characters take form right before your eyes and tell the story through terms of suggestive thought and action. No picture has ever been treated like this one. No group of characters have been drawn more genuinely. A story which stands in a niche by itself.

The Cast: George O'Brien, Janet G[illegible] ston, Bodil Rosing, J. Farrell MacDonald, Ralph Sipperly, Jane Winton, Arthur Housman, Eddie Boland. Director, F. W. Murnau. Photographers, Chas. Rosher and Karl Struss.

THEME: Drama of triangle with husband's passion for other woman being overcome through an awakening of his love for wife.

PRODUCTION HIGHLIGHTS: Gigantic street sets; moods of characters brought out realistically; camera effects; scenes on lake; intensity of action; acting.

EXPLOITATION ANGLES: Go limit. Play up Murnau and Gaynor. Bill as one of outstanding triumphs of screen.

DRAWING POWER: Properly presented, should be sell-out.

Produced and distributed by Fox Films.
Length, about 12 reels. Release date undetermined.



Ideas somewhat new to the Western are pressed into service in the Fox Films release, "Silver Valley."



An abundance of comedy is in evidence in these shots from "A Sailor's Sweetheart," a Warner Bros. feature.

Broadway Madness

A Broadway Gold Digger Goes Suburban

(Reviewed by Chester J. Smith)

IT is hard to conceive a real Broadway gold digger such as Marguerite De La Motte portrays in this story falling for the the type of country boy in which Donald Keith is presented, but—believe it or not—she does, and she does it in such a way that she makes you like it and her.

There is a strong bit of drama in this well moulded story, and it is all most logical, though it may not read so. Miss De La Motte acquits herself most creditably both as the hard hearted gold digger and the repentant love-worn girl who falls for the barn-yard simplicity of the likable country youth.

She is the cabaret performer who is substituted as the heiress to an estate of a quarter of a million dollars left by the owner of a rural farm in Connecticut and rightfully belonging to the son of the deceased farm owner. The estate is held in trust for a period of two years, which time this gold digger must put in on the farm. It is easy to imagine she is not overdoing her boredom. And it is just as easy to imagine how readily the boy could fall for her. What could be sweeter than their romance, which follows?

The story has everything that goes to make a good screen play. There are romance, comedy, suspense, action and much of incident that holds the attention throughout, and it is well directed and well produced.

The Cast: Marguerite De La Motte, Donald Keith, Betty Milburn, Margaret Cloud, George Cowl, Louis Payne, Robert Dudley, Orral Humphreys, Thomas Ricketts, Alfred Fisher, Jack Haley.

PRODUCTION HIGHLIGHTS: The night club scenes. The pathetic sequence in the theatrical rooming house. The romance.

EXPLOITATION ANGLES: The popularity of the leading players. The Broadway night life scenes.

DRAWING POWER: Should go well in any house.

Produced and distributed by Excellent Pictures Corp.
Length 6,945 feet. Released October 1st, 1927.

A Sailor's Sweetheart

Good Cast Does Not Measure Up Any Too Well

(Reviewed by E. G. Johnston)

ONE glance at the cast of seasoned troupers in this picture and it is absolutely reasonable to anticipate a barrage of laughs, but either this reviewer sold himself too well in this respect, or else something went wrong along the route, for, after all is said and done, it seemed just a very ordinary effort on the part of everyone concerned. True, there are some real flashes of humor from Louise Fazenda and Clyde Cook at times; this much was to be expected. Several other attempts seem very much forced. John Miljan gives a very fair impersonation of a man gone balmy, while Myrna Loy is seen but a few times with but little to do. The picture may do for not too exacting people.

A number of old gags are employed to get the story under way. It has to do with a spinster, who, having inherited a fortune, secretly arranges a wedding and honeymoon with a crook whose specialty is separating old maids from their money. Back at the school, a two-faced old professor also plots to secure some of the money. Things happen aboard the boat. The spinster-teacher intercepts a note from another wife of her husband's, knocks out the latter and leaps overboard with a sailor in pursuit. Both are rescued by bootleggers, then arrested by revenue agents and handcuffed to one another. In this way the pair arrive back to the school to go through some harrowing experiences before all is straightened out.

The Cast: Louise Fazenda, Clyde Cook, Myrna Loy, William Demarest, John Miljan, Dorothea Wolbert and Tom Ricketts. Directed by Lloyd Bacon.

THEME: Comedy-drama of romantic spinster-teacher who marries crook. Circumstances hand-cuff her to a sailor who she finally marries.

PRODUCTION HIGHLIGHTS: Nothing to get excited about in entire picture except the work of principals at times.

EXPLOITATION ANGLES: Play up the cast.

DRAWING POWER: Second and third class trade.

Produced and Distributed by Warner Bros. Length, 5,685 feet. Released, Sept. 24, 1927.



Still excerpts from the Excellent Pictures release, "Broadway Madness."



A beauty of detail and forceful, gripping acting are to be noted in these shots from the Fox Film special, "Sunrise."

Silver Valley

A Mix Vehicle of Thrills

(Reviewed by Chester J. Smith)

TOM MIX takes the air for the big thrill of his latest picture, and, as usual, he puts it over in the true Mix style. There is nothing half-way about a Mix thrill. When one is called for it is delivered, and in the right way. Escaping from the crater of what was supposed to be an extinct volcano, Tom and the girl are still in a desperate plight and at the mercy of the villain and his gang when the airplane comes to the rescue, picks Tom up in flight, and Tom, in turn, suspended from a rope ladder, grasps the girl from the back of the horse as they fly off to safety.

It is well done, this airplane rescue, and just about saves a picture that is otherwise hardly up to the Mix standard. Tom starts as the inventor of a new type airplane, which refuses to fly, so he gets himself a job as sheriff and is called upon repeatedly to thwart the unsavory villain, who, like Tom, is in love with the visiting authoress, on hand to get local color for her new novel.

There is a realistic volcano scene which lends an additional thrill to the photoplay, as the entire mountainside is blown up. Tom and the girl are riding desperately for the one crevice through which an exit to safety may be made, and they reach it in the nick of time.

The Cast: Tom Mix, Dorothy Dwan, Philo McCullough, Jocky Hoeyi, Tom Kennedy, Lon Poff, Harry Dunkinson, Clark Comstock. Directed by Ben Stoloff.

THEME: Western melodrama of fights, flights and romance, in which the hero rescues the girl from the hands of the villain.

PRODUCTION HIGHLIGHTS: The blowing up of the mountain side. The rescue in the airplane. The robbery of the stage coach.

EXPLOITATION ANGLES: The star's name with the promise of the usual number of thrills.

DRAWING POWER: Should go well with Mix fans.

Produced and Distributed by Fox Film Corporation. Length, 5,011 feet. Released, October 2, 1927.

A Gentleman of Paris

Right Up Menjou's Alley—A Snappy Number

(Reviewed by Laurence Reid)

THERE'S a bright little picture in store for those who like their Menjou—one which approaches the same high level as "The Grand Duchess and the Waiter." It's sophisticated and bright and dances merrily along on a tight skein of comedy—with the artful Adolphe acting in his inimitable style. If you penetrate its plot you will be forced to admit it's all quite absurd, but no one is going to hunt for gaps and flaws in considering the zippy play of situations and incidents.

The star, as the title indicates, plays another gay rascal of the Paris boulevards. He has conquered more than his share of feminine hearts—those who dance lightly through life—as well as a young innocent from the provinces. The latter is the rogue's fiancee and when she and papa come up to town unexpectedly and surprise the rounder—well, his valet (as faithful as any Dobbs or Jenkins) saves him from much embarrassment.

The valet is an expert in handling the *amours* of his master, so much so that none of the ladies become suspicious. It is all told with adroit comedy—the kind that releases a quiet chuckle rather than one teased from the tonsils. It has its twists—one of which involves the valet's wife. The scene is a wee bit racy, but Menjou is suave enough to sneak it over. Yes, indeed, it is a smart picture.

The Cast: Adolphe Menjou, Nicholas Soussanin, Arlette Marchal, Shirley O'Hara, Ivy Harris, Lorraine Eddy. Director, Harry D'Arrast.

THEME: Romantic comedy of gay rogue of Paris who gets involved in several heart affairs, but is saved through the diplomacy of his valet.

PRODUCTION HIGHLIGHTS: Even building of plot. Surprises and twists. Moment when fiancee surprises her lover. Episodes involving valet. Tone and quality of sets. Menjou's easy acting. Sly humor.

EXPLOITATION ANGLES: Play up Menjou and mention that he also appeared in Chaplin's "A Woman of Paris." Bill as typical Menjou picture.

DRAWING POWER: Wherever Menjou is popular picture will draw. For high class houses with select clienteles.

Produced and distributed by Paramount. Length, six reels. Released, October, 1927.



A play of strong human emotions is discernable in these scenes from "The Woman on Trial," a Paramount production.



Interesting scenes from "The Nest," a current release from Excellent Pictures.

Three's a Crowd

Poorest Langdon In A Long Time

(Reviewed by Laurence Reid)

HARRY LANGDON has been working too steadily producing his pictures instead of taking his time and concentrating upon fresher ideas and gags. If he made his screen appearances six or eight months apart the intervening period could be devoted toward better workmanship. The new comedy is not so hot and lags far behind "The Strong Man." There's scarcely an up-to-date gag in it and the story runs along in a slip-shod way without any semblance of continuity. Langdon is too finished a comedian to be projected in a work of this calibre. Perhaps he's taken on too big a burden in trying to be the chief cook and bottle-washer of his productions. Directing this effort himself, it appears as if he concocted it as he went along.

There are a few funny spots in it, but they are overwhelmed by the sad ones. The comedian with the droll personality and the mark of pathos on his countenance allows himself to become unduly tragic here. He's gone Chaplin—with the result that his own inimitable style is often buried. The pathos looks labored—and the comedy lacks spontaneity.

The star plays a lonesome chap of the tenements whose only companion is a rag doll. Eventually he meets the Girl. After many strong bids for pathos everything ends tip-top for Harry. There will be those who will see it because of the Langdon fame, but they can't truthfully admit that it's a wow.

The Cast: Harry Langdon, Gladys McConnell, Cornelius Keefe. Director, Harry Langdon.

THEME: Comedy of lonesome chap who after pining for romance eventually meets the Girl.

PRODUCTION HIGHLIGHTS: Langdon's pantomime. Titles. Sets and atmosphere.

EXPLOITATION ANGLES: Tease title. Play up Langdon as one of few top-notch comedians.

DRAWING POWER: Langdon's popularity will draw them. For any house.

Produced and distributed by First National Length, six reels. Released, October, 1927.

The Nest

Clever Reproduction of Stage Success

(Reviewed by Chester J. Smith)

MOTHER love is the theme that dominates this very modern story of pampered children and a self-sacrificing parent. It is an adaptation of the stage success by Paul Geraldy and it has lost nothing in its transposition to the screen. In fact, as a screen drama, it is the equal of, if not better than, the stage presentation.

The story is a powerfully dramatic one that unfolds smoothly and proceeds to its destination directly without the injection of side issues or comedy relief, for which Director Will Nigh and Scenarist Charles E. Whittaker are to be commended.

Pauline Frederick is the devoted and self sacrificing mother of the two very modern children of riches. She has rarely been seen to better advantage. Her devotion is pathetic. She could easily have overdone it and made it ridiculous, but she didn't. Her work as the rejuvenated mother was quite in contrast with that of the indulgent mother, who had first neglected herself for love of her selfish children, but it was equally as good.

Miss Frederick has the advantage of a splendid supporting cast, every member of which does his or her work well. Holmes Herbert is exceptionally good as the devoted friend of the widow, as are Reginald Sheffield as the easily led son and Ruth Dwyer as the selfish semi-flapper daughter. Jean Acker, too, shines as the vamp.

The Cast: Pauline Frederick, Holmes Herbert, Thomas Holding, Ruth Dwyer, Reginald Sheffield, Rolland Flander, Jean Acker, Wilfred Lucas. Directed by Will Nigh.

THEME: Drama in which self-sacrificing mother becomes rejuvenated in time to rescue her selfish son from the clutches of a gambling house proprietor and a vamp, and her daughter from her own self-indulgence.

PRODUCTION HIGHLIGHTS: The gambling house sequences. The cafe scenes. The meeting of the mother and the vamp. The love and self-sacrifice of the mother.

EXPLOITATION ANGLES: The star's name and the successful play from which the screen story was adapted.

DRAWING POWER: Good for any type house.

Produced and distributed by Excellent Pictures Corp. Length 7,393 feet. Released September 1st, 1927.



Drama, pathos and disappointment come into the life of the lonely little figure around whom revolve the happenings in "Three's a Crowd," a First National production



Gay satire and suavity of manner are employed by the principals in the Paramount picture, "A Gentleman of Paris."

The Woman On Trial

Well Suited for Pola—Moderately Entertaining

(Reviewed by Laurence Reid)

HAVING done pretty well by Pola Negri with "Hotel Imperial," Mauritz Stiller takes her in tow again and guides her through a likely melodrama—one in which she makes a strong bid for sympathy. She is on trial for murder in a French court. Naturally the heart appeal is right in the bag for Pola. As stories go it shapes up as moderately interesting. The director uses the cut-back method in building the plot, but gets away from the obvious plan by refraining from flashing to the woman on the witness stand. To emphasize her testimony he resorts to subtitular quotations.

The story is the usual sentimental one of a woman who married through convenience to save a tubercular lover. When the rich husband discovers the liaison he attempts to frame her to win the custody of the child. The characters are sharply contrasted and as the cutbacks and testimony develop it is easy to guess the verdict.

It is logically told and builds progressively. There are some poignant scenes which bolster it enough to make it quite moving at times, especially that of the reunion of the heroine and her lover after years of separation. Miss Negri gives a sincere performance and succeeds in establishing a sympathetic bond with her audience. The late Einar Hansen delivers some eloquent pathos as the sick lover. The film isn't a world-beater, but it'll do fairly well.

The Cast: Pola Negri, Einar Hansen, Arnold Kent, Andre Sarti, Baby Brock, Sidney Bracy, Bertram Marburg, Gayne Whitman. Director, Mauritz Stiller.

THEME: Melodrama involving a murder with the accused standing trial and winning her freedom.

PRODUCTION HIGHLIGHTS: The manner in which director constructs the scenes. The frame-up. The reunion of the lovers. The capable acting. The atmosphere.

EXPLOITATION ANGLES: Bill as worthy of Negri's talents. Use teasers of the plot. Make a noise about the unwritten law, etc.

DRAWING POWER: Should draw if Negri is still attracting the crowds. Suitable for average houses.

Produced and distributed by Famous Players. Length, seven reels. Released, September, 1927.

Newspaper Opinions on New Pictures

"Barbed Wire"—Paramount, Berlin, Germany

Morgenpost: "The first European showing of this picture caused great emotion in auditorium."

Der Tag: "Their performance was perfect. . . . Pola Negri staggering. Brook picture of harsh manhood . . . and in almost tragic-comical part of the clown, Clyde Cook delighted auditorium and it answered with storms of laughter."

Kinematograph: "The settings excellent, battle scenes were made with clever realism and much spirit, the prison camp brilliant and individual types are great, the whole a strong and lasting success."

"Out All Night" — Universal, Colony Theatre, New York City

Journal: "Denny can be depended upon to turn out one amusing comedy after another. And his latest is no exception. Good entertainment. Denny has his usual breezy grin and Miss Nixon is extremely decorative."

News: "Titles exceptionally well written, and photography adequate. Seiter has turned out snappy, thoroughly satisfactory job. . . . . Marian Nixon holds place nicely. She's delightful to look at and gives charming performance."

Evening World: "Is extremely comical."

Evening Graphic: "Twenty-four hours of speedy fun. 'Out All Night' actually funny.

Mirror: "Happy example of lighter form of amusement. Comedy quite long and fairly complicated. But persists in giving beholders a good time, and seldom stops to rest more than a moment."

Telegram: "Audience gave vent to lusty approval."

Post: "One of Denny's better efforts. A delightful picture. . . . Marian Nixon a charming leading lady."

"Sunrise" — Fox Films, Times Square Theatre, New York City

Times: "Murnau proves himself to be an artist in camera studies, bringing forth marvellous results from lights, shadows and settings. Proves himself to be a true story teller. . . . Inspired performances. . . . Murnau proves by 'Sunrise' that he can do just as fine work in Hollywood as he ever did in Germany."

Daily News: "Magnificent—marvellous—99¾ perfect. . . . Not even in our fondest dreams of what a 99¾ perfect picture might be, did we expect anything as remarkable as 'Sunrise.' Stands alone as film of films. The best of this year, last year, and all the other years that have given themselves over to cinemakind. . . . Has remained for Hollywood to be birthplace of Murnau's most powerful, most poignant, most wonderful screen drama."

Evening World: "Murnau took simple little tale and made it one of most poignant things ever seen on any screen. . . . He swayed audience at will, playing upon heart-strings and transporting them through the gamut of emotions. . . Murnau wizardy also spread to members of cast. O'Brien is made to show here that he has the making of one of greatest actors upon the screen."

American: "Camera effects, always interesting, often amazing in their beauty and originality. . . . O'Brien has proved beyond question of doubt that gods have showered histrionic talents upon him and he uses them to best advantage. . . . Janet Gaynor has native poise and restraint that it has taken older actresses years to acquire. . . . For years after most of cinema successes of today are forgotten, 'Sunrise' will be re-issued wherever movies are shown."

Morning World: "Something you positively must see before leaving New York. . . . Man who made 'The Last Laugh' has journeyed from Berlin to Hollywood and has retained his style, his individuality and his genius for projecting thoughts of men and women upon a white sheet. . . . It is a great show that Fox has offered, one which everybody in this town owes it to himself to see."

Journal: "Amazing picture. So tremendous in its power, so engrossing in its dramatic magnificence, that it stands alone as example of art of motion pictudes. . . . Janet Gaynor exquisitely appealing. . . . O'Brien gives remarkably fine performance. 'Sunrise' is superb."

Daily Mirror: "Murnau, as is his custom, put touches of a master director in 'Sunrise.' Excellent camera work, sets unique in appearance and better acting than Janet Gaynor and O'Brien ever did before, also did their bit for picture."

"What Price Glory"—Fox Films, Stacy Theatre, Trenton, N. J.

Times: "Held over another week to meet popular demand, vivid picturization of great stage success, is expected to shatter all attendance records. . . . A wonderful picture . . . and if any individual honors are to be given they should go to McLaglen. His performance is indescribably effective."

News News: "Thrill of 'What Price Glory' is one of best things movies have ever given birth to. Held spectators almost spellbound. . . . Picture is enacted well-nigh perfectly. McLaglen and Lowe leave nothing to be desired. Dolores Del Rio gives lifelike and fascinating performance."

"What Price Glory"—Fox Films, Strand Theatre, Scranton, Pa.

Republican: "Is an improvement over its stage version which thrilled American audiences from coast to coast, and to any who would care to enjoy two hours of good, wholesome entertainment, try Strand this week."

"Rose of the Golden West"—First National, Mark Strand Theatre, New York City

American: "Thrilling film of romance. Abounds in action, drama and romance. Mary Astor puts rose into golden west. Never before have we seen her look so utterly ravishing. Mary a vision to behold. Photography, beauty of natural locations and exquisite sets alone worth price of admission. Action aplenty, fine riding, breath-taking rescue and everything that goes toward making a thriller of entirely different type than those we have come to associate with this particular period. Our new fall hat is off to Fitzmaurice, who directed."

Evening World: "Very entertaining piece of work. Goes over with bang. Fitzmaurice has managed to embellish work with overtones of novelty. Story intriguing, works up to stirring climax and altogether convincing. Is recommended for entertainment."

Journal: "Set is romantic period, photoplay has colorful moments. Plenty of action. Mary lovely to look at, every one wears picturesque costumes and backgrounds effective."

Morning World: "Altogether good edition of semi-historical romance conveyed to silver sheet. Scenes beautifully shot, and consequently film has trappings to put over this type of story. Moments of excitement also carefully worked out. Mary Astor looks superb. Modern camera brings to picture all glamor and pageantry attributed to those times."

Telegraph: "As rich and beautiful as its name. Appealing cast. Fitzmaurice has faculty of combining all elements necessary to realization of dreamy, pictorial beauty. One has pleasure of gazing upon fragrant loveliness of Mary Astor. Picture appealing in beauty and offers some real acting."

Sun: "Handsome costume picture. Fitzmaurice can always be relied upon to offer handsome settings, clothes and tastefulness in photography and production. These virtues are part and parcel of 'Rose of the Golden West.' Story well constructed and sufficiently full of action. Mary Astor . . . tempestuous, fiery actress."

Herald Tribune: "Never have we seen anyone so ravishingly lovely as Miss Astor. Photography gorgeous. 'Rose of the Golden West' a beautiful production."

Times: "Amusing situations. Composition of scenes has received thoughtful attention. Mary Astor charming. Love excellent. He senses humor of yarn."

Mirror: "Charm which is Mary Astor's, whimsical histrionics by [illegible] tumes, and excellent horsemanship."

"The Red Raiders"—First National, Hippodrome Theatre, New York City

News: "The younger generation will get a kick out of 'The Red Raiders.' Hair-raising western stuff. Offers splendid thrills. Scenic effects well conceived."

Herald Tribune: "Riding such as we never saw before. Picture is exciting and a fine production."

Times: "The boy who delights in exploits of General Custer, Buffalo Bill and other heroic figures of those days will find joy in 'The Red Raiders.' Excellent riding by Maynard. Scenic effects particularly good. Fighting scenes expertly handled and Indians do extraordinarly well. Maynard is good looking as well as remarkable horseman. He does not enlist double for dangerous stunts."

World: "An Indian picture which required great deal of research, money and patience to reproduce upon films. Director has made valiant effort to capture something of post-Civil War terror which attached itself to opening of West. Maynard a picturesque figure. I should say this would please all youngsters, and for that reason is worth while film."

Morning Telegraph: "Thrilling as any Buffalo Bill show. Fast-moving, red-blooded action. Will have you clinging to arms of your chair. Maynard has rolled up a great following among the fans."

American: "There is much to recommend. First of all, there is Maynard's reckless riding, with all dare-devil stunts done in close-up. Scenic effects and photography excellent. Few more beautiful shots have been filmed than those depicting Indians riding in circular and geometrical designs over far-reaching hills. Intensely interesting. Maynard excellent rider and a good 'looker.' Picture is bound to entertain you."

Evening World: "Grips one and holds interest. So-called 'Westerns' certainly still have their appeal. Maynard does best work in story."

Journal: "All thrills of old-time wild west days. Maynard rides superbly, and with his horse, Tarzan, gives customers their money's worth. Gorgeous scenic shots against which Indians whoop it up during exciting raids."

Mirror: "A dashing, colorful out and out melodrama and a lot of fun. Beautiful riding and camera helps with effective angles. Maynard has a trained horse, a striking animal, whose grace and speed offer amusement in themselves."

"White Pants Willie"—First National, Worcester, Mass.

Telegram: "One of those pictures made to order for lovers of clean comedy. Hines is star of piece and no theatregoer needs to be told that it contains plenty of laughs.

"White Pants Willie"—First National, Globe Theatre, Gloversville, N. Y.

[illegible] after another, and first-day audi[illegible] day. It's irresistible Johnny doing [illegible]



New York & New Jersey

LOEW'S Oriental Theatre, at Bensonhurst, a new 3,000 seater, to present vaudeville and feature pictures, combined, will open Thursday evening, October 13, with a single performance, with all seats reserved. The regular policy of continuous shows with no seats reserved will be adopted the following day. N. T. G., announcer of WHN and a galaxy of celebrities from the night clubs, will take active part in the opening ceremonies. Two other important openings on the Loew chain will take place October 15 at Houston, Texas and October 28 at Kansas City, Mo.

Two more local theatres will be added to the ever-increasing Loew theatre circuit in New York City, if a rumor circulating around film row this week be true. The houses in question are located in the Bensonhurst section of Brooklyn and are said to be the Marlboro and Benson, both owned by Rapf and Rubin. The Marlboro is practically a new theatre, only recently being opened to the public. The Benson is slightly older.

Although it has been said that Publix Theatres had abandoned to a large extent its proposed construction of theatres in certain neighborhood sections of New York City, according to the report of a Brooklyn film salesman several large signs have recently made their appearance on a fence surrounding a plot in the downtown shopping district of Brooklyn to the effect that: "On this site is being erected the Brooklyn Paramount theatre." This part of Brooklyn is fast becoming the scene of some lively competition for it embraces activities of the Strand, the Keith-Albee, Loew's Metropolitan, the former Keeney holdings, now Loew's, and the Orpheum; the latter recently reverting to its one time policy of high class vaudeville. The Keith-Albee, since Sept 1, has included feature pictures in its program—thus directly competing with Loew's Metropolitan—and if the new Publix theatre project goes through, planned, it is said, to seat 6,000, matters will be livelier than ever.

The long delayed opening of the Elton theatre, New Utrecht avenue at 43d street, Brooklyn, recently took place. The manager's name is Stanzler and he is said to have been formerly connected with the Sheffield theatre, one of the R. & R. circuit. According to report, the Elton will remain for the present under control of its builder, Mr. Schwartz.

I. Katz, formerly a partner in the Rosenzweig & Katz theatre chain, is the new owner of the Stilwell theatre, Brooklyn. Mr. Katz is also said to be building a 600 seater on Cortland street, downtown New York City.

John Bemis is the new manager of Leon Rosenblatt's Lyceum theatre, Bayonne, N. J. Mr. Bemis was, until this appointment, connected with the Newkirk theatre, Brooklyn.

The Park-5th Avenue theatre, 5th Ave. and 44th Street, closed during the Summer for repairs, will reopen Oct. 7 with a program consisting of pictures and vaudeville. This house is owned by Barr Brothers.

New private offices are being constructed on the fifth floor of 1600 Broadway where the Pathe and P. D. C. exchanges are located. They will in all probability be occupied by the Manager Wolf, of the New Jersey district, George Dillon, one of the Eastern sales executives, and Al Sawtell, of the Pathe non-theatrical department. With Mr. Dillon's removal from 729 7th Avenue to 1600 Broadway, the consolidation of the Pathe and DeMille sales forces seems practically complete.

The latest report concerning the handsome new Universal theatre, New Utrecht avenue, Brooklyn, is that it will open October 9th with a change of pictures and vaudeville twice a week.

Sale of two Long Island theatres recently took place when Herman Britwar acquired the Regent theatre, Bayshore, and the Babylon theatre, Babylon, from the Brewster's. The date of transfer was Oct. 1, according to report. Mr. Britwar states that he and his associates will do everything possible to modernize these theatres. In addition to a complete renovation for each house, orchestras will also be added to the musical program.

Moe Rosenthal has reopened his theatre at 500 Atlantic avenue, Brooklyn, and in the future it will be known as "Moe's Scenic." Moe has given the house its usual summer overhauling.

The Hughes theatre, 187th street and Hughes avenue, the Bronx, will reopen October 12. This theatre has recently been modernized.

Mr. and Mrs. Edward Seider have returned from their honeymoon spent in Canada.

The Stanley-Fabian circuit have broken ground for their new theatre to be built in the ferry district of Hoboken, N. J.

Messrs. Gottlieb and Goldmark will reopen their 4th Avenue theatre Oct. 8. The house will be run, for the present, two days a week. The Paradise theatre, 4th avenue, Brooklyn, is also operated by this firm.

The M. P. T. O. of New Jersey, held a board of directors' meeting in the offices of 735-Seventh avenue on Tuesday of this week.

It was not Al Moley's fault that the New York Giants did not win the National League pennant for if boosting a team would have turned the trick, the Giants would have been miles ahead of their nearest competitor at the close of this season. Anyway, now that the Pirates have annexed the title, Al and his sidekick, Ed Seider, are turning their attention to other matters. One is, making a drive for more customers for Prudential Delivery trucks. They picked last Monday's stormy evening for the first trip.

Messrs. Schartz and Gold's Tiffany theatre, located on Chester street, Brooklyn, closed during recent weeks for remodeling, reopened last week.

M. R. De Costa is now managing F. G. Wilson's Endicott theatre, Bensonhurst, Brooklyn.

Lawrence Cox, formerly with Loew's 83d Street theatre, is now in charge of the Regun theatre, 116th Street and Lenox Avenue, New York City.

M. Livoti recently opened the Belvedere theatre, Brooklyn.

Manager J. H. Phillips, of the Eagle theatre, a Salkin house at 1852 Third Avenue, New York City, will direct a real wedding ceremony on the Eagle's stage on October 15th at 8.30 p. m. when a Yorkville couple will sign on the matrimonial dotted line. Neighborhood merchants are cooperating in the matter of gifts for the bride and groom. This ought to be a good business builder.

New England

THE long expected changes in Pathe and Producers, which have been expected since the two exchanges joined forces, materialized during the week, when four salesmen of the combined outfit handed in their resignations.

Eddie Connolly, who handled Pathe comedies in Western Massachusetts; Charles McGee, who covered New Hampshire and Vermont for the DeMille unit; Charles Wilson, short subject salesman in Western Massachusetts, and Ben Rogers, feature representative for Pathe, are the quartet.

It is doubtful if their places are filled, as consolidations and rearrangements of efforts on the part of the sales force will probably cover the territories.

Frank Collier will manage the Washington Street Theatre, Boston, which is scheduled to reopen within the next month. The theatre is practically a complete new house, so extensive has been the remodelling. When the city of Boston widened Kneeland street it cut off part of the Washington street theatre, which loses some 250 seats as result. The building was largely rebuilt and the theatre reconstructed, rearranged, refitted throughout and repainted.

James O'Hara, shipper at the Pathe-DeMille exchange, Boston, is spending his vacation in his old home town of Fitchburg, Mass.

Pathe Exchange held its annual outing Saturday at Houghton's pond in the Blue Hills reservation of the Metropolitan Park system. The pond now goes by some Indian name which nobody was able to spell, hence it is called by its former name. The repast was served by a caterer. There were athletics for both the boys and girls with prizes of a humorous nature for the winners. The married men won the baseball battle 15 to 3. The committee in charge consisted of James A. Curran, Frank Wolf and Charles Heath.

Beau Hartford, of the Pathe sales force, who formerly sold comedies in Rhode Island and the Cape territory, is now covering Western Massachusetts, handling all short subjects.

A visitor who was warmly welcomed to Film Row during the week was Charles W. Perry, a former manager of the Pathe exchange at Boston, who is now special representative for Paramount-Famous-Lasky.

Timothy Donahue, assistant cashier at Pathe-DeMille, has the sympathy of many friends in the death of his mother, in Worcester.

Si Bunce, who is operating theatres in Buffalo, Tonawanda and Milford, was in Film Row during the week, renewing friendships. He formerly operated the Hudson exchange.

Joseph Kelly, who formerly operated the Boston-New Hampshire Film Delivery Co., has quit that end of the business to join the sales force of Tiffany and is covering Western Massachusetts.

Frank Layden, who operates the Olympia at South Boston and other theatres and who has returned to duty after a serious illness which confined him to the hospital for seven or eight weeks, had unexpected duties thrust upon him. Charles Wilson, who had been carrying on Leyden's duties during his illness, was himself stricken the day Leyden returned and is now confined to his home by illness.

Ray Averill is managing the Olympia Theatre at Providence, succeeding Thomas Dooley.

Albany

WILLIAM SMALLEY, of Cooperstown, made a rather unusual purchase last week when he bought an old-time fire engine for $25, to use in exploiting a certain picture being shown over his chain of a dozen or more houses.

Before Tony Veiller, manager of the Mark Ritz, in Albany, left last week for a month at Lake George, where he hopes to better his health, he spent nearly a half day along Film Row, endeavoring to borrow a rifle. Mr. Veiller is planning to emulate his friend, Louis Buettner, of Cohoes, champion woodchuck hunter in central New York.

Frank Breymaier is as happy as can be these days, handling the Wedgeway theatre in Schenectady, playing burlesque and pictures. Mr. Breymaier has been in the game for many years and nearly every week meets some of his old time friends with a burlesque troupe.

Looking as sturdy as an oak, the old veteran, Pop Linton, of the Olympic in Utica was in town during the past week. He was accompanied by his son, and between the two they booked many pictures for the winter.

Clayton LaPoint, who is associated with Lew Fischer, at the Crandall in Chatham, arrived along Film Row last week, sporting a brand new derby. Mr. Fischer accompanied his partner on the trip.

No one has yet been appointed change, to succeed Miss Renee Craas manager of the local Bond exven, who leaves on October 15, to be married.

Miss Virginia Fair is the new organist at the Standard Theatre in Carthage. The young woman is a graduate of the Eastman School of Music.

Matters are certainly running smoothly these days between the exchange managers of Albany and the exhibitors served. Last week's session of the Albany Film Board of Trade lasted exactly thirty minutes.

A. J. Pincus, who has been acting as western feature salesman for the Pathe office in Albany, resigned last week and has not announced his future plans.

Harry Hellman hopes to have his new theatre, the Paramount, in Albany, in shape to open on or about October 15. Neal Hellman, the son, will assume management of the house upon its opening.

Moe Streamer, of United Artists, was in town during the week and also paid a visit to some of the Schenectady exhibitors.

S. E. Feld, a well known salesman at the Pathe exchange, has been ill during the week with an attack of bronchitis.

Julius Byck, who conducts the theatre at Tannersville and who does all of his buying at the Albany exchanges, has adopted a winter policy of three nights to the week. The summer resort towns in the Catskills and Adirondacks are now back to normal population and the theatres in these places are now running but a few nights each week. The Aspinwall, a hotel at Lenox, which entertained its guests with pictures this summer, closed last week.

Students at Union College have been selected by W. W. Farley to serve as ushers at the State and Strand theatres in Schenectady.

According to Bob Pierce, who runs the Capitol theatre in Ilion, business has taken a slump in the typewriter city, due to a lay off in some of the big factories. The Temple theatre, which is also owned by Mr. Pierce, and which has been closed for some time, may be opened, however, for Saturday night only.

Bill Benton, of Saratoga Springs, has made arrangements to feature news pictures taken this week of the Saratoga Sesqui-Centennial.

Cards received here from Pete Dana, former booker for the Schine circuit, and who left Gloversville to accept the management of a theatre in Buffalo, brought the first news that Mr. Dana is now associated with Tiffany in one of the midwestern cities.

Richard Tweedy, organist at the Troy theatre, was married during the past week, his bride being Miss Laura H. Ruback, of Troy. The bride is a graduate of Wellesley, and a member of one of Troy's amateur dramatic clubs.

Max Milder, director of buying and booking for the Schine organization, was in New York city during the past week.

Business was rather quiet along Albany's Film Row during a portion of the week, due to the holidays. While all of the exchanges remained open, there was a noticeable absence of both managers and salesmen.

Mr. and Mrs. Harry McNamara, of Valatie, were in Albany on a buying trip last week. Mrs. McNamara does all the booking for the theatre. Mrs. G. M. Briggs, of the Tyler in Pittsfield, Mass., was also in town booking. Clarence Dopp, of Johnstown, was also at several of the exchanges.

The news of Walter Hayes' sudden death in New York city came as a distinct shock to the theatres as well as the film exchanges in Albany, for Mr. Hayes had many friends in the capital city. Before making his home in New York, Mr. Hayes resided in Buffalo, and was a frequent visitor to his theatre in Albany and Troy. Both Uly S. Hill, managing director of the Stanley houses in these two cities, and A. deWolf Veiller, manager of the Mark Ritz, attended the funeral on Thursday.

Jerry Sussman, district advertising sales manager for Paramount, was in Albany last week, going over matters generally at the local exchange.

Walter Roberts, manager of the Troy theatre, was laid up for a portion of last week with a bad attack of the grippe.

Harry Lazarus, owner of the Broadway and Auditorium theatres in Kingston, is away on a hunting trip this week, and trying out a new dog which he recently purchased. Mr. Lazarus found time enough to visit Albany's Film Row last week.

The Van Curler was reopened in Schenectady last week with Wm. Shirley in charge. In addition to feature pictures, the Vitaphone has also been installed and will occupy a prominent part in each day's program.

Charles A. Smakwitz is handling the Mark Ritz in Albany, during the absence of Tony Veiller, and is looking after the Albany theatre as well. Mr. Smakwitz is handling all of the advertising of the Stanley local chain in connection with his other duties.

A tentative date for the opening of the new Rochester theatre has been set for October 31. Specially carved marble is being imported from Italy and finished and polished in a Vermont mill for use in the new house. The interior decoration has been completed. The house will be one of the most beautiful in the western part of the state.

Claude Fish is busy this week in superintending the erection of a new marquee and sign at his American theatre in Schenectady. A new lobby floor is also being laid.

Canada

V. ARMAND, for many years chief projection operator of the Capitol Theatre, Winnipeg, Manitoba, has been appointed supervisor of projection for Famous Players houses in Western Canada, his territory extending from Fort William, Ontario, to Vancouver, B. C. This announcement was made by H. M. Thomas, Vancouver, Western Division manager of Famous Players.

Mr. Armand recently returned from a trip to British Columbia where he inspected new F. P. houses at Nelson and New Westminster and also the projection equipment of the chain of eight theatres in Vancouver, B. C., recently acquired by the company.

A trip has also been made to Montreal, Quebec, by Mr. Armand for the purpose of examining the Sentry Safety Device which has been installed in the Capitol, Palace, Loew's and other theatres there.

John McManus of Toledo, Ohio, has been appointed manager of Loew's Theatre, Toronto, Ontario, in succession to Jules Bernstein, who had been manager of the Toronto house for the past 15 years and who has been promoted to an executive post in the head office of Loew's, Inc., New York City.

Mr. McManus is well known in Toronto theatre circles, having been assistant manager of Toronto Loew's for four years prior to his appointment as a full-fledged theatre manager elsewhere.

Children have been excluded from the moving picture theatres of Fernie, B. C., until further notice because of the discovery of the presence of infantile paralysis in the city, the order having been issued by the medical health officer.

While Captain Frank Badgley, M. C., director of the Canadian Government Motion Picture Studio, Ottawa, was not able to attend the fall meeting of the Society of Motion Picture Engineers at Saranac Lake, New York, during the week of September 26, he has followed in the footsteps of his predecessor, the late Raymond S. Peck, who was an officer of the Society for some years prior to his death last spring, by assuming the Canadian Government membership in the organization.

Capt. Badgley was busily engaged with the directing of a new Canadian Government film in the North country when the Society's fall convention was being held and could not get away to make his first bow before the Society.

Something in the nature of a crisis visited the cities of Ottawa, Hull and Aylmer on Friday evening, September 30, when all electric lighting services were disrupted through a break in the generator at the power plant at Chaudiere Falls, Quebec, the whole Canadian Federal district being thrown into absolute darkness.

There were capacity audiences in many of the local theatres at the time, the break occurring at 8.40 P. M., but there was not the semblance of a panic in any instance. The orchestras at B. F. Keith's, Regent, Centre, Imperial, Laurier, Eden, Francais and other theatres continued to play when the houses were thrown into blackness. The only illumination was secured through the flashlights of the ushers. At Keith's and the Regent, the performances were resumed within 10 minutes or so but at the Centre and other houses there was darkness for approximately one hour.

At the Centre Theatre, announcement was made by Manager Don Stapleton that patrons could leave if they desired, pass-out checks being provided, and all exit doors were thrown open for the interval. There was no alarm, however.

Central Penn

A CHARTER of incorporation, under the laws of Pennsylvania, has just been granted at the capitol in Harrisburg to the Harris Amusement Company of . Johnstown, which on Labor Day took over control of the Majestic Theatre in that city through purchase of majority control of the stock. The theatre as been renamed the Harris-Majestic. The new corporation has nominal capital stock of $5,000, which can be increased when necessity arises. The par value of the shares in $100 and $500 of the authorized capital has been paid in.

The corporation is allied with the big interests which control the Harris Amusement Company of Pittsburgh, which controls a large chain of picture and vaudeville theatres in Western Pennsylvania, Ohio, West Virginia and other States. The treasurer of the new company is State Senator John H. Harris, of Crafton, who also owns 20 shares of the stock and is one of the three incorporators. The others are is brother, Dennis A. Harris, of Crafton, who owns 20 shares, and Eugene L. Connelly, of Pittsburgh, who owns 10 shares. The purpose of the corporation is to "establish, maintain and operate a theatre or theatres." The Harris-Majestic is one of the leading Johnstown picture houses.

Te entire membership of the Harrisburg Chamber of Commerce were invited as the guests of the State Theatre management, Harrisburg, the first three days of the week of October 3, to see motion pictures of themselves taken during the four-day annual tour of the Chamber to cities of the South.

C. Floyd Hopkins, district manager of the Wilmer & Vincent Co., with his headquarters in Harrisburg, accompanied the Chamber members on the tour of 1,200 miles.

Announcement is made by Manager E. J. Hickey, of the Capitol Theatre, one of the Nathan Appell ouses in York, that the vacation contest, conducted through a period of sixteen weeks by the theatre this summer, will be repeated in 1928.

A fine new Wurlitzer pipe organ has been installed, and was used for the first time in the Harris-Majestic Theatre, Johnstown, Pa., on October 3. Manager M. J. Boyle announced that the new organ will be presided over by O. L. Fisher.

The motion picture theatres of Harrisburg are facing competition in the form of thirty weeks of stock company comedy-drama, which has opened in the Majestic Theatre.

Stuart C. Dehart, treasurer of the Orpheum Theatre, Reading, and Mrs. Esther V. Cocklin, daughter of Milton Mack, of Philadelphia, were married recently in Myerstown, by the Rev. H. J. Welker.

The Roman Theatre, Pittston, was reopened on September 29, after having been closed for a month for elaborate remodeling. Everything has been made new except the walls. The improvements include introduction of handsome new lighting fixtures. There is a new floor and new seats, handsomely upholstered in plush. There are but two aisles downstairs now, and in the balcony the front boxes have been eliminated and the entire floor equipped with chairs of the wicker type. Other innovations include a new marble railing at the rear of the theatre; new fireproof projection machines, new screen and new ticket booth. A fine new organ has been installed. It is of the orchestra model. The general contractor was Frank Turon.

A new daughter has arrived in the home of Mr. and Mrs. William M. Hissner, of Lebanon. Mr. Hissmer is a prominent Lebanon movie man.

The Lyric Theatre, Oil City, which had been closed for remodeling and enlargement, was reopened on October 7. The Lyric offers photoplays and vaudeville combined.

The Garden Theatre, Frackville, operated by Meyer Paret, has been completely rebuilt. Manager Paret announced it would be ready for reopening early in October. Two modern storerooms are included in the reconstructed building.

Chicago

THE stage band policy which was installed one week ago at the Chicago Theatre, has proven a success according to Balaban & Katz officials, who state that the first week showed a marked increase in attendance. The stage band will be operated in a dignified manner and will be in addition to the large pit orchestra under the baton of H. Leopold Spitalny, and the usual Publix presentations. The Chicago was the last large de luxe house in Chicago to go into a stage band policy and its success apparently proves the popularity of this type of entertainment beyond any doubt.

Knoedler and Spaulding's new theatre at Vandalia, has been completed and it is expected to open within the next month.

Arthur Mayer, who has been connected with Lubliner & Trinz for some time past, is now associated with Great States Theatres, Inc.

Polka Brothers, who are building the Deerpath Theatre in Lake Forest, report that it will not be ready for opening before December or January at the earliest. It is understood that this house will be booked by the Coston Circuit.

The Orpheum Circuit has had a sand blast machine wrking on the front of its Englewood Theatre for several days and the house has been brightened up and improved by the cleaning.

The entire office force of Lubliner & Trinz was moved to the Loop End Building this week and installed in offices adjoining those of Balaban & Katz, which already had located its publicity department in the Loop End, which is connected with their Chicago Theatre offices. The purpose of the move is twofold; first, to reduce the operating expense and second to secure closer co-operation between the different operating departments of Balaban & Katz. Emil Stern remains as general manager of Lubliner & Trinz.

Country Salesman Milton Kreuger of Universal, drew five weeks' pay for four weeks' work during the month of September, the extra week's pay coming to Milton by way of a bonus as he had secured the largest number of contracts and scored the largest business increase of any salesmen in the Chicago exchange during the month. He also ranked third in the Universal sales contest which was nation wide.

The Panorama on Sheridan Road, has been closed temporarily and elaborate improvements are expected to be completed in time for manager Schaak, who also operates the Keystone, to reopen it in about two weeks. A new front is being erected and the interior redecorated and refurnished.

R. Duhan, head of the bookkeeping department of National Screen Service, has been in Chicago for the past week and is scheduled to return to New York at an early date.

C. E. Beck of the Rose, Castle, Pastime and Alcazar Theatres, in the loop, is putting the finishing touches on his new two thousand seat Lawndale Theatre located at 12th an Crawford and expects to open the house at an early date. Tom Mitchell is to be manager of the Lawndale.

Ted Meyers, one of the veterans in the selling game in the Chicago district, has joined F B O sales staff after having been connected with Pathe for ten or twelve years.

Oscar Florine was host to a number of Chicago film and theatre men at the fall jinx of the Crystal Lake Country Club this week. Jack Miller showed his prowess as a golfer by bringing home two prizes, a fitted bag and a humidor, and Frank Schaefer a fitted bag. Other film men included in the party, were Roy Alexander, George Miller, Len Ullrich, and Jack Sampson.

A shift in Pathe's short subject sales department puts Ray Nolan on the north side territory; Joe Woodward on the west side and Jack Steinson on the south side.

Oklahoma City

CHARLES BRENT has closed his Como Theatre at Bennington, Oklahoma, and is looking for a new location in another town.

Henry L. Stephens, who was reported to be making arrangements to move his Victory theatre from Elmore City., Okla., to Clemscott, Okla., has been unable to carry out his plans and will continue to operate the same in Elmore City.

The Dasonia theatre at Dawson, Okla., has been closed, according to information from Daisy Fishbaugh, the owner.

N. A. Dickson, of Pampa, Texas, is opening a new theatre in Seminole, Okla., to be known as the Rialto. Mr. Dickson says he expects to operate this theatre as a second run house.

M. E. Tarkington has closed his Airdome at Mulhall, Okla., until next summer.

M. R. Dumas has sold his Rex Theatre at Spearman, Tex., to Ernie Cook. Claude Ellis, who formerly owned the Lyric at Spearman, will help manage the Rex.

Sam Nusz, of Enid, Okla., is reported to have leased the Ruby thaetre at Nash, Okla., which has been closed, and is reopening it.

A recent fire in Blackwell, Okla., damaged the Palace Theatre to the extent of $300.

Des Moines

OTTUMWA, Iowa, recently had a change in theatre management when when the Square and the Empire theatres, which had previously been owned by the Circle Amusement Company, were bought by S. Brown, who is a new man in the theatre game in this territory. The Circle Amusement Company was under the direction of Jake Cohen, film salesman.

The Neu Theatre at Carroll, Iowa, will have its opening soon. The theatre will be in opposition to the theatre which Joe Staak has operated here for several years. E. N. Neu, who is the head of this new theatre enterprise, is remodelling a building previously used for a business house to make place for the Neu theatre, which will be an 800-seat house and one with the newest in theatre equipment. It is probable that the theatre will not be ready to operate until the first of the new year.

Audrey Lytell, secretary and treasurer of the Des Moines Film Board of Trade temporarily, is now in Omaha to aid with the work of the Omaha office. Miss Lytell spends alternate weeks with the Des Moines office and Omaha branch, since at each office new secretaries are taking over the work of the board. Miss Leone Mathews, formerly with the A. H. Blank organization, is working into the place here, while at the Omaha exchange Miss Rosamond Foley is taking charge of the office as successor to Miss Clare Foley, who has been transferred to the office at Pittsburgh. Miss Lytell expects to be at the Des Moines office only a week or so more.

The bride of Film Row is Mrs. Irwin Davis, who is from the Universal office. She was formerly known as Miss Cecilia Hughes, or, more familarly, as "Sunshine" Hughes. She was married on September 17.

Visitors at the office of Famous Players were M. Hoadley of Garden Grove, E. N. Neu of Carroll, and M. R. Carol of Colfax.

G. E. Fry, salesman in Zone D for Universal, has been transferred to the Omaha office and in his place the sales staff has Frank Crawford, formerly with Universal for many years. Mr. Crawford was recently manager of the office of Famous Players.

Jack Evans of the Princess Theatre at Boone is driving to New York for the World Series games.

A. H. Blank is leaving Saturday night for New York on business connected with First National affairs.

E. P. Smith of the Polka Dot Theatre at Fort Dodge, has installed a new Reproduco organ in his house, which will be ready for opening in a short time. The theatre was previously one of the A. H. Blank houses and was then known as the Majestic.

Mr. Smith was owner of the Strand Theatre at Newton until he sold the house recently to begin working on his chain organization idea. The Newton house was bought by the Stern Brothers of Omaha, who have houses in Iowa. The first of the Polka Dot houses is now being remodelled and will not be ready for opening for several weeks. The seating plan of the house is being changed a little and Mr. Smith last week contracted for 75 new seats for the house. Mr. Smith has been prominent for years in the work of the Iowa theatre owners' organization and for several years has been executive secretary of the group. He has many friends who wish him well in his new enterprise.

Mrs. Jones has bought the theatre at Lisbon, Iowa. This house was owned by H. S. Hull.

There has been a change of ownership at Earlville, where the Crystal Theatre, which has been under the operation of the E. and L. Theatre Company, was bought by H. S. Holsscher.

Complete stage equipment and draperies were sold by the National Theatre Supply Company of the Des Moines office to the new theatre which the A. H. Blank organization is opening soon at Waterloo, Iowa. The Waterloo Theatre is to be known as the Riviera and will open about the middle of December.

Jess Day, manager of the Strand Theatre, Des Moines, is the proud father of a little girl, born last week. Mother and baby are doing just fine. Mr. Day has now a boy and two girls. He is manager of the Strand for the A. H. Blank organization.

George F. Clark, who will manage the Shrine Auditorium in Des Moines for Za-Ga-Zig Temple during the next season, has been in charge of various theatres in Iowa territory for a length of years. Mr. Clark had charge of the Orpheum Theatre in Des Moines recently. He is one of the veterans of the theatre game.

The vote on the Sunday shows will be taken at Correctionville, Ia., next week, when a special election will be held to decide the question. The vote of the citizens will decide and the prophecy is that the Sunday shows are due to be banned there.

F. M. Honey, of Beardsley, Iowa, has bought a new Reproduco organ for his theatre there. The organ was installed by Mr. Adams of the Reproduco sales force in this territory.

Rain seriously affected business all over Iowa this last week and theatre men have been reporting losses. The sun hasn't shone for a week and the temperature took a sudden drop, which scared everyone under cover, coming as a sharp contrast to the continued hot spell which Iowa experienced in the first part of September.

Half of the salesmen of the exchanges were in for Monday and Tuesday of the week for the holidays. Harry Weinberg of the Commonwealth Theatres Company, spent the week-end with his parents at Omaha.

South East

MRS. PHELPS SASSEEN, manager, Iris Theatre, Salisbury, N. C., spent last Monday in Charlotte.

E. H. Bailey, owner, Garden theatre, Rockingham, N. C., recently purchased new equipment.

George Hughes, of the Grand theatre, Greer, S. C., and Mrs. Hughes, spent the week-end in Charlotte, visiting Mr. and Mrs. James Reynolds.

U. K. Rice, manager, Colonial, Winston-Salem, N. C., recently visited Film Row.

Lester Scipes, booker for Universal Exchange, and his brother have purchased the Liberty theatre, Darlington, S. C., from George Hendrickson. Mr. Scipes is leaving Universal this week to take charge of the house. Mr. Hendrickson has taken over a haberdashery business in Darlington and intends to devote his entire interest to this new enterprise, he says.

L. L. Drake, owner, Ansonian theatre, Wadesboro, N. C., was in Charlotte during the week.

W. P. White, manager Charlotte branch of the National Theatre Supply Company, left Saturday for Atlanta, where he expects to spend the week-end.

Walter Griffith, general manager, Horlacher Delivery Service, announces that on October 7, a new route is to be opened in Eastern North Carolina, relaying from Dunn to Roxboro, Oxford, and Henderson, taking in Wake Forest, Franklinton, Louisburg, Warrenton, Roanoke Rapids and Weldon. Also, on or about October 15, a new route is being contemplated for the extreme eastern portion of South Carolina.

S. S. Stevenson, owner Stevensons Theatres, Inc., was seen on Film Row Wednesday.

C. E. Peppiatt, manager United Artists, Charlotte, and Mrs. Peppiatt, were hosts at a weiner roast last Saturday night in honor of Miss Hilda Lamerell. Among those attending were Mr. and Mrs. R. B. Wilbanks.

L. R. Curry, owner of the Colonial Theatre, Milledgeville, Ga., spent the week-end in Charlotte, visiting Mr. and Mrs. R. B. Wilbanks.

Charles Roth, owner Palace theatre, Greensboro, N. C., was recently in Charlotte.

L. M. Ash, of the Saenger Amusement Company, New Orleans, and R. B. Wilby, of the Publix - Saenger Theatres, Atlanta, spent last Tuesday in Greensboro, N. C., with H. F. Kincy, general manager of Publix-Saenger Theatres in North Carolina.

H. P. Howell, owner, Victory Theatre, Smithfield, N. C., announces that he has purchased a new organ.

Walter Griswold, manager, Crescent Theatre, Statesville, N. C., was in town Wednesday.

Callie Davis, sister to Rufus Davis, salesman for National Theater Supply Co., is spending the week in Raleigh, N. C.

September 17 was the opening date of the fall season for Junior matinees held at the Imperial Theatre each Saturday morning at 10 a. m.

Louisville, Ky., visitors to the Chicago fight included Sylvester Groves, of the Shelby Theatre; Fred J. Dolle, of the Broadway Amusement ompany; Herb Nadal of the Cherokee and Hilltop Theatres, and W. M. Wentzell, of Norman Theatre.

The Tyalor Theatre at Camp Taylor, Ky., has been closed.

A. L. Veatch, of the Princess Theatre, Morganfield, Ky., visited Louisville recently.

Karl Rohs, of the Rohs Theatre, Cynthiana, Ky., and Horace Enrich, of the Okay Theatre, Lewisport, Ky., were in Louisville last week.

S. H. Borisky, of Independent Theatres, Chattanooga, was in Atlanta last week.

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Baltimore

WORD was received in Baltimore by A. H. Beuhrig, manager of Loew's Valencia, that his wife's aunt and her three children have been listed as dead in the St. Louis tornado disaster. Mr. Beuhrig's mother, however, was saved, it is said.

Harry Milstein, who has been representing Universal as salesman in Baltimore, has gone to Salt Lake City, Utah, as manager of that company's exchange there. Eddie Heiber has succeeded Milstein as Baltimore salesman for Universal.

A large new electric sign has been installed over the marquee of the Cluster theatre, 303 South Broadway, here.

The Mar-Var theatre, Pocomoke City, Md., was opened to the public Monday night, October 3. This house cost about $50,000 and has a seating capacity of 800 persons. It was built by F. H. Bartlett, formerly of Snow Hill, Md.

Plans for a theatre building to cost about $70,000, are being drawn by A. Lowther Forrest, architect, Baltimore, for a playhouse to be built at Chestertown, Md., by L. Bates Russell.

An operation on the throat and nose of Miss Helen Ullman, in a hospital in Baltimore. She is the proprietor of the Opera House, Salisbury, Md.

Charles Ticer, Baltimore salesman for Film Booking Offices, was presented a daughter recently by his wife.

A trip to Europe lasting about two months was enjoyed recently by Morris A. Rome, attorney for the Associated Theatres Company, here, operating the Rialto, Apollo, Capitol and Broadway Theatres.

Miss Emma Snyder, formerly cashier at the Embassy theatre, here, has joined the staff of the new Stanley here, as a cashier.

Mrs. E. K. Cross, formerly book keeper for the Embassy and prior to that stenographer and book keeper at the New and Century theatres, has become personal secretary to Bernard Depkin, Jr., manager of the Stanley.

J. E. Watson, who has managed Loew's Parkway here for some time, has been transferred to a Loew theatre in Columbus, Ohio.

The new Stanley recently opened here is to have a supper club operated in the same building called Sherry's. It will be operated by Edwin A. Sherwood.

A theatre at Snow Hill, Md., is being contemplated for construction by F. H. Hartman of that city.

After trying out the showing of first-run feature pictures in conjunction with the Keith-Albee vaudeville at the Maryland theatre here, J. Lawrence Schanberger, manager, returned to a policy of eight acts of vaudeville beginning Monday, October 3.

The reason given for the change is that their patrons did not seem interested in seeing feature-length pictures.

William G. Humphreys, formerly Washington, D. C., manager of the Pathe-P.D.C. office, has returned to the Philadelphia office of that company and has been succeeded in Washington by George Dillon.

Clarence Eiseman formerly P. D. C., exchange manager Washington, D. C., has become a Universal salesman for this territory.

The first presentation of Vitaphone in Richmond, Va., was given a short time ago at the Capitol Theatre and was well received.

Keith's Hippodrome here, managed by E. A. Lake, has been steadily getting ready for winter and new deep-knapped carpets have been laid throughout the house.

Painters have been busy on the exterior of the Auditorium theatre, managed by Leonard McLaughlin, and the marquee and woodwork has been brightened up considerably. This is a legit house which shows road show pictures occasionally.

A series of motion picture performances have been planned by the management of the Central Young Men's Christian Association here to be given the members and their friends free of charge.

Charles Winston, who has been handling the publicity for Loew's Incorporated here for about eight month, handling the Century, Valencia and Parkway theatres, left this week for Kansas City, Mo., to handle the publicity for a new Loew house there. He has been succeeded in Baltimore, by Lou Lusty, who comes from New York where he has been publicity representative for several big houses.

Nixon's Academy Theatre, Hagerstown, Md., was redecorated recently, all the work being done at night. The principal color used by Allan Bachrach, manager, was green combined with orchid. Wall panels were done in techstone of the same color.

The New Theatre, Lexington, Va., is being rebuilt by the Shenandoah Theatre Corporation, subsidiary of the Universal Pictures Corporation. The improvements will consist of a new front, a new marquee, the interior redecorated and rebuilt and a new Robert Morton organ installed, costing $30,000.

The Midway theatre, Martinsville, Va., built on the site of the old Hamilton theatre, with a seating capacity of 300 persons, managed by M. Carper, was opened recently.

Henry Menjou, brother of Adolphe, Paramount star, has been enrolled as a student at Johns Hopkins University here and is now living at 3418 Guilford Avenue. Before he can become a student of Hopkins medical school he has some preparatory work to do. He graduated from Cornell in 1913 when he and Adolphe attended that school together and the latter went in for acting.

Joseph Flynn, manager of the Colony theatre, Washington, D. C., has resigned to go into another business and he has been succeeded by Clarence J. King, formerly assistant manager.

Dalke's Theatre, New Market, Va., built in spite of opposition by Bill Dalke, has been running for about a month with opposition practically swept aside and the movie has come into its own in that Virginia city.

The Academy of Music, Norfolk, Va., has been opened this season with moving pictures with a change of bill three times weekly. Admission price is 15 cents. This house has been in existence about 40 years and has played road shows heretofore.

The State Theatre, Havre de Grace, Md., built on the site of the old Willou theatre in that city by a company of which Frank H. Durkee, Baltimore, is president, has been opened to the public. This house has a seating capacity of 750 and cost about $75,000. It is managed by C. Elmer Nolte, manager of the Grand, Highlandtown, Baltimore, Md., another Durkee house.

Cleveland

H. O. DUKE, manager of the physical handling department for Pathe, doesn't believe in slow motion. He got into Cleveland last Thursday from Buffalo, transacted his business, and within three hours was on his way to Detroit.

Beatrice Feniger, private secretary to Robert Cotton, former Pathe division manager in this district, has gone on an extended trip through the midwest.

Miss Elfrieda Young is the new secretary of the Cleveland Motion Picture Exhibitors Association. George Erdmann is business secretary of the association.

Larry Jacobs, who has been manager of the Alhambra Theatre, Canton, has resigned and has been in Cleveland for the past few days. The Alhambra belongs to a chain of houses owned and operated by the Variety Amusement Company.

A new motion picture theatre is about to be built in Marion, Ohio, by Messrs. Bender and Wolf of Canton. The new house will have 1,600 seats and will be located directly across from the new Harding Hotel. Messrs. Bender and Wolf are interested in the Palace Theatre, Canton.

Loew's Theatre, Canton, changed its house policy, starting last Sunday, and is showing five acts of vaudeville in conjunction with a feature picture. When the house was opened last season, a presentation policy was introduced. The presentations were discontinued over the summer. Now a combination policy is offered.

Ed Reynard is offering split week and a split policy at his Grand theatre, Marion. The first half of the week he offers just pictures. The last half of the week the menu consists of pictures and vaudeville.

Paul Gusdanovic's new 1600-seat motion picture theatre on East 185th street, near Lake Shore boulevard, now has its walls up, and will be under cover within a few weeks. The house will be completed before the first of the year.

William Haynes, manager of the Allen theatre, offered this week the first Fur Style Show ever presented in Cleveland. All of the local retail stores participated in the exhibition of furs and fur garments, which was staged under the auspices of the Cleveland Fur Club.

Cleve Adams, district manager for F. B. O., was in Cleveland last week, going over organization and sales matters with Al Mertz, who just stepped into the local managerial shows last Monday.

Bill Onie, district manager for Standard Film Service Company, is in Detroit looking after the Detroit branch of the company until a resident manager is appointed to succeed Al Mertz, who resigned to take over the management of the Cleveland F. B. O. office.

Herbert Fischer has purchased the Victor Theatre, Akron, from John Mock. Fischer is a brother of Meyer and Abe Fischer, of the Fischer Film Exchange.

Wilson Brehm has sold the Lincoln Theatre at DeGraf, Ohio, to George B. Gunyon.

E. M. Long, well known through his association as manager of the Community Theatre in Cadiz, Ohio, has recently purchased the Opera House, another Cadiz house, from Mrs. Minteer.

W. C. Bachmeyer, Fox district manager, spent part of last week in the Cleveland exchange and in the Cleveland territory with local manager Ward Scott.

Salt Lake City

A DAZZLING premier spectacle is to be witnessed this week at the Capitol Theatre which will have its formal opening the evening of September 29th.

A new theatrical company has been incorporated in this city within the past week, by the operators of the American Theatre here. P. O. Silvagni, who recently took over the lease of the American, is president of this Theatres Operating Company; Eddie Dimond, vice-president, and Dave Schayer, secretary. Diamond is manager of the American and Schayer is publicity manager of this house.

Warner Brothers Western Coast Sales Manager Harry Lustig left the Salt Lake office for Los Angeles a few days ago. Local Branch Manager Dave Farquhar is expected to return soon from an extended trip into Montana.

Capacity business is being enjoyed at the Paramount of Provo, Utah, since the inauguration of the new policy which took place recently with Ackerman - Harris vaudeville being shown in addition to the picture program.

It is stated here that upon leaving the Victory Theatre, where he was manager for several years, Carl A. Porter was presented with a beautiful cocktail set from the boys of the Victory orchestra, with each of the nine silver cups engraved with one of the names of the members of this orchestra which is known as "The Victorians." Porter is now managing the Paramount Empress in this city. The other employes of the Victory presented him with a very fine tuxedo set.

All of the houses of the Louis Marcus Enterprise in this territory broadcast the returns of the big fight.

O. J. Hazen, sales representative of the National Theatre Supply Company in this city, is making a trip of several weeks' duration into Idaho.

Hal Elias, exploitation manager for Metro-Goldwyn-Mayer, is making the nearby towns in Utah.

Local Branch Manager L. C. Wingham is enroute back to the office here, after having been in Denver for a brief visit.

J. A. Epperson, former manager of the Pathe Short Subject in this city, has been transferred to take up the management of the Denver office for this organization.

A special sales conference is to be held at the Fox office of this city within a few days upon the arrival of Ben F. Rosenberg, special Fox representative, who is enroute to this city from Denver. Salesmen J. L. Tidwell, Harry Levey and Mell Mosher will be in from their respective territories to attend this conference, according to Manager Charles Walker.

Thomas Berta of the Rialto Theatre at Rock Springs, Wyoming, is in Salt Lake conferring with the various exchange managers, and making arrangements for his picture productions for the coming year as well as for Pantages vaudeville. Berta reports that conditions at Rock Springs are greatly improved.

Manager Clyde H. Messenger is spending about ten days in Southern Utah.

Adolph Wursten and Cyrus Ward of the Isis and Oak theatres at Preston, Idaho, spent several days in this city recently.

The local United Artists branch manager, Harry Stern, returned a few days ago from Idaho.

Harry H. Milstein, newly appointed manager for Universal, has returned from his initial trip into the territory.

George Lindsay of the Star theatres at Eureka, Payson and Springvill, Utah, was among exhibitor visitors here last week, as is Steve Deal of Springvill, Utah.

J. D. Johnson, owner of the Lyric Theatre of Richfield, Utah, made a flying trip into Salt Lake last week.

M. J. Weisfeldt, district manager for F. B. O., left the Salt Lake office a few days ago for Minneapolis.

The Gem Theatre, owned by W. E. Shipley, had its reopening last week after having been extensively redecorated and remodeled. The Italian design has been followed this fall with a beautiful new front having been arranged. The lobby has been enlarged and new carpets and draperies of a very rich character and hue installed. New and artistic lighting effects have also been arranged. This house makes a very striking appearance and is exceptionally comfortably arranged. The pipe organ has been enlarged and is now a three manual, twelve unit organ.

Manager Lawrence J. McGinley of the Paramount Famous-Lasky Corporation exchange here, is working in the Montana section for a few days, it is reported. Salesman J. A. English of this organization just left the local office for his Montana territory.

The local Universal sales representatives, Tony Hartford and James R. Keitz of the Southern Utah and Idaho territories respectively, are both in for the purpose of attending a sales convention which is to be held by Manager W. J. Heineman this week.

Joe Goss, well known exhibitor of Ogden, Utah, is now devoting most of his attention to his theatre interests again, since the closing of most of the A. & W. Root Beer concessions for the winter.

Philadelphia

HENRY P. LEWIS, manager of the Philadelphia branch of Pathe Pictures, has been elected president of the Film Board of Trade, succeeding William J. Heenan, manager of First National.

S. Wittman, branch manager for Universal, was elected vice-president; William J. Heenan, treasurer, and Jack Greenberg, is now serving his sixth successive year as secretary.

The executive committee subsequently elected by the president included Percy A. Bloch, of Paramount; S. Wittman, of Universal; and Oscar Neufeld, of De Luxe, who for five years was president of the Film Board of Trade.

The Arbitration Committee for the forthcoming three months consists of Mr. S. Wittman, Robert Lynch, of Metro-Goldwyn-Mayer, and Harry Weiner, of Columbia Pictures. Al Blofson, of Tiffany Pictures, and Jerry Safron, of F B O, will serve as alternates on this committee.

The Membership Committee includes in its personnel W. J. Heenan; Gene Marcus, of Twentieth Century; and J. Von Tilzer, of United Artists.

The Credit Committee consists of Edgar Moss, of Fox; Charles Goodman, of Educational Pictures; and W. G. Humphreys, feature manager for Pathe.

The Transportation Committee includes Tony Lucchese, of Liberty; Ben Amsterdam, of Masterpiece Exchange; and Joseph Hebrew, of United Artists.

Eddie Gobel, booker in the Capitol Exchange, is receiving congratulations of the motion picture fraternity on the birth of a son.

Two Vine Street exchange members who have been laid up for a considerable time with illness have resumed their duties. Percy A. Bloch, of Paramount, is now daily at his desk after a protracted illness and Al Blofson, manager for Tiffany products, has recovered from a recent operation for appendicitis.

After an expenditure of more than $60,000 for interior and exterior renovations, Keith's Chestnut Street Theatre had reopened with a slight change in policy, the top now being $1.00 where heretofore it had been $1.65. Joseph C. Dougherty, who has been a theatre manager in Philadelphia for the past twenty-seven years, and who has been in charge of the Grand Opera House for almost a decade, has been made resident manager by E. F. Albee, succeeding George Young, general Keith representative in this city. Mr. Dougherty has been succeeded at the Grand Opera House by C. A. Lewis. The change in policy at Keith's includes the running of three shows on Saturday and the house since its renovation has been playing to capacity business.



Atlanta

AT the regular meeting of the Atlanta Film Board of Trade held in the headquartes of the board at 101 Marietta Building, Monday, September 26th, the special order of business was the election of a president to succeed the late George R. Allison.

Major John W. Quillian, head of Enterprise Film Company, who has served as vice president during the present administration, was elected to the presidency, to fill the unexpired term.

W. W. Anderson, manager of Pathe Exchange, Inc., was elected vice president, likewise to complete the unexpired term in the office vacated by the elevation of Major Quillian to the presidency.

Ben Y. Cammack, manager of Universal Film Exchange, Inc., was elected to the directorate to fill the place previously occupied by Mr. Allison of the Board of Directors.

The next regular election is due the latter part of October, with the first Monday in November set as the date for a new administration to come in. The regular term of office is six months.

Russell Egner, of M-G-M Home Office, recently spent several days in Atlanta.

Miss Lois Davis, of M-G-M personnel, returned last week from her vacation.

C. R. Beacham, manager of First National Atlanta office, spent last Thursday in Griffin, Ga.

William J. Underwood, general manager of Liberty Specialty with office in Dallas, Texas, spent Wednesday in the Atlanta office.

W. S. Tuttle, formerly with Paramount, but who has been out of the film business for several years, made a connection last week with United Artist and left for the Tennessee territory where he spent the week.

H. G. Ballance, southern division manager for Paramount, spent the last week in Dallas, Texas.

Miss Marguerite Reeder, secretary to manager W. J. Hanlon of M-G-M, resigned her position last week to return to her home in Miami, Fla. She is succeeded by Miss Louise Askew.

Miss Alma Newton has been added to the personnel of M-G-M Atlanta office to succeed Miss Annabel Kilby, who was secretary to division manager Charles E. Kessnich.

W. G. Carmichael, United Artists Atlanta branch manager, was away from his office last week making a tour through Alabama.

Manager J. H. Butner, of Educational, spent the week in Florida.

C. L. Peavy, manager of F B O Atlanta office, made a trip to Tennessee last week.

Manager W. G. Minder, of Tiffany's Atlanta office, spent last week in New York on business.

A. Douglas Comeaux, auditor for Universal from the Home Office, left last Saturady for Jacksonville.

Nick Economou, operator of the Grand Theatre, Montezuma, Ga., has purchased the Grand, Reynolds, Ga., from C. H. Goddard.

J. W. Mangham, Jr., manager of Bromberg Attractions, visited New York last week.

R. A. Morrow, district manager for Pathe, recently called at the Atlanta office.

The new Strand at Ashville, Alabama, opened Thursday, September 29. The house was erected for Mrs. E. B. Johnson, and is being operated by J. R. Johnson. It is small, but well appointed, seating about 260 and facing on the Birmingham Highway. It will run two and possibly three nights weekly, using the best possible pictures.

The new Publix Theatre, the "Alabama," in Birmingham, is rapidly approaching completion. L. O. Larson, supervising construction, states that he believed the theatre will be ready to open by Thanksgiving, if not before. The house is a miniature of the Chicago Theatre, seating 2551, intimate style, beautifully furnished and lavishly decorated.

Dr. James Williams, operating the Palace, Jacksonville, Ala., is making preparations for his coming season. He has booked many big attractions.

J. Warren Andrews, of the Joe Steed Amusement Company, visited Atlanta several days the past week.

W. C. Alexander, Alabama representative of National Theatre Supply Co., visited Atlanta the past week.

The "Avon," new Highland Avenue theatre, will open within the next month. Manager A. Brown Parkes has closed with W. C. Alexander, of the National Theatre Supply Co., for all equipment.

Homewood, a new suburb of Birmingham, will have a new theatre within the next two months. A house to seat about 400 is being planned and will be operated by John W. Patton, Jr.

It is reported that W. J. Boshell has taken over the Lyric Theatre at Townley, which was formerly operated by C. B. Hendon. Mr. Boshell operated the Family Theatre, at Winfield.

Visitors to Atlanta's Film Row last week included Vance Marquis and George Garrard of the Orpheum theatre, Bartow, Fla.; J. M. McCarthy, Forsyth theatre, Forsyth, Ga.; R. E. Martin, Martin theatres, Columbus, Ga.; S. H. Boriskey, Independent Theatres, Inc.; A. H. McCarthy, Mildred Theatre, Barnsville, Ga.; Carl Cape, Colonial theatre, Buford, Ga.; D. E. Gray, Star theatre, Anniston, Ala., and J. L. Wadsworth, Rose theatre, Tuskegee, Ala.

Milwaukee

THE first bowling match of the season left a wake of lame backs and sore thumbs. The "Serials," piloted by Ed Zimmerman, tied the "Features" under captaincy of Art Schmitz for first place in the first match. Both teams took three games. The other teams appropriately named placed as follows: "Comedies" with Elmer Klase as captain, won two and lost one; the "Cartoons" with Walter Beier as captain, took one and dropped two; the "Scenics" with Charles Trampe as captain, and the "News Reels" under Steve Bauer, both lost three games. Geo. Beyer took honors for high individual score for three games with 537 to his credit. W. DiLorenzo took high individual honors for single with 232. Not bad for a start!

John Merrill, of the publicity department of Saxe Amusement Enterprises, has been transferred from work in the city to exploitation work among the houses in the state. Les Ernst takes Mr. Merrill's place in the offices in Milwaukee. Mr. Ernst was formerly a feature writer on the Chicago Herald Examiner.

The Elite theatre on Green Bay Avenue is being rapidly put into shape for the opening which Steve Bauer is planning for the 1st of November. The theatre is now undergoing extensive redecorating and remodeling.

John P. Adler of the Adler and Trio theatres at Marshfield was in the city for several days to get lined up for the new product.

The coming marriage of Miss Jean Eichman, secretary of the Pathe film exchange, has recently been announced. Miss Eichman was entertained during the week by the staff of the exchange at a shower.

L. J. McCarthy, manager of the First National, is on a two weeks' vacation, which he is spending in Portland, Oregon.

William Roob of the Grand theatre at Port Washington was a recent Film Row visitor.

The Pathe sales force varied its routine somewhat by having its regular sales meeting in Green Bay last Sunday rather than in Milwaukee.

Frank Welter of the Grand at Wausau came down to the city for a visit at the exchanges.

M. Gilman, manager of the Princess theatre at Plymouth, was in the city early in the week on business.

W. Walsh, former First National salesman, has been transferred to Portland, where he will be booker and assistant manager of the Oregon exchange of First National.

Neil Duffy, of the Elite theatre at Appleton, was in the city on Tuesday, checking up on bookings for his house.

The Hollywood theatre was reopened on the 24th of September after having undergone rebuilding and redecorating. Three hundred seats were added to the theatre. A new organ was also installed. Sam Pylet has changed from a three show a day to a daily change policy.

S. Tunstall, formerly manager of the Garden, has purchased the Strand theatre at Manitowoc from George Herzog, according to word received in Milwaukee recently.

Aug. Berkholtz, of the Mermac theatre at West Bend, made a business trip to the city last week.

R. C. Wheeler, manager of the Lloyd theatre at Menominee, Mich., was a visitor at exchanges early last week.

O. L. Meister, manager of the Whitehouse theatre, made a short trip to Chicago recently.

Building operations are progressing rapidly on the new theatre at Cudahy, which is being built by Jake Disch. Mr. Disch is planning the opening just prior to Thanksgiving.

The New World theatre, on First Avenue, building of which was suspended for some time, is expected to open on the 1st of October.

"Dad" Walcott's Majestic at Racine, which is being rebuilt without closing down, will soon be completed.

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San Francisco

G. R. TAYLOR, Paramount's local Ad Sales Manager, is receiving congratulations on the birth of a son, Thomas.

Harry Carney is now covering San Francisco for Columbia Pictures.

Friends were sorry to hear that J. E. Hickey, Fox salesman, when making a recent trip through Santa Rosa, was struck by an automobile and painfully injured.

Local Manager Seib of Pathe, has returned from a business trip to Los Angeles.

Mrs. Alice Henry, formerly with the Imported Pictures Corporation, and later with Columbia Pictures, is now with the Fox Exchange.

Joe Pecio, new owner of the Lincoln Theatre, Alameda, near San Francisco, was in the local exchange recently for a few days picking out high class pictures.

Jack and Betty Brower of Los Angeles, spent a few days in this city. They were on their way to Canada where they will spend a few weeks' vacation.

Al Chamberlain, the Crockett theatre manager and Harry Seipel, manager of the Oroville theatre, spent a few days on Film Row, recently, looking over the newest pictures. They purchased quite a few.

Mark Keller arranged for all the Golden State Theatres in Oakland which participated in the Air Mail Week celebration held from September 12 to 17th.

Eddie LaMontangue has returned from Hawaii and will be seen in the Berkeley theatres in his old man's garb.

R. A. McNeil, general manager of the Golden State Circuit, and Mrs. McNeil, recently spent a few days at Richardson Springs. Mr. and Mrs. E. H. Emmick joined them later, all returning together.

Mark Keller, District Manager of Golden State Circuit, was a recent visitor at Tassajara Springs, enjoying a needed rest.

Earl Cohen, 298 Turk street, together with Mrs. Cohen, has returned from his recent combined pleasure and business trip to the Middle West and the East. While in Chicago he witnessed the big fight.

I. M. Ware, together with Mrs. Ware, was a recent visitor to San Francisco where he and she called on the larger supply houses in the interest of their new Palace Theatre at Dixon.

William Peters, operator of the Lyric Theatre, Manteca, was in the city recently where he purchased some Peerless Reflector Arc Lamps, Hooker Rewind Cabinet, and other needed merchandise, to improve that theatre.

The Royal Theatre, Hanford, has installed new arc lamps and a new screen, as well as other supplies.

The new National Theatre, Marysville, will soon open its doors. It will have all the latest improvements and James Beatty is receiving the credit for making it so attractive.

Arc lamps have been installed in the Bijou Theatre, Visalia, as well as a new sunlight screen.

The Rivoli Theatre, Market street near 17th, which has been operated for some time as a 15 cent house, is undergoing renovation, and when completed will operate as a first-run Market street theatre.

Friends of Charles Dillard, assistant manager of the local branch of Metro-Goldwyn-Mayer, were sorry to hear of his death the latter part of August. He died from hemorrhage of the brain which paralyzed the respiration center. Dillard was well known in local and Salt Lake motion picture centers and was well thought of. His wife, Helen, survives him.

On Sept. 8th, the New San Mateo Theatre, San Mateo, Calif., passed from the direction of the Blumenfeld Circuit to that of Ellis J. Arkush and his associates, who control a chain of Peninsula Theatres.

Tom Kane, formerly at the Regent in San Mateo for the past two years, has been transferred to the New San Mateo Theatre and the Regent has been closed.

Minneapolis

H. M. CONWAY has been appointed special representative for Columbia Pictures corporation to cover the Minneapolis territory. He was formerly with First National Pictures. Mr. Conway will handle only Columbia product although working out of the Northwest Theatre Owners' office. C. H. Weeks, home office representative of Columbia, spent two weeks in the city recently working with W. A. Steffes, who is in charge of the distribution work for the Theatre Owners.

A Minneapolis visitor last week was Rudolph Flothow, general sales manager of Tiffany's short subjects. Another visitor was C. C. Ezell, home office representative for Warner Bros., who spent several days with Moe Wolf of the Minneapolis branch.

Recent changes in Minneapolis film exchange offices include the appointment of Art Roberts, formerly witth Pathe, to fill the vacancy left in the Tiffany office with the resignation of Walter Hildebrand as booker. Eddie Gavin has gone to the Fox office as salesman, a position which he formerly filled at the Universal exchange.

The town of Mabel, Minn., is planning to float bonds to provide for the construction of an Opera House and village hall.

Work was started last week on a new theatre in Huron, South Dakota, which Don Harris is building and hopes to have ready for occupancy by the fifteenth of November. The theatre, which is to be called the State, will contain 880 seats, including the balcony, and will also have a large stage, a new pipe organ, and complete modern equipment.

The Rialto theatre at Wessington Springs, S. D., has been sold to Mr. Stephan of Hitchcock, S. D., by F. R. Thompson. Mr. Thompson has purchased an interest in the State theatre at Fairmont, Minn., and will assist in the management.

Cecil Maberry, district manager for Pathe, visited Minneapolis recently, and in commenting on recent reorganization of Pathe said that no more changes are to be expected in the near future. W. R. Liebmann is to remain in charge of the Minneapolis branch office.

The Theatre Owners Association of the Northwest has moved its distribution offices from the Loeb Arcade to 606 Film Exchange building, Minneapolis. Frank Workman is in charge and work is going on smoothly again after the confusion of moving the films, advertising matter and accessories to the new location. The executive offices, which are under the management of W. A. Steffes, will remain at the Nicollet Hotel.

Budd Rogers, vice-president of Gotham Productions, spent part of last week conferring with W. A. Steffes, general manager of distribution of the film division of the Theatre Owners Association of the Northwest, regarding the distribution of the company's product. The theatre owners' organization is now handling this distribution in Minnesota, North and South Dakota.

The Metropolitan, Strand and Orpheum theatres in Grand Forks, N. D., will now be under the management of G. Gordon, according to the announcement of Bennie Berger, owner of the theatres. Gordon will be under Mr. Berger's supervision.

St. Louis

PLANS for the organization of an Amusement Trades Council are under consideration and were discussed at a meeting of the Central Trades and Labor Unions of St. Louis, Mo., on Sunday, September 25.

The proposed body would include musicians, motion picture operators, electricians, stage hands, waiters and bartenders and other organized employes of theatres, base ball parks and other amusement places, and also crafts engaged in the manufacture and distribution of materials and merchandise used or sold in places of amusement.

The purposes of the new body, according to Kreyling, are to obtain a better understanding between the various crafts and their employers and the settlement of all disputes through arbitration.

The Granada Theatre, Gravois and Elmwood avenues, St. Louis, Mo., the first neighborhood theatre in St. Louis to be operated with the same de luxe policy as the big first run picture palaces, was opened by the Skouras-Koplar chain at 6:30 p. m. Saturday evening, October 1. It is St. Louis' most beautiful neighborhood playhouse. It seats about 2,000 persons.

Theatres reported to have closed recently include: Bijou, Auburn, Ill.; Star, Hutsonville, Ill.; Idle Hour, Seymour, Mo.; Rex, Versailles, Ill.; Palace, Xenia, Ill.; and Palace, Marion, Ky.

Theatres that will re-open soon or have already re-opened include: Imboden Theatre, Imboden, Ark.; Palace, Richland, Mo.; McClure, McClure, Ill.; Gayety, St. Elmo, Ill., and New Liberty, St. Louis, Mo.

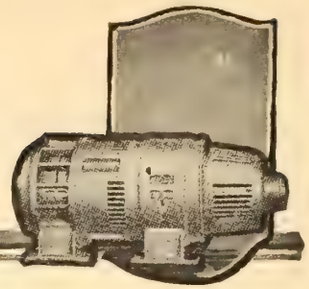
Charles Price is now the sole owner of the Star Theatre, West Union, Ill.

Charles Werner has sold his interest in the Washington Theatre, Belleville, Ill.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Projectionists Active in S. M. P. E.

THE fall meeting of the Society of Motion Picture Engineers, recently held at Lake Placid, N. Y., gave ample evidence of the increased esteem in which projection matters are being held by the motion picture field generally.

In a society which hitherto had contained practically no projectionists among its members or among those attending its meetings, we find at this meeting that the fraternity of projectionists was excellently represented by Messrs. Townsend, Rochester; Gray, Boston; Greene & Yutzy, Minneapolis, and Gordon, Akron.

The participation of these men in the affairs of the meeting was not limited to their attendance because three papers—two by Townsend and one by Gray—did much toward making the projection side of the meeting a complete success.

An entire morning was devoted to projection and the ensuing discussion reached such lengths that it was found necessary to curtail it because of lack of time.

A New Condenser System

L. S. Townsend, chief projectionist of the Eastman Theatre, Rochester, N. Y., read two papers, the first dealing with a new condenser system for use, primarily, with high intensity arcs, and the second with a new light source of motion picture projection.

In his first paper, Townsend described a method of greatly increasing the operating efficiency of the high intensity arc by the use of condenser lenses. The results he described showed that he was doing with lenses alone just about what other people were trying to do by means of reflector arcs and high intensity lamps.

Without going into too great detail of this new system (his complete paper will appear later in the S. M. P. E. Transactions), it was described how a special lens combination consisting of a plano-convex collector lens measuring 6⅜ inches in diameter, and a parabolic converging lens of 7¼ inches diameter, resulted in the combination having a light collecting angle of 75 degrees. The working distances were 4 inches (from crater to first surface of collector lens) and 15 inches (from parabolic lens to aperture).

Greatly Increased Screen Light

This condenser set, when compared with one using 4½ inch diameter planoconvex collector lens and a parabolic converging lens, gave the following results:

An inspection of the above table will show that this new condenser set will give practically the same results as the reflector arc high intensity lamp. The reflector arc high intensity arc is claimed to produce, with 60 amperes, the same screen results as obtained from the old lamp on 120 amperes.

The new condenser, using lenses only, will, on 65 amperes, give much better results than those produced by the old lamp on 110 Amperes.

There appears to be no need to go through the laborious work of developing a new arc mechanism, since the one now available, and which has been found to be fully satisfactory, can be used with this new condenser.

Results with Relay

Townsend also described the results he obtained by using this new condenser combination in conjunction with the relay condenser as developed by Bausch & Lomb. These results also compared with the old 4½ inch collector lens system as shown in Table II.

With the relay system the same two condenser lenses as described before were used. The first working distance of 4 inches between crater and first lens was retained but the distance between converging lens and aperture was increased to 18 inches. In this case, the 18 inch distance was between the converging lens and the first lens of relay. The distance between relay lenses was 3½ inches.

The object of using the relay condenser set was to obtain perfectly even screen illumination which was not possible when the new condenser was used alone.

While the results with the relay show somewhat lower screen intensities than those obtained when the relay was not used, still the *average* of screen intensity readings was in favor of the relay set since the screen was evenly illuminated whereas without the relay the screen was bright in the center and fell off at the edges and corners.

Gray's Paper on Practical Problem

The paper read by Arthur Gray, chief projectionist of the Lancaster Theatre, Boston, stressed some practical problems of the projectionist and called attention to conditions now prevailing in connection with reels as sent out by exchanges, splices made by the same, and some observations on the causes and effects of so-called "buckled film."

In the discussion which followed, it was brought to light that the various kinds of film "buckling" were very numerous.

Gray's paper elicited quite a lengthy discussion, for it seemed as though every one of the Society's members had his own ideas as to the cause of film buckling and the method for eliminating it.

According to Gray, the claim that film buckling is a result of reflector arc operation is all wrong and that it is, in fact, the film which is wet—or has been wet and was not allowed to dry properly with the result that the edges dry more quickly than the center, thus causing the edges to shrink faster than the center. This, naturally, causes the film to "cup" or "warp," or "flex" or "chortle," according to the assorted names applied by the various members, each according to his own liking.

In fact, Mr. Dennison even went so far as to claim that the film actually "chuckles." After listening to the discussion of Gray's paper, the writer is inclined to agree with the aforesaid Dennison.

However that may be, film buckling in all its various phases is undoubtedly a serious thing and should be eliminated.

TABLE I

Condenser	Screen Intensity	Current	Carbon
Old condenser set (4½" collector)	17 foot candles	110 Amp.	13.6 mm.
New condenser set (6⅜" collector)	26.6 foot candles	110 "	13.6 "
New condenser set	25.5 foot candles	78 "	11 "
New condenser set	24.5 foot candles	65 "	9 "

TABLE II

Condenser	Screen Intensity	Current	Carbon
Old condenser set (4½" collector)	13.4 foot candles	110 Amp.	13.6 mm.
New condenser set (6⅜" collector)	19.2 foot candles	110 "	13.6 "
New condense set	18.1 foot candles	78 "	11 "
New condense set	16.1 foot candles	65 "	9 "

Hanover, Pa. To Have New 1100 Seat Theatre

Ground has been broken for a new 1,100-seat motoin picture at Hanover, Pa., and completion is looked for about March, 1928, according to a recent announcement by F. C. Bitner, operator of the Opera House, Hanover.

Messrs. Nathan and Louis Appell, well-known theatre circuit operators, of York, Pa., are interested with Mr. Bitner in the Hanover Theatre project.

Future Value of Negative Depends on Vault

Most everyone in the motion picture industry is familiar with the value of the finished negative. It represents the combined efforts of a staff of highly paid artists and technicians and its worth in the future is in proportion to the care and treatment a film vault will afford.

To meet these conditions, the Consolidated Film Industries, Inc., have their fireproof vaults equipped with humidifiers and electric heating devices, thermostatically controlled so that the proper atmospheric conditions will prevail at all seasons. All negatives are placed in separate metal containers and stored under what is considered the most ideal conditions of temperature and moisture, and with a maximum of safety.

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General Contract Let on Missouri Theatre

The general contract for the construction of a large theatre and hotel building on South Eighth Street, between Broadway and Cherry streets, in Columbia, Mo., has been awarded to the Simon Construction Company, of Columbia.

The project is being erected by The Tiger, Inc., a company formed by W. E. Smith, treasurer of the Exchange National Bank, of Columbia.

Plans for the new building were prepared by Alonzo H. Gentry, 201-204 March Building, Kansas City, Mo., and call for a hotel building nine stories with basement, fronting 102½ feet on South Eighth Street, with a depth of 100 feet.

The theatre will have a frontage of 82½ feet, and will have a seating capacity of 1,500. The hotel will have 116 rooms. The theatre will be of the atmospheric type.

Loew's Kansas City House Scheduled for Oct.

Out of a chaotic mass of scaffolding the interior of the new $4,000,000 Loew's Midland Theatre, in Kansas City, is emerging in a harmony of color and an elaboration of detail which seems to substantiate the pre-construction assertion that it will be one of the most ornate theatres in America. The seating capacity will be 4,000. Structurally the theatre is completed, or virtually so. The task which remains only partly completed is that of the decorator, designed by Emil Milnar and in the hands of Rambusch Decorating Company, of New York, O. E. Jansson being the representative of that company on the job. There are more than thirty panels in the theatre walls, in which mural paintings will be placed. The great dome of the ceiling will be 100 feet above the level of the orchestra seats. The opening of the theatre is planned for an indefinite date in October.



Herbert E. Witmer
Consolidated Film Industries Executive

Harry Smoots To Build at Washington Court House

Harry V. Smoots, owner and operator of the Vine Theatre, Mt. Vernon, Ohio, has announced that he will build an $80,000 moving picture theatre at Washington Court House. The house will be located on Fayette Street, in the heart of the city. The work of razing the two-story building now occupying the site purchased by Smoots has already been started. Plans have been prepared by Harry Holdbrook, Columbus architect, and designer of the James Theatre, Columbus. There will be 775 seats, and all modern equipment throughout. Hoy Simons, of Mt. Vernon, has been appointed manager of the new house, which is scheduled to be finished December 1st.

Equipment for Iowa Theatres

The National Theatre Supply Company, of Des Moines, Iowa, made the sale of a picture machine Mazda-equipped to the Independence State Haspital at Independence last week.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W. Beery-S. Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E. Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Telegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Bloin-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G. Bancroft-K. Thomson	Pathe-De Mille	6108 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4416 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P. O'Malley-V. B. Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L. Maloney-E. Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6628 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A. Cornwall-J. Bowers	Pathe-De Mille	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warne Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	5854 feet	Oct. 7
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
She's My Baby	M. Harris-R. Agnew	Sterling Pict	5249 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O	4930 feet	
Tenger Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L Joy-A Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict	5750 feet	
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Yours to Command	G. O'Hara-S.Palmer	F. B O	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.	5013 feet	
Callahans and the Murphys, he	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	5875 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J Novak	Sterling Pict.	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures	5470 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
ramed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-C. Windsor	M-G-M	5875 feet	
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies Beware	G.O'Hara-N.Luxford	F. B. O.	4900 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures	5267 feet	
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict	4723 feet	
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox	5301 feet	
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National	5488 feet	
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 9
For Ladies Only	J. Logan-J. Bowers	Columbia	5507 feet	
For the Love of Mike	F. Sterling-G. Sidney-R Lyon-C. Colbert	First National	6588 feet	
Galloping Thunder	B. Custer-A. Sheridan	F. B. O.	4691 feet	
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Ladies at Ease	P. Garon-G. James	First Division (S. R.)	5800 feet	
Lady Bird, The	Compson-McGregor	First Division (S. R.)	6568 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	4615 feet	Dec. 12 '26
Lonesome Ladies	A. Q. Nilsson-L. Stone	First National	5718 feet	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox	4557 feet	
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict	7393 feet	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5671 feet	Aug. 12
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6400 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6053 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.	4954 feet	
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 23
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6667 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia	5831 feet	Oct. 7
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M	5821 feet	
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
Face Value	J. Mower-F. Ridgeway	Sterling Pict	4393 feet	
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount	5399 feet	
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-			
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
	P. Haver	Pathe-De Mille	5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M Harris	A. C. A	5446 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Say It With Diamonds	B. Compson-E. Williams	First Division (S. R.)	6041 feet	
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict	5443 feet	Sept. 16
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures	5484 feet	
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11109 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros	10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict	5867 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel or Broaday, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 23
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict		
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6

Feature	Star	Distributed by	Length	Reviewed
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 26
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
Figures Don't Lie	E. Ralston-R. Arlen	Paramount		
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	7 reels	Oct. 7
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros		
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Lden	Paramount		
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict		
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal		
College Widow, The	D. Costello-Collier, Jr.	Warner Bros		
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5 reels	
Comrades	G. James-A. Sheridan	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Fair Co-ed, The	Marion Davies	M-G-M		
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall			
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O		
Jesse James	Fred Thomson	Paramount		
Lingerie		Tiffany		
My Best Girl	M. Pickford-C. Rogers	United Artists		
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Once and Forever	P. R. Miller-J. Harron	Tiffany		
Pajamas	O. Borden-L. Gray	Fox		
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict		
Publicity Madness	L. Moran-E. Lowe	Fox		
Ranger of the North	Ranger (Dog)	F. B. O		
Reno Divorce, A	M. McAvoy	Warner Bros.		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	Oct. 7
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros		
Shanghai Bound	R. Dix-M. Brian	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox		
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bowery Rose	P. O'Malley-G. Hulette	Excellent Pict		
Cheer Leader, The		Lumas		
French Dressing	B. Lyon-C. Colbert	First National		
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National		
Grass Widows		Tiffany		
Judgment of the Hills	V. Valli-F. Darro	F. B. O	5700 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille		
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Polly of the Movies	Jason Robards	First Division (S. R.)		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Tempest	J. Barrymore-Verona Wolheim	United Artists		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaiz	First Division (S. R.)		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Women's Wares	Brent-Lytell-L. Kent	Tiffany		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Blue Danube, The	L. Joy-R. La Rocque	Pathe-De Mille		
Bridal Night, The	Norman Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Percy Marmont	Lumas		
Good-Time Charley	W. Oland-H. Costello	Warner Bros		
Gun Gospel	K. Maynard	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Hypnotist, The	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Lovelorn, The		M-G-M		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Streets of Shanghai		Tiffany		
Valley of the Giants	M. Sills-D. Kenyon	First National		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
Caravan Trail, The	Ken Maynard	First National		
Creole Love		First Division (S. R.)		
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Love in a Cottage		First Division (S. R.)		
Man Crazy	Mulhall-Mackaill	First National		
Noose, The	Richard Barthelmess	First National		
Ramona	D. Del Rio-W. Baster	United Artists		

Feature	Star	Distributed by	Length	Reviewed
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
Shepherd of the Hills, The	A. B. Francis-M. Betz-Frazer-E. Murphy	First National Rayart (S. R.)		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
United States Smith		Lumas		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Algerian Nights		First Division (S. R.)		
Bare Knees		Lumas		
Down Went McGinty	C. Murray-G. Sidney	First National		
Napoleon (French Film)	Special Cast	M-G-M		
Over the Andes	D. Fairbanks-E. Southern-L. Valez	United Artists		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Sailors' Wives	Astor-Hughes	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Darling of the Gods, The	Special Cast	United Artists		
Free Lips		First Division (S. R.)		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Belle of Avenue A		First Division (S. R.)		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict	5428 feet	
Surrender	M. Philbin-I. Moskine	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose		Paramount		
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Avenger, The	Bob Custer	F. B. O		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Bad Little Good Girl		Chadwick		
Balaoo	E. Lowe-G. G. Katsonaros	Fox Films		
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pictures		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict		
Certain Young Man, A	Novarro-Adoree-W Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight		F. B. O.		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
College Hero, The		Columbia		
Comeback, The (tentative)	Monte Blue	Warner Bros		
Coney Island		F. B. O.		
Cossacks, The	John Gilbert	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Desert Pirate, The	Tom Tyler	F. B. O.		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks—A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Driftin' Sands	Bob Steele	F. B. O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of stiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs o Fury	Sandow (Dog)	Pathe-De Mille		
Fangs o Justice	Silverstreak (Dog)-J. Walker-J Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Flag Maker The	C. Ray-B. Love	G. K. Spoor-J S. Blackton (producers)		
Flower of Spain, The	Coleman-Banky	United Artists		
Fortune Hunter The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Galloping Fury	H. Gibson-S. Rand	Universal		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Ghost Ship, The		Tiffany		
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Good Morning, Judge		Universal		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Her Summer Hero		F. B. O		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honeymoon Hate	Florence Vidor	Paramount		
Hook and Ladder, No. 9		F. B. O.		
If I Were Single (tentative)	May McAvoy	Warner Bros		
I'll Tell the World	Colleen Moore	First National		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy-blatt-McAvoy	Warner Bros Warner Bros		
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Be Good	Mackaill-Mulhall	First National		
Legionnaire in Paris, A	Al Cooke-Kit Guard	F. B. O.		
Legion of the Condemned, The	G. Cooper	Paramount		
Les Miserables (Also version of 11 reels)	Special Cast	Universal	7713 feet	
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Light in the Window, A	H. B. Walthall-P. Avery	Rayart (S. R.)		
Lilac Time	Colleen Moore	First National		
Little Buckaroo, The		F. B. O		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Million Dollar ,Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)	6022 feet	
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Friend From India	F. Pangborn	Pathe-De Mille		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Paris or Bust	Glenn Tryon	Universal		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 28
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Quality	Gardner James	Inspiration Pict.		
Rachel	P. Negri-G. Cooper	Paramount		
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O		
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Red Hair	Clara Bow	Paramount		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	R. Adoree-R. Forbes	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Serenade	Adolphe Menjou	Paramount		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G Brockwell	Fox	8500 feet	June 10
Sheiks and Shebas	Junior Stars	Paramount		

Feature	Star	Distributed by	Length	Reviewed
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields!Conklin!Brian.	Paramount		
Silver Slave, The	Irene Rich	Warner Bros.		
Slingshot Kid, The	"Buzz" Barton - J. Morgan	F. B. O		
Song of Steel		Tiffany		
South Sea Love		F. B. O		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Spotlight, The	E. Ralston	Paramount		
Squads Right		Tiffany		
Steamboat Bill, Jr.	Keaton-E. Torrence	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox		
Swift Shadow, The		F. B. O		
Symphony, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tea for Three	L. Cody-A Pringle-O. Moore-D Sebastian	M-G-M		
Thanks For the Buggy Ride.	L. La Plante .-G. Tyron	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance.	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Under the Tonto Rim		Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)		
When the Law Rides		F. B. O		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese		Tiffany		
Wild West Show, The		Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wizard of the Saddle	Buzz Barton	F. B. O.		
Wolf Fangs (tentative)		Fox		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks	M-G-M		
You Will Marry Me	Clara Bow	Paramount		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	Oct. 7
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	
Felix the Cat in Dough-Nutty	"Sullivan Cartoon"	June 12	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in Jack From All Trades	Sullivan Cartoon	Aug. 7	1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	
Felix the Cat in the Non-Stop Fright	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	Sept. 23
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
High Spots	Al St. John	July 31	2 reels	Aug. 12
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Curiosities	Aug. 28	1 reel	Sept. 2
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	
Pick a Pet	Curioisities	July 3	1 teel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 21	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore	Aug. 28	2 reels	Sept. 2
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	Oct. 7
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross		2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	
Arkansas Traveler	Variety	Jan. 18	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyles Brooks	Sept. 25	2 reels	
Gentlemen Prefer Scotch	N. Stuart-S. Phipps	June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	
Her Silent Wow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Midsummer Night's Steam, A	Eddie Clayton	June 5	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitude	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why B ondes Leave Home	R. Walling-M. Beebe	July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	

Title	Star	Rel. Date	Length	Reviewed
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Gritty Pups	Ufa Oddity	Mar.	1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Elegy, The	Novelty	Aug. 6		
Fantasy	Novelty	Oct. 15		
Find the King	E. E. Horton		2 reels	
French Fried		Sept. 3	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon		1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty		1 reel	
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	July 31	2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 5
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
From Soup to Nuts	Rarebits	Oct. 23	1 reel	
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"	Aug. 28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Now I'll Tell One		Oct. 9	2 reels	
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	Sept. 9
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Should Second Husbands Come First?		Oct. 23	2 reels	
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Up the Ladder	Sportlight	Oct. 6	1 reel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Hisses	Roach Stars	Aug. 28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray	2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.	2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark	1 reel	
Big Pie Raid, The	McDougall Kids	Bray June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal	2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord Aug. 1	2 reel	
Custard's Last Stand		Bray	2 reels	Sept. 16
Derelects of the Sea	Novelty	Bray June 30	1 reel	
Deuce, The	McDougall Kids	Bray June 1	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp	1 reel	May 27
Fresh and a Devil		Bray		
God Made This Day For Me (Guest Jewel)		A. C. A. Aug. 1	1 reel	
Golf and How	Novelty	Castle Mar. 26	1 reel	
Good Scouts		Bray	2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke	2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke	2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke	2 reels	
Heralds of the Spring	Nature Special	Bray April 19	1 reel	
Here's Another One	Novelty	Bray	1 reel	Oct. 7
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine Dec. 1	10 episodes	
His Ticklish Predicament		Bray		
Iron Derby, The		Bray		
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke	1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke	2 reels	
Hit and Win		Bray Aug. 20	2 reels	
It's a Great Life	Sketchograf	Cranfield-Clarke	1 reel	
It's All Wet		Bray July 10	2 reels	
Japanese Oddities	Novelty	Castle Aug. 11	1 reel	
Jungle Belles	"Lantz Cartoon"	Bray	1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal	1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke	1 reel	
Let's Go	Novelty	Castle Aug. 27	1 reel	
Lift Your Face		Bray Aug. 10	2 reels	
Little Feet	Novelty	Castle June 14	1 reel	
Lost in a Pullman		Bray	2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod.	2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema	1 reel	
Magic Hands	Novelty	Castle July 16	1 reel	
Memories	Color Classic	Tiffany	1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke	2 reels	
Oh Boy Paris	Novelty	Castle July 30	1 reel	
Orphans, The	McDougall Kids	Bray	2 reels	
Over There	Al Joy	Cranfield-Clarke	2 reels	
Pals	Novelty	Castle May 7	1 reel	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros.	10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke	2 reels	
Scoop, The		Bray July 20	2 reels	
She Beast, The	Sid Smith	Capitol Prod.	2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.	1 reel	
Sky Walkers	Novelty	Castle May 21	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark		
Speed	Novelty	Castle Apr. 9	1 reel	
Spooky Money	Al Joy	Cranfield-Clarke	2 reels	
Stepping Along	Novelty	Castle April 23	1 reel	
Style Book	Sketchograf	Cranfield-Clarke	1 reel	
Two Arabian Sights		Bray	2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod.	2 reels	Sept. 1
Water Sports	Novelty	Castle July 2	1 reel	
Water, Water Everywhere		Bray June 20	2 reels	
When Redskins Bit the Dust (Guest Jewel)		A. C. A. July 1	1 reel	
When We Were Kids (Guest Jewel)		A. C. A. June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke	2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema	1 reel	April 15
Yosemite	Novelty	Castle June 18	1 reel	

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Comrades	Color Classic		1 reel	
Footing the Bill	Color Classic		1 reel	
Greenwhich Village Romance, A	Color Classic		1 reel	
King of Sports	Color Clasyic	Sept 1	1 reel	
Love in the Jungle	Color Classic		1 reel	
Man Who Married the Moon	Color Classic		1 reel	
Me and My Pal	Color Classic		1 reel	
Memories	Color Classic	Sept. 15	1 reels	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July 25	1 reel	July 15
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
Barrymore Tommy (Mustang)	Fred Gilman	June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug. 15	10 episodes	
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog	June 6	2 reels	May 30
Buster's Handicap	Trimble, Turner and Dog	Aug. 1	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster's Initiation	Trimble, Turner and Dog	July 4	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2

Title	Star	Rel. Date	Length	Reviewed
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor	Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster	10 episodes		
His Day of Days	Neely Edwards	Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman	Aug. 20	2 reels	
Jane's Relations	M. Marcel-E. McCarthy	July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Model George	Sid Saylor	Dec. 28	2 reel	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds' Mistake The	Snookums-Bartlett-McPhail	Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct. 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Oh! Mabel	C. King-C. Doherty	Nov. 23	2 reels	
Oh Taxi!	Sid Saylor	Aug. 10	2 reels	July 22
On Deck	Sid Saylor	Nov. 30	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor	July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb	Aug. 6	2 reels	July 15
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July 16	2 reels	June 24
Picking on George	Sid Saylor	Oct. 26	2 reels	
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
Plain Jane		Aug. 17	2 reels	
Please Don't		Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Roaring Gulch, The (Mustang)	Edmund Cobb	July 17	2 reels	July 1
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	
Run for His Money, A	Arthur Lake	Aug. 21	1 reel	
Rushing Business	Sid Saylor	Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial)	F. X. Bushman Jr.)	10 episodes		
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug. 3	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Son of America, A	George K. Arthur	Aug. 8	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Square Shooter, The (Mustang)	Fred Gilman	Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug. 1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July 4	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
What An Excuse	Charles King	July 13	2 reels	June 24
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	
Winning Five, The	Lewis-Gulliver	Sept. 26	2 reels	Sept. 16

Studio Briefs

Twenty Hollywood bathing beauties will be seen in a new Educational-Lupino Lane comedy which will also have Lane in the part of leading lady. Clem Beauchamp and Lane are to direct the picture. Wallace Lupino, Lane's brother, is also to enact a feminine part—that of heavy.

Al Rockett, First National production executive at Burbank, has signed Philip Bartholomae, playwright with the First National scenario department, to make the adaptation of "The Butter and Egg Man," which will have Dorothy Mackaill and Jack Mulhall in the leading roles. Richard Wallace wlil direct under the production management of Charles R. Rogers. It will go into work upon the completion of "Man Crazy" in which Mackaill and Mulhall are co-featured.

The cast for "The Cohens and the Kellys in Paris" is practically complete, now that Sue Carroll and Kate Price have been signed for important roles. William Beaudine will start next week at Universal City on the picture. In the cast are J. Farrell McDonald, George Sidney, Vera Gordon, Charles Delaney, Gertrude Astor and Gina Carrado.

Eddie Quillan, youthful comedian who appeared with Alice Day in her Pathe comedies, will be co-starred with George Davis in a new Educational-Mermaid comedy which is being produced at the Educational studio. Stephen Roberts is directing the comedy.

The Warner Bros. have acquired the screening rights to Rida Johnson Young's stage play, "Glorious Betsy," which will serve as Dolores Costello's next vehicle. Alan Crosland will do the direction. The script is now being written by Anthony Coldeway. Conrad Nagel will have the leading role.

George Fawcett appears in support of Milton Sills in First National's screen version of "The Valley of the Giants," the novel by Peter B. Kyne. Other additions to the cast are Yola d'Avril, Paul Hurst, Charles Sellen and Phil Brady. Doris Kenyon has the leading feminine role. Charles Brabin is directing the picture, now in the third week of production.

John McDermott is writing the original story and continuity for "Down Went McGinty," the George Sidney-Charlie Murray comedy which E. M. Asher is making for First National release. Work on the picture starts shortly at the First National West Coast studio.

Effie Ellsler, who created the role of Hazel Kirk in "Hazel Kirk," the stage play, is acting in Florence Vidor's "Honeymoon Hate," which Luther Reed is directing for Paramount.

In "Polly of the Movies," a forthcoming First Division Distributors picture which Scott Pembroke will direct, the leading players will be Gertrude Short, Jason Robards, Stuart Holmes, Corliss Palmer, Ross Dione, and Jack Richardson. The picture is being produced at the James Ormont studio. Production is scheduled to begin next week.

Film rights have been purchased by First National to the short story by Ida M. Evans entitled "The Pavillion Queen," which The Country Gentleman published in the July, 1927, issue.

Ed. Lowe, Jr., has just completed the adaptation of "Rebecca O'Brien," the fourth May McAvoy starring vehicle on the Warner Bros. program. The title of the production will probably be changed inasmuch as it has nothing to do with an Irish-Jewish theme. Miss McAvoy is completing "If I Were Single."

R. William Neill will direct "The Fruit of Divorce," a new Gotham production. Percy Marmont is expected to arrive shortly from England, where he has just finished a picture. Production on the Gotham production is sscheduled to begin sometime before October 15.

William Russell will have a prominent part in "The Comeback," Monte Blue's next picture for Warner Bros., which will also co-star Betty Bronson. According to word from the company's studio, the picture will get under way in the near future under Lloyd Bacon's direction. Clyde Cook is also in the player line-up.

The title of George Bancroft's initial starring vehicle for Paramount, under the new contract which he signed recently, will be "Honky Tonk." Josef von Sternberg will direct. This means that "Victory," the Conrad novel, will be postponed until later.

Charles Ray returns to United Artists as leading man in "The Garden of Eden," Corinne Griffith's production. Ray appeared under the United Artists banner in "The Girl I Loved" and "A Tailor Made Man."

John Aasen will appear as one of the giants in the circus scenes of "Side Show," the new Fields-Conklin comedy which went into production at the Paramount studio this week. James Quinn, Jack Luden and George Irving also joined the cast recently.

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October 21, 1927

Motion Picture News

Reg. U. S. Patent Office



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SPECIALS

THE GARDEN OF ALLAH
THE COSSACKS (John Gilbert) THE CROWD (King Vidor)
MLLE. FROM ARMENTIERES
IN OLD KENTUCKY ROSE-MARIE
M-G-M NEWS—COMEDIES—SHORTS

THE BIG PARADE

Vol. XXXVI No. 16

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BOBBY VERNON



JIMMIE ADAMS



NEAL BURNS



ANNE CORNWALL



JACK DUFFY

¶ The Christie brothers are alive that it's a new world, demanding nothing but the very best. No wonder big first run theatres like the Paramount, Rivoli and Rialto, New York; Million Dollar, Los Angeles; Metropolitan, Boston; Stanley Circuit premier houses; and others t.n.t.m., are opening wide and handsome to Paramount-Christie comedies. Did you ever before see letters like these from customers:

¶ "Have just screened three of the new Paramount-Christies. Congratulations. Fine. Much superior to any Christies ever seen before." *Saxe Circuit, Milwaukee, Wis.*

¶ "Billy Dooley in 'Row, Sailor, Row' tore the roof off the Capitol, Vancouver. Bobby Vernon in 'Short Socks' equally well received. First runs all playing Paramount-Christies." *W. R. Marshall, Vancouver, B. C.*

¶ "I want to praise Paramount's two-reel comedies thus far released. They are outstanding. Very humorous, a laugh in every move." *Montgomery Enterprises, Inc. Montgomery, Ala.*

¶ "We have played seven Paramount two-reel comedies, two novelties and a half-dozen cartoons. I feel I ought to make comment on their excellent quality. Christie comedies are far superior this year and nothing has been spared in the way of money to get excellent casts, well dressed sets and sub-titling. Rarely, if ever, have we received such enthusiastic comments from audiences on short features. Such two-reel subjects are God-sends." *Lewis Sablosky, Stanley Co. of America.*

¶ "Paramount-Christie comedies, playing first run here, are getting receptions that prove their popularity beyond a doubt. Just what the fans relish most." *Capitol Theatre, Winnipeg, Canada.*

¶ Join the happy family! Book Bobby Vernon in "Short Socks," "Crazy to Fly" and "Wedding Wows"; Billy Dooley in "Row, Sailor, Row", "A Moony Mariner" and "Easy Curves"; Jimmie Adams in "Dr. Quack", "Oh, Mummy!" and "Ocean Blues"; Neal Burns in "French Fried" and "Mad Scrambles"; Jack Duffy in "Hot Papa"; Anne Cornwall in "Scared Pink"—to name but a few.

EDWARD EVERETT HORTON COMEDIES



¶ That droll laugh-maker, Edward Everett Horton, has caught on big all over the country. No one like him on the screen. He supplies a type of swift, smooth, classy comedy that today's smart public loves. Here are some typical comments:

¶ "The Paramount-Horton comedy, 'No Publicity', has just completed a three weeks' run at the Aldine Theatre, Philadelphia, which theatre, by the way, has not run a two-reel comedy in two seasons. Quality, excellent". *Stanley Co. of America.*

¶ "'No Publicity' is fine—different from the usual run of comedies". *Rialto Theatre, Atlanta, Ga.*

¶ And not only "No Publicity"—but "Behind the Counter", "Find the King", "Horse Shy", "Dad's Choice", and "Scrambled Weddings". Produced by Hollywood Productions.



¶ Krazy Kat cartoons, from the world-famous syndicated newspaper feature, always a high class screen short reeler. ¶ "Exceptionally funny this year," reports Stanley Co. of America. 26 K. K.'s on Paramount's 100% Program. Produced by Charles B. Mintz.





¶ Cartoon antics of Ko-Ko the Clown, Max and the other well-known Inkwell Imps are greeted with roars of delight wherever screened. ¶ "Paramount's Inkwells are superior to anything this cartoon producer ever turned out before," says Stanley Co.'s enthusiastic report on Paramount's whole short features line-up. Produced by Alfred Weiss.

¶ "It marks a new era in short features", said hard-boiled Variety in reviewing Paramount's striking and beautiful novelty, "The Elegy". "Congratulations on your novelty, 'A Short Tail.' Ran it over the Stanley Circuit and audiences applauded it—very unusual for short feature", reports Frank Buhler, managing director. ¶ Different, dramatic gems—Paramount novelties have already made a name for themselves and filled a gap. Besides the two above, watch for "Fantasy", "Toddles", "Frenzy", "Adoration". Produced by Charles B. Mintz. A mark of distinction for the theatre that shows them.

paramount news



¶ Paramount News has achieved its high ambition. An ambition to serve the industry with a greater news reel, operating on entirely new lines. Organized on improved principles, larger world-wide staff, swifter means of news gathering and forwarding. Exhibitors marvel that a news reel could be so good, are amazed at our record of scoops. But there's no magic in it. Our system of operation produces scoops, exclusive features, lightning fast production of world and local news automatically. No wonder our contracts have already reached record figures. No wonder Paramount News has been the envy and despair of its rivals from the start! Read these comments:

¶ "We didn't have to be sold Paramount News after seeing the first issues. We asked for it. You are setting a pace that the other news reels will find it hard to follow. Emanuel Cohen has always produced a good news reel; now that he has the backing of Paramount, Paramount News will always lead the field." *Lago Vista Enterprises, Kissimere, Fla.*

¶ "Congratulations on Paramount News, which we have used from the first issue. For the first time to my knowledge, patrons paused to remark on the news reel and especially the beautiful photography." *H. W. Robertson, Strand Theatre, Covington, Va.*

¶ "Paramount News best ever shown on any screen here. Starts off snappy, new style ending fine." *Union City, Ind.*

¶ "Paramount News will unquestionably lead the field as it has always done with its features." *Marcus Enterprises, Salt Lake City, Utah.*

¶ "Paramount has accomplished the unbelievable by furnishing from the start the finest news reel ever given theatres. It combines with the vital news shots specially arranged subjects that are tremendously interesting". *Spyros Skouras, St. Louis, Mo.*

¶ "You have achieved a splendid reputation already with Paramount News. Keep it up and Paramount News will lead the world". *Frank L. Newman, Los Angeles.*

¶ "Newspapers carried stories of exceptional service from Paramount News. Any exhibitor appreciates such service." *Dent Theatres, Inc., El Paso, Tex.*

¶ "People astounded with speed with which Paramount News puts news events on the screen. Boosting you as one of our big features in newspapers and billboards." *Lincoln Theatre, Lincoln, Neb.*

¶ "Congratulations on Dixie baseball series scoop. Game finished at 5 o'clock, shown on screen at 7." *Saenger Theatre, New Orleans.*

¶ Hundreds of other wires and letters testifying to supremacy of Paramount News in handling not only front page stuff but locals as well. A new and greater news reel is on the job!



¶ Paramount short features—Christie comedies, Horton comedies, Paramount novelties, Krazy Kat and Inkwell Imps cartoons, Paramount News—miles ahead of the field! Rounding out with Paramount feature specials and star pictures the program that has lifted Paramount's supremacy higher than ever before. The whole show in the modern manner. Features and short features for a new world!



in a class by itself





The 32-page booklet above tells the public about M-G-M Stars and productions. It is now in its fourth million, and reaches into more American homes than any known form of direct audience advertising.

NO OTHER COMPANY IS DOING IT!

Metro-Goldwyn-Mayer gets back of its product for you!

THE way M-G-M keeps at
THE Top of the Industry is by

(over)



(continued)

KEEPING on the job
AFTER you sign your contract
FORMER leaders didn't care
WHAT happened afterwards
SO long as you signed!
THAT'S why they've lost out—
TO Metro-Goldwyn-Mayer.
M-G-M's Screen Forecast is just
ONE of many direct-to-the-public
ACTIVITIES that keep going
ALL year long.
EVERY year.

(LEO, M-G-M's Flying Lion, is still grabbing more columns of publicity for the M-G-M trade-mark than years of national advertising have been able to achieve for the trade-marks of other companies.)

THE public today knows that
M-G-M is the leading producer.
WITH the foremost popular stars
AND the talked-about pictures.
"BIG Parade" and "Ben-Hur" for instance—
YOU get a wonderful complete product.
STARS, Specials, News, Comedies, from M-G-M.
BUT, in addition
ISN'T it great to be
WITH the one company that's
DOING the live, sensational promotion?
SHOWMEN belong with showmen—that's

METRO-GOLDWYN-MAYER











It makes them laugh, these Veteran Showmen —

men who have built theatre after theatre with the Profits accrued from playing

FOX PICTURES

it makes them laugh to hear these Latter-Day Wonders discover the first principles of showmanship!

Long ago these Veteran Showmen of Fox Pictures solved the problem. Fox Features, Fox News and Fox Comedies on the same program turned the trick—rolled up the box-office totals, secured and held steady patronage.

They know that

FOX PICTURES BUILD FORTUNES

For an Ideal Bill
Here's Wealth to choose from

"EAST SIDE, WEST SIDE"
George O'Brien *Virginia Valli*

"7th HEAVEN"
Janet Gaynor *Charles Farrell*

"THE GAY RETREAT"
Sammy Cohen *Ted McNamara*

"HIGH SCHOOL HERO"
Sally Phipps *Charles Paddock*

"PAJAMAS"
Olive Borden
Lawrence Gray *Jerry Miley*

TOM MIX
Westerns

"WHAT PRICE GLORY"
Victor McLaglen *Edmund Lowe* *Dolores Del Rio*

"LOVES OF CARMEN"
Dolores Del Rio *Victor McLaglen*

"PUBLICITY MADNESS"
Lois Moran *Edmund Lowe*

"VERY CONFIDENTIAL"
Madge Bellamy
Patrick Michael Cunning *Mary Duncan*

"LADIES MUST DRESS"
Virginia Valli *Lawrence Gray*
Earle Foxe

JOHN GILBERT
Reissues

BUCK JONES
Westerns

FOX

(Plenty more to come)


WELCOME
Joseph P. Kennedy
presents
LEGIONAIR


HOME
Master Showmen of the World Land the Attraction Smash of the Hour!
Whole Colossal American Legion Convention Turned into Year's Mightiest Comedy!
Dwarfing All Other Tie-Ups in FBO History!
Featuring
AL COOKE & KIT GUARD
Watch for Further Sensational Announcements!
ES in PARIS
FBO
PICTURES
CORP.

WHAT TO BUY AND WHERE TO BUY IT

A complete record of productions and where to get them.

What the pictures are doing at the box-office.

The type of story and class of picture.

Names of principal players.

HOW TO SELL WHAT YOU HAVE BOUGHT

Practical exploitation ideas in selling the picture to the public.

Newspaper "ads" that have proved their pulling power.

Lobby displays, ballyhoos and tie-ups that have assisted others in getting additional business.

Ready-made newspaper "readers" for the newspapers.

THE IMPORTANT "FOLLOW THRU" IN MERCHANDISING

That Is The Service Furnished By

THE BOOKING GUIDE
and
STUDIO DIRECTORY

Now Being Compiled By

MOTION PICTURE NEWS

DE MILLE STUDIOS

shatter all precedent in a production achievement that challenges comparison



Pathé



CECIL B. DEMILLE

The career of Cecil B. DeMille represents an unparalleled record of glorious achievement. No producer or director has contributed so much to the upbuilding and progress of motion picture entertainment. And now he transcends his accomplishments of the past with a production achievement unprecedented in the history of the business.

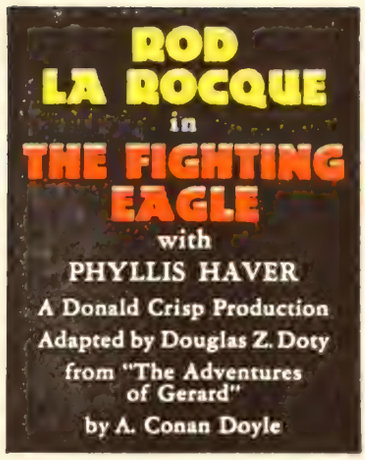
THREE months ago Cecil B. DeMille, after a conference with the executives of Pathe Exchange, Inc., with which his great studio at Culver City, California, became associated through the merger of Pathe and Producers Distributing Corporation, boldly undertook a production task unparalleled and unprecedented in the history of the business.

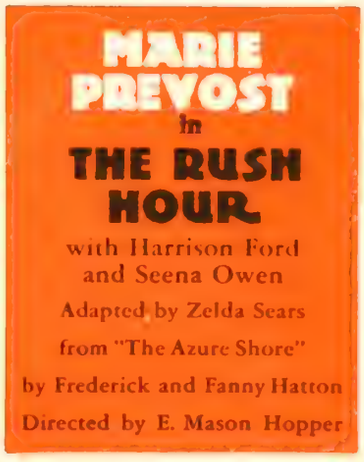
Plans were laid for the production of twenty-six program pictures embracing stories of an unusual and sensational type, with stars and players of proved reputation and ability; ten big DeMille Studio Specials, based on famous stories and plays offering the maximum in showmanship and exploitation possibilities; and three or more super special road show attractions, including one Cecil B. De Mille personally directed picture.

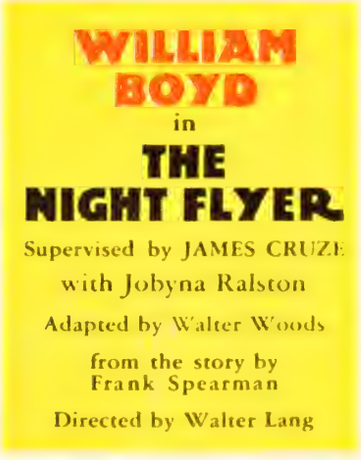
The entire industry marvelled at the size of the undertaking. In Los Angeles, center of the production activities, sceptics wondered at the mere physical obstacles entailed.

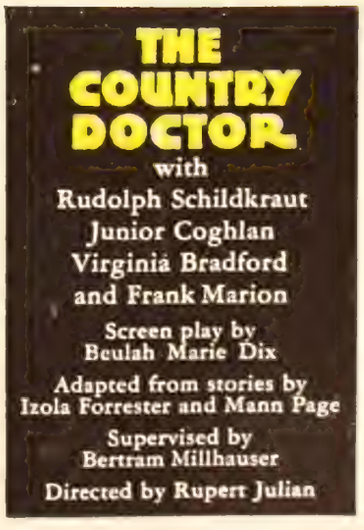
The first move in this gigantic task was to consolidate under one management all the production activities that for the past two years had been distributed between the DeMille Studios, Culver City, and the Metropolitan Studios in Hollywood.

A development of outstanding importance in the work of remoulding the great organization was the perfecting by Mr. DeMille of an association









with James Cruze whereby this famous director will contribute to the Pathe-DeMille Program. Backed by the entire resources of the DeMille Studios, Mr. Cruze will undertake the production of six or more high-powered box-office attractions typical of his best. First of the pictures personally directed by James Cruze will be Marie Prevost's initial starring picture of this season, "On To Reno."

In the midst of early production, fire swept the DeMille Studios, completely destroying one big stage, property building, paint shop and equipment valued at more than $200,000. The following day every scene that had been scheduled was taken as if disaster had not touched the studio. And within a week a new great stage, the largest in the world, measuring 300 feet in length and more than 200 feet in width began to take form over the still-hot ashes of the ruins.



Scores of the screen's most successful pictures testify to the showmanship genius of this great director. His first for Pathe will be "On to Reno", starring Marie Prevost.

James Cruze
production
MARIE PREVOST
in
ON TO RENO
with Cullen Landis, Ned Sparks and Ethel Wales
Screen play by Walter Woods
from the story by Joseph Jackson

CHICAGO
with PHYLLIS HAVER
Victor Varconi, Virginia Bradford, T. Roy Barnes, May Robson, Julia Faye, Robert Edeson and Clarence Burton
Adapted by Lenore J. Coffee
from the famous stage hit by Maurine Watkins
Directed by Frank Urson
Under the personal supervision of Cecil B. de Mille

HIS DOG
with
Joseph Schildkraut and Julia Faye
Adapted by Olga Printzlau
from the story by Albert Payson Terhune
Supervised by Walter Woods
Directed by Karl Brown

VERA REYNOLDS
in
THE MAIN EVENT
with Rudolph Schildkraut, Julia Faye, Charles Delaney and Robert Armstrong
from the story "That Makes Us Even" by Paul Allison
Continuity by Rochus Gliese
Directed by William K. Howard

One of the finest studio organizations in history, the nucleus of which was to be found in the previous DeMille and Metropolitan units, was welded into a greater DeMille Studio, dedicated to the production of screen entertainment of superlative quality.

The first picture of the new organization—Rod La Rocque in "The Fighting Eagle"—a Donald Crisp Production, which had its premiere at the Mark Strand Theatre in New York and was subsequently shown throughout the country, was received with acclaim.

Following are some of the enthusiastic comments of the press:

"A picture play of delightful heroics." N. Y. MIRROR

"A well-directed and pictorially lovely screen melodrama." N. Y. HERALD-TRIBUNE

"Donald Crisp has handled this chronicle with imagination and Rod La Rocque enters into the spirit of the young hussar officer in a delightful fashion." N. Y. TIMES

"One of the most delightful pictures of the year. A notice to the trade of big and fine things to come." MOTION PICTURES TODAY

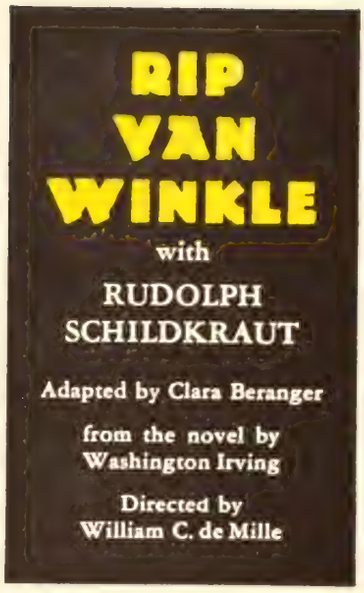
"Thrilling Fare." DETROIT EVENING TIMES

"Lavishly Lovely." N. Y. DAILY NEWS

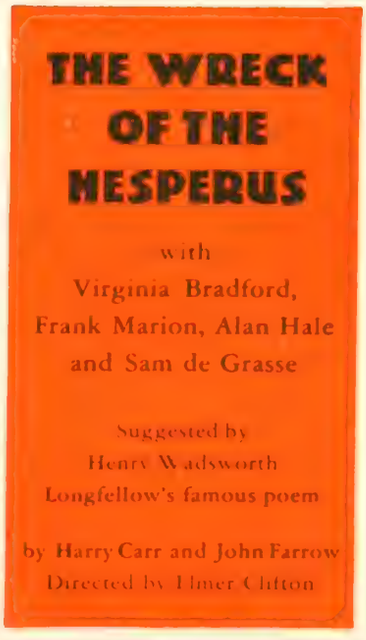
"You'll like 'The Fighting Eagle.' Dressed to a Queen's taste." DETROIT FREE PRESS

"A very fine picture, replete with stirring action." N. Y. MORNING TELEGRAPH

"Intelligent and amusing." N. Y. WORLD









"Excellently produced; direction and acting being of high order."
HARRISON'S REPORTS

"La Rocque's performance genuinely delightful."
EXHIBITORS DAILY REVIEW

"Enjoyed it as much as any picture we have seen in a long, long while."
N. Y. EVENING WORLD

"Good popular entertainment, excellently mounted and nicely played."
CLEVELAND PLAIN DEALER

The release of this great attraction early in the fall season as a help to exhibitors exemplifies the showmanship foresight that has marked Mr. De Mille's career in the business.

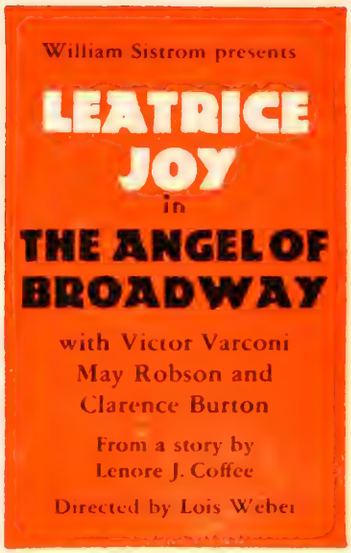
Then followed "The Country Doctor," a Rupert Julian production under Bertram Millhauser's supervision, featuring Rudolph Schildkraut, Junior Coghlan and two new personalities, Virginia Bradford and Frank Marion.

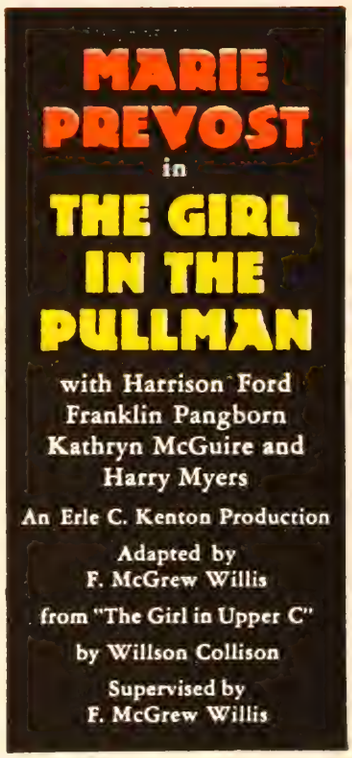
On the heels of the tremendous success achieved by "The Fighting Eagle", "The Country Doctor" was eagerly booked by first run theatres throughout the country. It registered an instantaneous hit and is rated the greatest rural classic since "Way Down East". Never has a picture received such an avalanche of favorable newspaper comment!

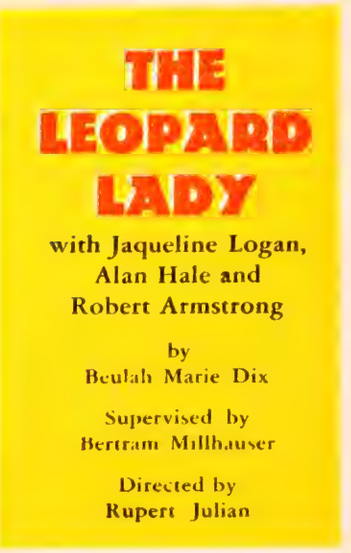
"A tense human drama."
CHICAGO EVENING POST

"A great feature. Directed with rare skill. Schildkraut gives a characterization that will stand out in your minds a long, long time."
CHICAGO TRIBUNE

"A masterful production. Will probably be one of the most popular and successful pictures of recent years."
EUGENE V. BREWSTER







"A picture worth making a special effort to see."
CHICAGO EVENING POST

"The finest rural classic since 'Way Down East'."
CHICAGO DAILY NEWS

"A work of art and fine entertainment. Rudolph Schildkraut's performance is a masterpiece."
PHOTOPLAY

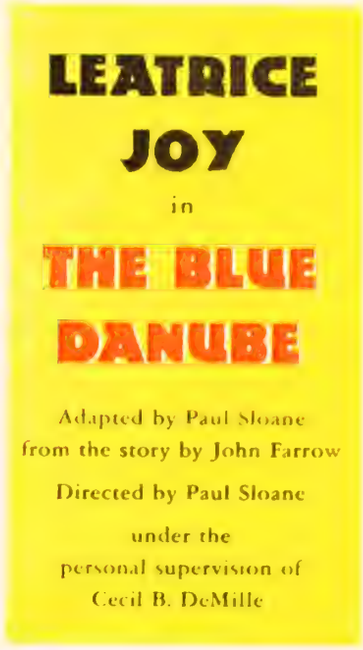
"Splendidly produced and will hold your interest every minute."
CHICAGO EVENING AMERICAN

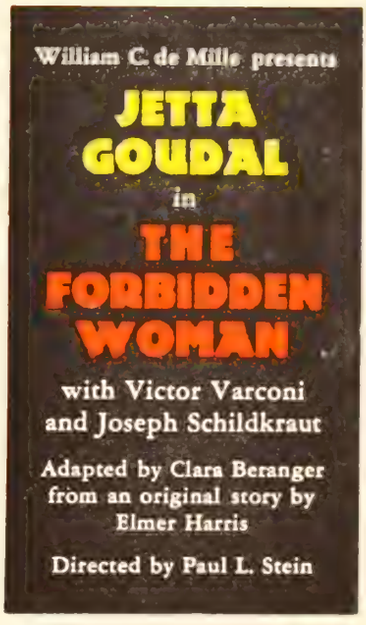
"If all the pictures were as good as 'The Country Doctor' I wouldn't have the heart to take pay for my job."
CHICAGO HERALD AND EXAMINER

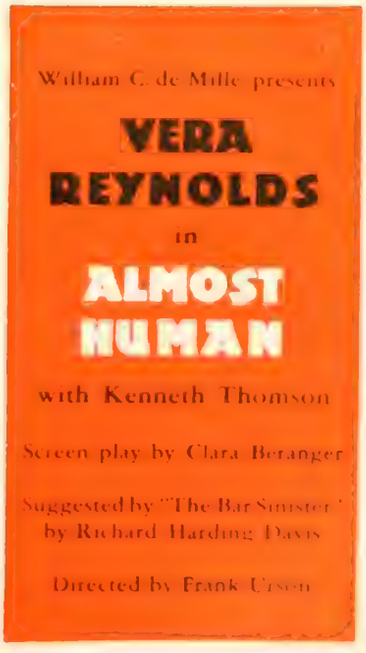
"A fine picture that spells box-office." EXHIBITORS DAILY REVIEW

"One of the most meritorious and genuinely interesting pictures the Palace has shown this season." CLEVELAND PLAIN DEALER

"Rudolph Schildkraut is a credit to the screen and in 'The Country Doctor' he is at his best. Screen entertainment worthy of anyone's time."
CLEVELAND NEWS







These two great attractions are only a slight indication of the bigger things to come, and Pathe Exchange, Inc. as Distributors are proud to pay tribute to Mr. DeMille and his associates for the successful accomplishment of a tremendous production undertaking.

Prints on "The Fighting Eagle", "The Country Doctor", "His Dog", "The Rush Hour", "Almost Human" and the first big Leatrice Joy starring vehicle for the new season, "The Angel of Broadway", have been shipped to all Pathe Exchanges.

In addition to the foregoing array of hits, photography has been completed on "The Wreck

of the Hesperus", "The Wise Wife", "The Girl in the Pullman", James Cruze's first production, "On To Reno", "The Forbidden Woman", "Dress Parade", "The Main Event" and "My Friend from India"—a high-powered, diversified group of box-office attractions that represent the superlative in motion picture entertainment.

In the list of Big Attractions now in production are several of actual road show calibre, including "Chicago", from the sensational stage success, "The Blue Danube", "The Leopard Lady", "The Night Flyer", "Let 'Er Go, Gallagher", "Rip Van Winkle" and "A Blonde for a Night".

Here is a production program without parallel in the industry. Motion Picture history is being made and Cecil B. DeMille is writing its most significant page.

William Sistrom presents
WILLIAM BOYD
in
DRESS PARADE
with Bessie Love
A Donald Crisp Production
Screen Play by
Douglas Z. Doty
from the story by
Major Robert Glasburn
Major Alexander Chilton and
Herbert David Walter

William C. de Mille presents
THE WISE WIFE
with
PHYLLIS HAVER
Tom Moore, Jacqueline Logan and Joseph Striker
Adapted by Zelda Sears and Tay Garnett
from the story by
Arthur Somers Roche
Directed by E. Mason Hopper

MY FRIEND FROM INDIA
with
FRANKLIN PANGBORN
and Elinor Fair
Adapted by Rex Taylor
from the famous stage farce of the same name
Supervised by
F. McGrew Willis
Directed by E. Mason Hopper

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHÉ NEWS – PATHÉ WESTERNS – PATHÉSERIALS – PATHÉCOMEDIES

Producers International Corp., 130 West 46th St., New York
WILLIAM M. VOGEL, *General Manager*, Foreign
Distributors of De Mille and Metropolitan Studio Productions

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*



United Color Laboratories, Irvington-on-Hudson, New York

UNITED COLOR PICTURES, Inc.
announce the completion of the largest laboratories for the production of color cinematography in the world.

United Color Pictures, Inc. are equipped and ready to produce, photograph and process in color

Photoplays
Animation
Titles
Trailers

and Commercial Laboratory work in any quantities in every departure of color.

MAIN OFFICE 1440 BROADWAY, NEW YORK, N. Y.
Telephone Longacre 1206
LABORATORIES, IRVINGTON-ON-HUDSON, NEW YORK



"The Best

With Arthur Edmund Carew, Barbara Bedford, Ian Keith, Charles Puffy
Based on the play, "Diploma," by Emerich Foeldes.

A George Melford Production

UNIVERSAL PICTURES

The

thats CONRAD "A MAN"

It's on the Universal

New Picture on Broadway!

We strongly recommend it. Mr. Veidt is a magnificent actor!"

—says Harriette Underhill of the N. Y. Herald-Tribune

"A real gripping thriller. Full of suspense and thrills."
—Regina Cannon, N. Y. American

"A convincing and sincere drama."
—N. Y. Telegram

"Conrad Veidt is an excellent actor."
—Rose Pelswick, N. Y. Journal

"Mr. Veidt certainly can Act!"
—J. H., The N. Y. World

"Conrad Veidt a stellar motion picture player. Gripping!"
—George Gerhard, N. Y. Eve. World

"Absorbing film fare. Conrad Veidt scores at the Colony."
—Irene Thirer, N. Y. Daily News

"Mr. Veidt put life into his part lending true suspense."
—Mordaunt Hall, N. Y. Times

"Worthy of your prompt attention. Run—don't walk —to the Colony."
—Radie Harris, N. Y. Telegraph

"A powerful drama. The superior of other Broadway openings this week."
—Jos. M'Elliott, N. Y. Daily Mirror

"The popular American audience will patronize it."
—Variety

Carl Laemmle ***presents***

GREATEST ACTOR on the screen!

D VEIDT ***in***

S PAST"

l Big Gun Group!

The one way to be sure

Screen quality is important to the public and therefore to the box office. It is *too* important an item to be overlooked by the exhibitor.

There is one way to be sure of getting the highest photographic quality in your productions. Specify prints on Eastman film—the film that made motion pictures possible—and look for the important words "Eastman Kodak" in the margin of each reel.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



Allene Ray



E. J. Calvert



Harry Semels



Walter Miller



Frank Lackteen





Jeanette Loff



Evangeline Russell



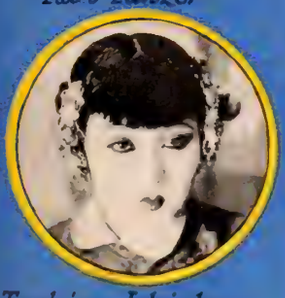
Richard Neill



Paul Panzer



Sojin



Toschiye Ichioka



Thomas Holding

Magic Words

that spell 10 weeks of BIG BUSINESS with PATHÉSERIALS

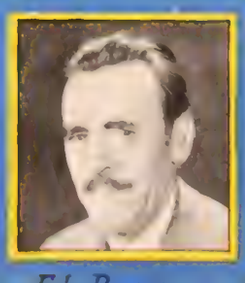
—smashing big first-run attractions in 10 episodes of two reels each. Two reels of glorious entertainment that will fit into any program, and a thundering climax at the end of each chapter that leaves your audience breathless and craving more. A sure-fire attraction that brings them back week after week. Thousands of wise showmen are building patronage and goodwill and coining the dollars with PATHÉSERIALS.

GET YOUR SHARE

Pathéserial









NOW CLEANING UP



HAWK OF THE HILLS



with

ALLENE RAY

and

WALTER MILLER

Directed by Spencer Gordon Bennet

Story and Scenario by George Arthur Gray

Coming

THE MAN WITHOUT A FACE

by C.N. and A.M. Williamson

with ALLENE RAY and WALTER MILLER

Directed by Spencer Gordon Bennet

Screen Version by Joseph Anthony Roach



THE MASKED MENACE

with LARRY KENT and JEAN ARTHUR

From the Saturday Evening Post Story "Still Face" by Clarence Budington Kelland

Scenario by Paul Fairfax Fuller

Directed by Arch Heath



The greatest serials the industry has ever seen

Pathéserial

TRADE MARK



No Wonder First National Showmen are SNOOTY—

There's **GEORGE TRENDLE,** for instance, who wires:—"Billie Dove in 'American Beauty' giving universal satisfaction at Michigan, Detroit. Everybody delighted!"

And **JOSEPH PLUNKETT** of N. Y. Strand, who cleaned up with Billie Dove in a brilliant week's run of "American Beauty."



They've got—

BILLIE DOVE in "AMERICAN BEAUTY"

with

LLOYD HUGHES

Presented by RICHARD A. ROWLAND

From the Saturday Evening Post story by Wallace Irwin

A RICHARD WALLACE PRODUCTION

Written for screen and produced by

CAREY WILSON

A First National Picture



BEAUTY for the men- GORGEOUS GOWNS for the women- ROMANCE for Everybody!

Big Ones COMING!

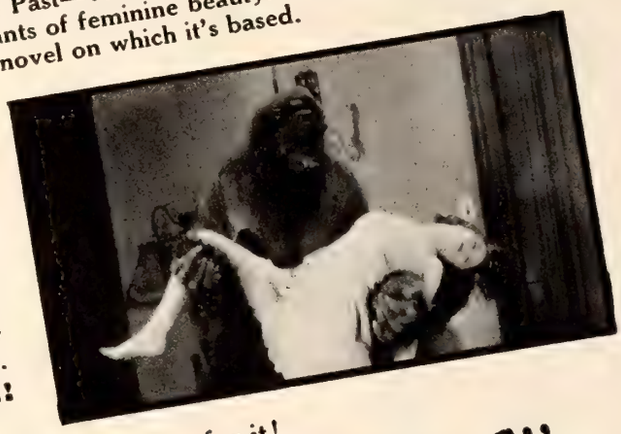


One of the Greatest Specials of All Time!

"THE PRIVATE LIFE OF HELEN OF TROY"

with Maria Corda—Lewis Stone—Ricardo Cortez

Daring—different—superb! A NEW KIND of comedy sensation. The "low-down" on the life and loves of the most dangerous blonde in history. A flash through the Keyhole of the Past—A Past that makes the Jazz Age look like Slow Music. Brilliant pageants of feminine beauty. You cash in on the universal fame of the best-selling novel on which it's based. **SPECIAL!**



The Mystery-Comedy Buy of the Decade!

"THE GORILLA"

Presented by Asher, Small and Rogers

An Alfred Santell Production **Directed by Alfred Santell**

with Charlie Murray and Fred Kelsey

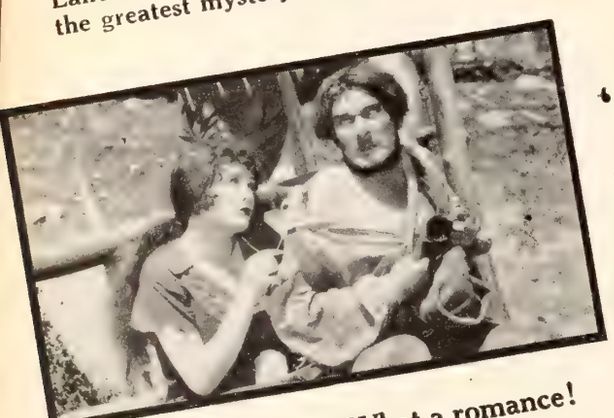
They will SHIVER with Suspense and SHAKE with Laughter. It will scare the Laffs out of 'em! They'll Hold their Breath—then Hold their Sides! Probably the greatest mystery-comedy hit Broadway has ever known, by Ralph Spence. **SPECIAL!**

10,000,000 are Waiting for it!

"THE SHEPHERD OF THE HILLS"

by HAROLD BELL WRIGHT

Greatest best-seller of America's best-selling novelist. Ten million readers to date! Harold Bell Wright's fame alone would carry this to house records! Scenes of startling beauty in the actual locations of the book. Box-office cast includes Molly O'Day of "Patent Leather Kid" fame, Alec Francis and John Boles. **SPECIAL!**



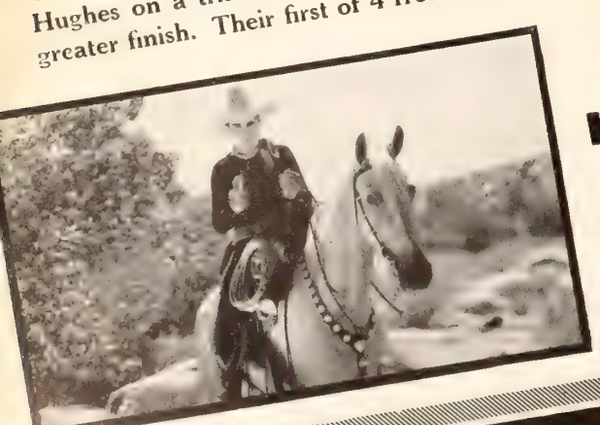
What a romance!

"NO PLACE TO GO"

with Mary Astor and Lloyd Hughes

Gorgeous, tempting Mary Astor in an early-Eve costume with handsome Lloyd Hughes on a trial honeymoon on a desert isle! A great situation with a still greater finish. Their first of 4 from First National this year.





The Outdoor Wonder—

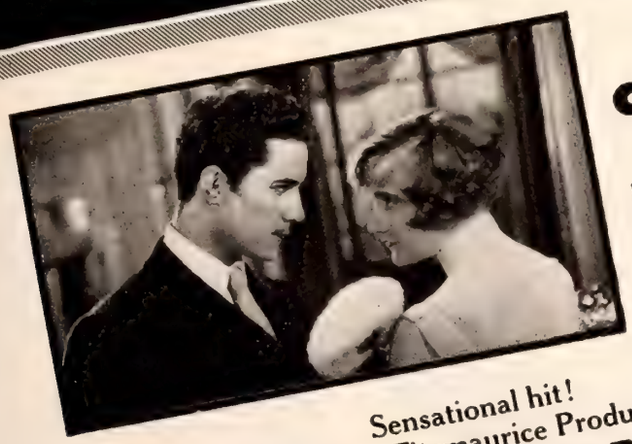
KEN MAYNARD

in "Gun Gospel," with Tarzan, the White Wonder Horse

Good to the last shot! The leading adventure hero on the screen today in a ripping, slashing, action-drama of first-run class. Time after time Maynard has proved he's a FIRST-RUN DRAW. Preview audience agreed this is Maynard's BEST.

They're all

Big Ones HERE!



Connie's Best!

CONSTANCE TALMADGE

in "Breakfast at Sunrise"

Latest Paris model of mirth, from a famous French farce. Showed its stuff at Warfield, San Francisco: "They liked Connie in this breezy screen feature . . . Clicked," said "Variety." Fast, snappy, comedy-romance. A Malcolm St. Clair production.

SPECIAL!



Sensational hit!

A George Fitzmaurice Production

"ROSE OF THE GOLDEN WEST"

with Mary Astor and Gilbert Roland

Glamorous beauty in a romance of old California. Held up Loew's State, Chicago, gross in face of bad business all over town. Warfield, San Francisco "more than held its own," said "Variety." Reviewers say: "Thrilling—different—ravishing—exquisite."

SPECIAL!



Cash In on Football Interest with

RICHARD BARTHELMESS

in "The Drop Kick"

Packed with football action—drama and romance. Sensational hit at the 5th Avenue, Seattle—Buffalo Theatre, Buffalo—Eastman, Rochester—Metropolitan, Los Angeles—Olympia, Miami. Barthelmess at the height of his fame from "The Patent Leather Kid."



Different!

"THE CRYSTAL CUP"

with Dorothy Mackaill and Jack Mulhall

As arresting as a traffic signal! A picture of the startlingly different Woman of Tomorrow. It's for every woman who's ever said—"God, I wish I were a Man!" . . . For every man who's ever said, "What's the matter with these Modern Women?" Famous as a Book—a Sensation as a Film!

BIG from FIRST NATIONAL this year!

"WELCOME TO OUR CITY!"

"You're just our type, Big Boy!

"Main Stem stuff—that's you!

"Your name belongs right out on Broadway in the brightest lights we've got!"

NEW YORK *stamps* KEN MAYNARD

with TARZAN his White Wonder Horse

IN *The* RED RAIDERS

A FIRST-RUN NATURAL

Tremendous Newspaper and Box-Office Triumph at famous N. Y. Hippodrome PROVES it's FIRST-RUN *and nothing else but!*

Presented by
CHARLES R. ROGERS
From the story by
MARION JACKSON
Directed by
ALBERT ROGELL
Supervised by
HARRY J. BROWN

MAYNARD SCORES FOR DARING RIDING IN 'RED RAIDERS'

By REGINA CANNON,
Motion Picture Editor N. Y. American

"THE RED RAIDERS" starring Ken Maynard is the film feature at the Hippodrome. Seeing Mr. Maynard for the first time we have come to the conclusion that he is as daring a rider as Tom Mix and as handsome a one as Fred Thomson. Retaining the best features of two famous film horsemen, there is little doubt as to the ultimate fan following Ken will gather unto his celluloid bosom before many more movie moons.

There is much to recommend "The Red Raiders." First of all there is Maynard's reckless riding, with all the dare-devil stunts done in close-up to preclude the "It must be a double" cry of our friends from Missouri. The hero rescues a stage coach, which bit of business has been done in many a wild west film we'll grant you, but never has it been so thrillingly and daringly accomplished as in the picture under consideration.

The scenic effects and photography are excellent and few more beautiful shots have been filmed than those depicting the Indians riding in circular and geometrical designs over the far-reaching hills. Perhaps we are partial to Red Men, but never have we seen anything more interesting than their camps, sign language and war dances shown here.

If there be a fault with "The Red Raiders" it is too much plot. "The Covered Wagon" owed much of its success to the fact that it was an epic, a period in history filled with incident quite unimportant to us but most vital to those who lived in that far-off day. Of course the battle scenes and a little love interest made a "story," but the story was incidental. If "The Red Raiders" dealt with the conquering of the Northwest after the Civil War in an "eventful" rather than a narrative way, the picture would be materially improved. However, as it stands, it is intensely interesting.

Mr. Maynard, as we have said is an excellent rider and a good "broker." He is no disciple of Edwin Booth, but then histrionics are less in demand than horse in a "western."

Ann Drew, buxom and not too young looking, is the heroine, and as such is adequate to perform. Lance J. P. McGowan is convincing as a bad man, as is Chief Yowlache, an Indian spy. Harry Shutan plays comedy relief and is neither comedy nor relief.

"The Red Raiders" are portrayed by real Sioux and Crow Indians and the picture itself is bound to entertain you.

You *know* it's BIG *when the* N.Y. AMERICAN *goes* BUGS *about it!*

A First National Picture

First National Pictures

Motion Picture News

Volume XXXVI NEW YORK CITY, OCTOBER 21, 1927 No. 16

The Handwriting on the Wall

Trade Practice Conference Viewed in Its Bigger Meaning

By William A. Johnston

NO one, at this writing, can foresee the conclusive results of the important trade practice conference now under way in New York.

In spite of the highly able handling of the conference by A. F. Myers of the Federal Trade Commission, and with a better organization of the exhibitor delegates than was to be expected, the event, after all, is an attempt to solve economic problems in a mass meeting.

Theoretically, a successful solution may be possible; practically, it would seem to come forth from such a body only by a miracle.

As we pointed out in last week's editorial the serious trade abuses in any industry are, most often, the surface symptoms of underlying structural disorders.

Certainly that is true of the motion picture industry. And there will not be, because there cannot be, a reordering from the top down.

The government, however, is in earnest, its specifications are clear, and its warning is unmistakable. And it is in this situation that we can see, in any event, a great deal of good that must result from this conference.

It will be plainly evidenced, to all wise enough to see, that the motion picture is a public utility.

If this were a conference on practices in the shoe industry the delibrations would not be featured daily in the newspapers of the metropolis, despite the fact that shoes have a lot to do with the daily life of the human race.

The motion picture has a great deal to do with the public interests; and, consequently, the public interest in the motion picture is bound to be paramount to trade interests.

We, however, in the rough and tough scramble of the film business, have been viewing the matter the other way around.

We have thus far looked upon the trade of the motion picture as a plate of pie to be sectioned off and fed out to the members of the trade family. The apportionment, naturally, has been on a basis of the strength and greed of the appetites served.

But, certainly, the public interest hasn't been considered.

So we find one astounding situation: New York, with its six million souls is called a Jones town; and Philadelphia is a Smith town, and Minneapolis is a Brown town—and so on.

Could anything be more preposterous?

Certainly not. And this mental astigmatism is simply the result of eyes glued constantly on the pie and not at all on the public welfare.

Nor can the blame be placed wholly with the powerful forces—the chain theatres and the producer affiliated theatres.

At the Minneapolis convention several years ago an independent exhibitor, owning, however, all the theatres in one city, was made a hero of and hailed as a martyr because a chain of theatres invaded *his* town and gave its public a far better house than he chose to give.

That sort of business cannot go on.

Hereafter, when the smallest individual or the greatest chain proposes to give a community a theatre which that community

(Continued on page 1111)



Would she drive a man to robbery? Jeanne Morgan is featured in "The Great Mail Robbery" for FBO

A demonstration of the fine points of archery. The obliging young man is Ralph Forbes and his fair pupil is Renee Adoree. They are the romantic leads in Metro-Goldwyn-Mayer's special, "The Trail of '98."





Janet Gaynor is quite a cook as well as a sincere little player in Fox Films Pictures



"Big Boy," Educational's smiling young performer, has an Irish role in his latest comedy, "Shamrock Alley."



Charley Bowers, the "camera wizard," is now producing his novel comedies for release through Educational



Just another characterization of Lon Chaney's. He goes Russian in "Mockery," his latest for Metro-Goldwyn-Mayer.



Judging by the grin of satisfaction on Ben Lyons' face, the radio description of the Dempsey-Tunney fight to which he is listening must be coming over fine. The First National star evidently knows how to lighten the ardousness of travel.



May Mc Avoy, as leading lady to Al Jolson in Warner Bros. "The Jazz Singer" appears more eloquent than jazzical, but there must be some toning down somewhere.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

THE industry got together this week in its first real convention, but it took a Trade Practice Conference called by the Government to do it. Producers and exhibitors met face to face and argued out their problems.

There's no mistaking the seriousness of the Conference, but like everything connected with motion pictures it has its human side and its colorful appeal.

* * *

ON the exhibitor side, it looked like a real old-time convention so far as personnel went. There were Sydney Cohen, Frank Rembusch, Sam Berman, Charles L. O'Reilly, William A. Dillon, Col. H. A. Cole, R. R. Biechele, H. M. Richey, Joseph M. Seider, Harry M. Crandall, R. F. Woodhull, A. Julian Brylawski, Henry H. Lustig, Glenn Gross, James C. Ritter, Jack Miller, J. J. Harwood, C. E. Williams, Fred Wehrenberg, M. J. O'Toole, M. E. Comerford, George P. Aarons, Henry A. Staab, and others. Several times in the past the exhibitors have tried to hold a truly representative national convention. There's no question about this one.

* * *

THE old-time spirit was very much to the fore at the Get-Together Dinner given to the exhibitor delegates by the Theatre Owners Chamber of Commerce Monday night. Frank Rembusch told the gathering it was his fifty-second birthday, but he doesn't look it. The Indiana warhorse appears younger than ever.

To make the occasion complete, Mayor Jimmie Walker came in to greet his old-time exhibitor associates, and his speech was as brilliant and sparkling as ever.

Some of his sallies were: "I used to leave Tammany Hall to go to an exhibitor meeting to learn politics. It's the only brand of politics I know where a man is a 100 to 1 shot in the morning and 1 to 10 in the afternoon."

Referring to the famous Cohen-Berman-O'Reilly-Walker alliance, he said: "Get the Four Horsemen together again, and I'll not quit."

He urged the exhibitors to organize themselves into a powerful national body, along common-sense business lines. "All the glitter of exhibitor conventions is gone now," he said. "We were young then; perhaps we are not so young now. But at Cleveland in 1920 you could write your own ticket. That was a real convention. I see before me the survivors. You all look as if you were still in business. But you ought to form a grown-up national organization."

* * *

THE Mayor convulsed the crowd with his quick repartee. "I don't know," he said, "whether they are still threatening to build a theatre across the street from you."

Somebody in the crowd said: "They have already built it."

The Mayor came back: "Well, if they have, it's the first promise they ever kept."

* * *

JULES MICHAELS of Buffalo introduced a humorous element into the T. O. C. C. gathering when he demanded that any producer representatives present be asked to leave, and pointed to Jimmy Grainger, of Fox. A few people took it seriously, but everybody else laughed, including Jimmy.

CHAIRMAN A. F. MYERS, of the Trade Commission, presiding at the Trade Practice Conference, impressed everybody with his absolute impartiality and the ease with which he conducted the meetings. There was no disposition whatever to shut off anybody who wanted to talk, but the Commissioner made it clear that no time would be wasted, and that the many problems would be disposed of as quickly as possible.

* * *

ALSO, the absolute democracy of the meeting was impressive. High-salaries film executives and small town exhibitors rubbed shoulders and exchanged views. M. Markham Flannery, director of Trade Practice Conferences for the Commission, called the roll of delegates and each man stood up and identified himself. There were few absentees.

Some of the biggest executives in the industry were asked to speak louder, so the conference reporter could get their names.

"What did you say your name was?" Mr. Flannery inquired of an executive whose salary runs into six figures a year.

* * *

THE old-time exhibitor convention atmosphere prevailed for a time on the first day when Sidney Cohen got the floor and read a scorching speech attacking block-booking, producer-theatre-expansion, and Paramount in particular.

There was some opposition to letting Mr. Cohen speak, but he stood his ground until he won out. The independent exhibitor delegation gave him a great hand when he finished.

* * *

WILL H. HAYS made an impressive speech on the first day of the Conference. His keynote was the responsibility of the industry to the public and the accuracy of his remarks was easily seen. The New York newspapers gave the Conference lengthy stories, some of them on Page One. This Conference was being held in a room seating only 500 persons, but outside was an invisible audience of millions, watching every move.

Mr. Hays hit the point exactly when he said: "The public, through its loyalty to its most important amusement, stands ready to defend it, if need be, from the small minority that, like the savage, would shoot arrows at the sun to blind it; but that same public, because of that same loyalty, stands ready to destroy this industry if at any time it proves false to its public trust."

* * *

IN other industries, the advertising man sits down and talks with the man who makes the product. The maker knows why he made it. There was a reason; and in the discussion the reason comes out and forms the basis of the advertising man's appeal. The maker does not dictate the form of the ad; neither does he attempt to say where it should be placed. That's the job of the ad man; that's what he is hired for, just as the maker's job is to produce the goods, and the distributor's to distribute it.

In this industry there is too much interference with advertising by people who are not qualified.

Pictures and People–*Continued*

"THE JAZZ SINGER," Warner Brothers' latest Vitaphone show opening last week at the Warner Theatre for an indefinite run, for the first five or six reels, is just a "nice Jewish picture" and then it blossoms forth into one of the best productions of the year.

Curiously enough the change in "The Jazz Singer" is not due to improvement in acting, tempo, story value or any of the other things that ordinarily go to make or break a picture. It all comes about because Vitaphone is able to bring the Jolson songs and the Jolson personality to a perfect synchronization with the screen.

As a screen player Jolson is pretty bad, but as a singer of his famous songs and as the Cantor rendering "Kol Nedre" he lifts what otherwise would be just a picture into one of the real attractions of the year.

"The Jazz Singer" is also the outstanding example so far, of what can be accomplished in the way of combining motion pictures with music and the voice. Without Vitaphone or some equally adequate "talking machine" device "The Jazz Singer" would have failed dismally except with Jewish audiences and without the machinery to bring the Al Jolson voice to the screen, Mr. Jolson would be a first class flop as a motion picture star.

The picture is, of course, a vehicle for the star. It has been carefully built to utilize all of his musical genius and personality, but this is as it should be. The story is a character study, or if you will a life history, with some liberties, probably, of the star himself.

It is a screen biography, done in a way that opens up untold possibilities for something different in the line of pictures.

Previously attempts at screen biographies have been pretty much flops. Even the immortal Lincoln films have failed. But if Vitaphone (or any of its competitors that measure up to it in quality) were to be used in a life of Lincoln picture we would most certainly have something that would command the greatest attention.

Something of this same sort of thing is done in "The Jazz Singer." Jolson, as the son of the Cantor, is shown in the synagogue singing with his choir. This is a sequence that as done ordinarily wouldn't justify a hundred feet of film and when shown on the screen would possess practically no dramatic values. But with Vitaphone and Jolson the scene is one of the big punches of the film.

Reviewing this picture from ordinary standards is difficult and would most certainly be misleading. There is only one outstanding screen performance and that is Warner Oland's Cantor. Al Jolson is just Al Jolson, which, as done in this film, is plenty, and all the other players are just adequate support.

But "The Jazz Singer" is a real show and certainly a triumph for Vitaphone. If it doesn't have a long run on Broadway we will miss our guess. Of course, New York has *quite* a few Jewish people and that is going to help.

* * *

ARTHUR BRILANT, well and popularly known in film circles, adds another slice to his long and varied experience this week by becoming managing director of Universal's new Boro-Park theatre, Brooklyn. Everybody will wish him much success.

* * *

AMONG the many film notables who make occasional pilgrimages to New York is Harry Nolan of Denver. This quiet spoken Westerner is spending some time over at First National. The casual observer might not pick him out as a type from the wild and wooly but all the same he has seen a lot of both the old and the new West.

* * *

MOTION PICTURE NEWS is in receipt of a considerable number of exhibitor letters expressing alarm over the success of the 16 milimeter films and the plans of various distributors to make available portions of their regular releases to this field.

It is our opinion that the theatre has nothing to fear from this new development. A careful study based on some investigation leads us to believe that the theatre and the home or school will never be in direct competition. The producers catering to the theatre who have signified their intention of entering the small projector field, propose to do so only by reducing negatives of such productions as they may have that have been the rounds of the theatres and it is obvious that such a policy will be imperative since the 16 milimeter field is extremely limited in revenue per booking or sale.

It is also our opinion that the dramatic subject which every exhibitor will agree is the foundation of a theatre's success will never prove popular in the home. All the realism of the motion picture is lost when the image is reduced to the small size necessary in home projectors and then, too, an audience and certain accessories, among which is suitable music, are necessary to put over the photoplay.

This is no attempt to minimize the importance of the home motion picture development or its possibilities along school and educational lines. This field without a doubt has great possibilities but the films that will prove popular will never be those that have made for success in the theatre.

Handwriting on the Wall

By Wm. A. Johnston

(*Continued from page* 1239)

needs and deserves, then no trade practice and no trade power must squelch that enterprise.

This then, will be the salutary lesson of the conference: that the public interests and not merely the trade interests will rule in the future practices of the motion picture industry.

As we say, those wise enough to see will read this handwriting on the wall.

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Industry Drafting Practices Code at Trade Parley

Block Booking Main Issue; "Abuse of Circuit Power" Resolution Voted on After Controversy; Contract Committee Approved

A CODE of ethics was being drafted this week by the motion picture industry in New York City, in the presence of Abram F. Myers, of the Federal Trade Commission, and the public.

This meeting was the Trade Practice Conference, the most important event in the industry's history, and probably the turning point in its industrial career.

It was the industry's first real convention and it was being held under Government auspices, with the question of block-booking the main issue.

The block-booking problem was reached on Thursday, through the presentation of an exhibitor resolution which sought to offer a substitute. It was not accepted by the distributors, who announced through S. R. Kent, of Paramount, that they were in favor of the present system, and had been unable to agree upon something to replace it.

Chairman Myers pointed out that the Trade Commission had issued an order against block-booking in the Paramount case, and that it was the Commission's hope that the Trade Practice Conference might be able to agree to specific marketing methods that would conform to the principles of the decision.

He declined to hear arguments in favor of block-booking itself on the ground that the Commission had already rendered its decision.

The independent exhibitor attitude was set forth by H. M. Richey, General Manager of the Michigan M. P. T. O.; while the present system was upheld by Fred Desberg, of Loew's Ohio Theatres, representing theatres affiliated with producer-distributors.

The resolution was finally sent back for redrafting, and the consideration of the whole block-booking question was continued.

Vote on Circuit Resolution

The first vote of the Conference came on the independent exhibitor resolution aimed at "the abuse of circuit buying power." It was the subject of heated controversy, and as finally put to roll call vote, it read:

"Resolved that the allocation, leasing or licensing of films to any exhibitor or group of exhibitors without affording to all competing exhibitors equal opportunity to bid for such, shall be deemed an unfair trade practice; provided that this shall not apply to producer wholly owned theatres."

All representatives of the producer, distributor and affiliated groups present voted "no," while the unaffiliated exhibitors all voted "yes," in this roll call vote. Following is a tabulation:

	For	Against	Absent
Producers	0	31	5
Distributors	0	13	12
Affiliated exhibitors	0	44	15
Unaffiliated exhibitors	43	0	13
Total	43	88	45

Under the ruling of Commissioner Myers, printed in full elsewhere, the significance of numerical majority is destroyed by the structure of the industry. In other words, admission of affiliated theatre delegates gave a preponderance of voting power to the producer-distributor group. It would, therefore, be necessary to report the sentiment of each group to the Commission.

The delegates were from every branch of the industry. It was the first time in history that the business had assembled in a real convention.

Producer, distributor, independent exhibitor and affiliated exhibitor met and argued out their points of view in the presence of the Government and the public.

In the background was the plain intimation hat the industry would regulate its business practices, decide which are fair and which are not, or it would come under some sort of definite Governmental regulation.

The first real battle of the Trade Practice Conference was precipitated Wednesday on the resolution of the independent exhibitors aimed at the buying power of the circuits. After a long debate, in which such representatives as S. R. Kent, Gabriel Hess, Felix Feist, Lou Metzger, Siegfried Hartman, and others for the distributors; and Sydney S. Cohen, A. Julian Brylawski, Leo Brecher, Charles L. O'Reilly, Joseph M. Seider, Frank J. Rembusch for the independent exhibitors; and Edward Sonenschein and D. A. Harris, for the affiliated exhibitors. Chairman Myers made a significant statement in which he said that the exhibitor resolution as drawn would probably be considered too broad for enforcement by the Trade Commission.

The resolution went back for redrafting, and the debate was resumed on Thursday. Up to this point the question of block-booking, considered the main issue of the Conference, had not been reached.

Conference Purpose Outlined

The sessions got under way on Monday, with the opening statement by Commissioner Myers, defining the purpose of the Conference and containing, among other things, this important paragraph:

"In a broader sense it is a gathering of the industry for self-regulation in respect of certain practices which have given rise to complaint and which but for the corrective action here to be taken might lead to regulation by public authority."

He pointed out that the recommendations of the Conference would be put in the form of resolutions to be transmitted by the Commissioner to the full Trade Commission, with his observations, for their action. Any resolution, approved by the Commission, would then be enforced by it.

There was also another significant paragraph in the Commissioner's remarks, which stressed the seriousness of the meeting:

"Resolutions which are not approved and and at the same time are not positively disapproved may be received by the Commission as the expression of the trade and enforced or not according as the circumstances dictate when and if infractions occur."

(The complete text of Commissioner Myers' address appears elsewhere in this issue.)

Chairman Myers then invited Will H. Hays to the platform. Mr. Hays spoke of the industry's progress, its efforts to improve its standards, and pledged its aid in making the Conference a success.

Sydney Cohen asked for the floor, and after a brief controversy, the matter was put to the vote of the Conference and Mr. Cohen was given the opportunity to address the meeting.

Cohen Appeals for Enforcement

He appealed to the Government to enforce its cease and desist order against Paramount; charged that there was [illegible] block-booking participated in by Paramount, M-G-M and United Artists; attacked mergers, and urged that producer-distributors be compelled to divest themselves of all theatres except exploitation first runs.

Chairman Myers then suggested that the machinery of the Conference be organized by exhibitors, producers, and distributors, meeting in separate groups, preparing their resolutions and then exchanging copies prior to consideration by the whole Conference.

At the afternoon session, [illegible] sumed at five o'clock, while the independent exhibitors were [illegible]



R. H. Cochrane, chairman of the Distributor's Group, Trade Practice Conference.



Louis B. Mayer, chairman of the Producer's Group, Trade Practice Conference



R. F. Woodhull, chairman of the Independent Exhibitor's Group, Trade Practice Conference.

seven resolutions, mostly relating to production problems, were read, and all adopted, two with reservations.

The chairmen of the groups were: Louis B. Mayer, producers; R. H. Cochrane, distributors; and R. F. Woodhull, independent exhibitors.

There was a short session of the whole Conference on Tuesday, the exhibitors asking for more time in which to prepare their resolutions.

The exhibitor subconference lasted through the day on Tuesday and went into a night session, at which they got themselves thoroughly organized and began to function with precision.

Six resolutions were adopted. These concerned; non-theatricals, showing of films in auditoriums, etc., by producer-distributors in competition with regular theatres; the resolutions aimed at "the abuse of buying power by the circuits"; condemning coercive block-booking; indorsing the Commission's findings against Paramount; and condemning theatre acquisition by producer-distributors; and denouncing the standard exhibition contract.

Resolutions Pass Unprotested

The independent exhibitor group came into the Conference Wednesday noon with the announcement that certain speakers would be assigned to present the exhibitors' views on the question as they arose, instead of permitting indiscriminate debate.

Chairman Myers announced that unfinished business from Monday's session would be taken up first.

A series of distributor resolutions was passed without protest. These included a list of "don'ts"; branding free shows unfair; condemning bicycling; cheating on percentage reports; bribing either by salesmen or exhibitors; holding prints; switching; overbuying and "fake" sales to avoid contracts.

The distributors withdrew their resolution which would have declared unfair arbitrary withdrawal of contract applications by exhibitors.

The following distributor resolutions were resubmitted to committee on objections by exhibitors: refusing to lift film shipments; use of signed applications to juggle film prices by either party; advertising subsequent runs during priority runs; booking combines and the cutting of pictures by exhibitors.

The last named practice brought considerable debate, the exhibitors urging, through Mr. Brylawski and others, that it was sometimes necessary for exhibitors to eliminate scenes in order to meet the views of organizations or individuals in their towns.

The first resolution, presented by exhibitors and relating to non-theatricals, brought a suggestion from R. H. Cochrane that it would take a long time to argue that matter, and asking for a recess for lunch. Several exhibitors immediately protested.

S. R. Kent, of Paramount, pointed out to the Commissioner that the distributors had received the exhibitors' resolutions only two hours before, and that some of them, including the one against compulsory block-booking, would change the whole status of the industry which it had taken twenty years to build.

He declared that the question of block-booking could ont be settled in two hours.

Block-Booking Major Issue

Chairman Myers took a hand at this point and declared that it had been known to everybody since July that block-booking was to be the major issue of the Conference.

"I hope," said the Commissioner," that the consideration of block-booking has not been postponed until two hours ago."

Finally, however, the Commissioner granted a recess, as he had done on the previous day to the exhibitors, and in order for the distributors to name their speakers.

At 2.30 o'clock the sessions were resumed, with the room crowded to capacity and everybody expecting fireworks.

The non-theatrical resolution, in the form proposed by exhibitors, was not acceptable to distributors, and Gabriel Hess, for the latter, proposed an arbitration method to take care of specific complaints from exhibitors as they arose. This was not acceptable to the exhibitor group and the resolution was sent back to the joint exhibitor-distributor committee for reconsideration.

Exhibitor Resolution No. 2 was attacked by Felix Feist, of M-G-M, on the ground that it prevented the distributor from renting halls, etc., to show pictures in towns where the distributor was shut out.

Mr. Brylawski, for the exhibitors, answered that the exhibitor could not buy all the product of all distributors, and necessarily had to leave out some pictures, under the block-booking system.

The Commissioner gave it as his opinion that the resolution as drafted might be considered restraint of trade, so it was sent back for redrafting.

Circuit Resolution Debated

The exhibitor resolution against the circuits brought a long debate which lasted until six o'clock.

For the distributors, Siegfried Hartman, of Universal, read a decision of the United States Supreme Court, which, he said, had already established as legal, similar buying power by groups or chains in other industries.

Sydney Cohen urged that the resolution was absolutely necessary to insure the business welfare of the independent exhibitor. Denny Harris of Pittsburgh declared it would curtail product and was not clear in its provisions.

The position of the theatres affiliated with distributors was stated by Edward Sonenschein, of Lubliner & Trinz, while Charles L. O'Reilly, of New York, stressed the independent attitude.

Chairman Myers pointed out that what the Commission was after was the facts, and questioned the speakers specifically on the alleged unfair practices of the circuits in using their buying power.

Mr. Rembusch of Indiana declared that the independents, in certain cases, were not able to buy product. This view was emphasized by Harry Suchman of New York, who denied there was any such thing as competition in zones where the circuits operate.

In Buffalo, according to Sidney B. Pfeiffer, attorney representing the exhibitors of that zone, a booking combine of independents had been refused service.

Controversy On Exhibitors' Resolutions

Chairman Myers questioned Mr. Sonenschein, of Lubliner & Trinz, on the nature of the preferential treatment given theatres affiliated with producers and how the prices were determined.

Mr. Seider of New Jersey declared that there was no such thing as an open door policy and that exhibitors were asking the Government to provide real competition in the industry.

Mr. Kent of Paramount, answering Mr. Pfeiffer and others, declared that the booking combine in Buffalo had been formed to force down film rentals and was therefore denied product.

Commissioner Quizzes Kent

The Commissioner asked Mr. Kent what the situation was when an independent theatre or chain outbid one of the distributor's own theatres for product. He replied that Paramount saw no reason why it should not give preference to its own houses or those affiliated, but said in some instances the product had gone to the independents.

Leo Brecher of New York read a carefully prepared argument. There were, he said, 543 independent theatres in New York City and 82 circuit houses, 51 operated by Loew, 18 by Keith and Proctor, and 18 by Fox. These, he charged, got the cream of the product, which was divided among them, not only for first run but in some instances for neighborhood second runs.

Mr. Brecher declared he was not arguing for a penalty on big business. He insisted, however, that product should not be sold to the circuits to the exclusion of the independent houses.

In part, Mr. Brecher said:

"That there is a deliberate plan afoot to restrict the development of the motion picture industry so that control may be lodged in the hands of a small group is evident even on the most superficial observation of the recent history and present tendencies in the business. And the more thorough the study, the more certain the conviction that unless steps are taken immediately to remedy the situation, we shall witness the disappearance of the independently operated theatre, and the independent production of motion pictures, and the concentration of the production of motion pictures as well as the operation of theatres for the exhibition of motion pictures in the hands of a small and closely connected group."

Mr. Kent, in reply, stated that he had worked for four months in connection with the formation of a pool of independent houses in New York City, but it had fallen through because not enough independent exhibitors would join it. An independent exhibitor was promoting the deal and had approached him on the subject of product, Mr. Kent added.

Brecher's Analysis

Mr. Brecher denied that he had ever been asked to join such a pool, and other New York exhibitors said they had never heard of it.

Chairman Myers gave to the Conference a statement of his views on the resolution against the circuits and suggested that the wording of the measure be revamped by the exhibitors.

This statement by the Chairman was one of the most important of the Conference. He pointed out that he was only one member of the Trade Commission, and that his attitude would not necessarily be binding on the whole Commission. However, what he said, clearly indicated his official attitude.

He declared that it had not hitherto been considered a violation of law for a manufacturer to "expand perpendicularly, rather than horizontally," and to enter other branches of the same industry.

Ordinarily, a manufacturer could refrain from selling to any person or firm for his own reasons.

In the picture industry, however, he observed, the product was "distinct" and copyrighted, obtainable only from specific producers and not available in the open market like other commodities.

The resolution, as worded, would be unenforceable by the Commission, he added, as his opinion. He was inclined to believe that it was "a little too broad," and suggested that it be clarified with regard to certain phrases such as "equal runs."

The Commissioner further indicated that it might be his belief that favoritism was being shown by distributors to a select class of exhibitors, and not so much to affiliated exhibitors, in view of the fact that the financial holdings of distributors in some affiliated theatres was often very small.

Following is the text of the first six resolutions prepared by the independent exhibitor division for submission to the Trade Practice Conference:

1. RESOLVED, that the solicitation or sales of films for non-theatrical uses, in competition with regularly operated theatres, is an unfair trade practice. (Speakers: A. Julian Brylawski, H. M. Richey.)

2. RESOLVED, that the exhibition of films for profit in any auditorium, either public or private or in meeting places, tents, wagons or free show in competition with any regularly operated theatre by producer-distributor, corporation or their agents, is an unfair practice. (Speakers: A. Julian Brylawski, H. M. Richey.)

3. WHEREAS, it is the opinion of this conference that the major issue now facing the industry is the unfair trade practice of circuits misusing their buying power, and

WHEREAS, it is the opinion of this conference that priority of run is a commodity that should be competed for on an open market by each individual theatre, and

WHEREAS, this abuse of buying is rapidly making it impossible for the independent exhibitor to secure productions on an equal run basis regardless of his willingness or ability to pay fair and reasonable price for same, and

WHEREAS, this inability to compete with this priority run is fast leading to the elimination of the independent theatre and the consequent trustification of the industry, Now therefore be it

RESOLVED, That each theatre in any given zone or radius shall be considered a separate unit irrespective of the purchasing power which any of the competing theatres may have by reason of affiliation direct or indirect with theatres in another zone or with producing or distributing organization, and each theatre in every zone or district in competition with each other shall, upon demand, be entitled to have the product of every producer on an equal run

56 Representatives in Independent Exhibitor Group

THEATRE owners have 56 representatives in the Trade Practice Conference. There are 31 zones represented in this division. Butte, Montana, and Minneapolis did not send delegates, and Atlanta, Cincinnati and San Francisco sent one delegate each, although each zone is entitled to two. Salt Lake City is represented by Proxy by R. F. Woodhull, and Sidney Pfeifer, attorney, of Buffalo, represents by Proxy Jules Michaels and A. C. Hayman, Buffalo delegates.

The list of exhibitor delegates follows:

Albany—L. A. Buettner, Cohoes, N. Y., and Meyer Schine, Gloversville, N. Y. Atlanta—S. H. Borisky, Chattanooga, Tenn. Boston—Stanley Sumner, Cambridge, Mass., and Nathan Yamins, Fall River, Mass. Buffalo—Jules Michaels, and A. C. Hayman (Sidney Pfeifer, attorney, Buffalo, by Proxy, representing all).

Butte, Montana—None present. Charlotte, N. C.—Charles W. Picquet, Pinehurst, N. C. Chicago—Ludwig Siegel, Chicago, Jack Miller, Chicago. Cincinnati—A. Hettesheimer, Cincinnati. Cleveland—J. J. Harwood, Cleveland, H. H. Lustig, Cleveland.

Dallas—H. A. Cole, Dallas, Sam Hefley, Cameron, Tex. Denver—E. A. Bishop, Denver, Max Shubach, Denver. Des Moines—E. P. Smith, Fort Dodge, Iowa, Harry M. Weinberg, Des Moines.

Detroit—James C. Ritter, Detroit, Glenn A. Cross, Battle Creek, Mich. Indianapolis—Billy Connery, Marion, Ind., Frank J. Rombusch, Indianapolis. Kansas City, Mo.—R. R. Biechele, Kansas City, Kan., A. F. Baker, Kansas City, Kan. Los Angeles—N. B. Bernstein, President, Los Angeles M. P. T. O., Los Angles. Memphis-Little Rock—Cecil W. Cupp, Arkadelphia, Ark. Milwaukee—W. A. Bauer, Milwaukee, A. C. Gutenberg, Milwaukee. Minneapolis—None present. New Haven—J. W. Walsh, Hartford, Conn., Joseph Shulman, Hartford, Conn.

New Orleans—D. L. Suddath, Natchitoches, La., C. J. Goodwin, Bastrop, La. New Jersey—Sidney Samuelson, Newton, N. J., Joseph M. Seider, Heightstown, N. J. New York—J. Arthur Hirsch, New York City, Harry Suchman, New York City. Oklahoma City—E. W. Johnson, Tulsa, F. B. Pickrel, Ponca City, Okla.

Omaha—C. E. Williams, Omaha, S. F. Kennedy, Broken Bow, Neb. Philadelphia—E. J. Goldman, Philadelphia, Lowen Pizor, Philadelphia. Pittsburgh—Nathan Friedberg, Pittsburgh, Anthony P. Jim, Pittsburgh. Portland, Oregon—C. T. Woodlaw, Portland. St. Louis—Oscar C. Lehr, St. Louis, Fred Wehrenberg, St. Louis. Salt Lake City—Poxy by Mr. Woodhull. San Francisco—Morris Gallos, San Francisco, Charles Michaels, San Francisco. Seattle—Ray A. Grombacher, Spokane, Wash., J. M. Hone, Seattle. Washington, D. C.—Herman Blum, Baltimore, J. Louis Rome, Baltimore.

Exhibition Contract Will Be Revised

basis, allocated among such competing houses on an equitable purchasing basis, taking into consideration the size, location and other local elements of each such house.

(a) All protection shall be limited and confined to the competing zone or district in which the particular theatre is located.

(b) Any violation of the above rules shall be deemed an unfair trade practice. (Speakers: Sydney S. Cohen, Harry Suchman, Charles L. O'Reilly, Flint.)

4. WHEREAS, The Federal Trade Commission, after an investigation of six years, covering various practices and methods pursued in the motion picture industry, in July, 1927, handed down an order declaring coercive block-booking to be an unfair trade practice; therefore be it

RESOLVED, that this Conference hereby endorses the said findings of the Commission, and that these findings are in accord with the sentiments of this Conference, that coercive Block-Booking is an unfair trade practice, and it is further

RESOLVED, that as a constructive and practical suggestion for the carrying out of the spirit of this order, all distributors be compelled to furnish the exhibitors with the quotation on each and every picture offered for sale, with the exhibitor having the privilege of selecting any of these pictures at an agreed price. However, if the exhibitor feels that more than one, most, or all of any group of pictures are of such a quality as to be desired by the public patronizing his theatre, then and in that case the distributor should be permitted to sell to the said exhibitor more than one, most, or all of said group of pictures; provided further, however, that no inducement greater than a Ten (10%) Per Cent discount be allowed, for such quantity sale. (Speakers: H. M. Richey, Joseph M. Seider, Nathan Yamins, Sam Borisky.)

5. WHEREAS, the Federal Trade Commission after an investigation of six years, covering various trade practices and methods pursued in the motion picture industry, in July, 1927, handed down an order affecting the question of Producer-Distributor theatre operation, it is hereby

RESOLVED, that this conference hereby endorses the said findings of the Commission, and that the findings are in accord with the sentiments of this conference upon the subject covered by same, and it is further

RESOLVED, that the construction, acquisition and/or operation, directly or indirectly by means of subsidiaries or any affiliations whatsoever, of theatres by producers and or distributors is hereby declared to be an unfair trade practice. (Speakers: Sydney S. Cohen, Frank J. Rembusch.)

6. WHEREAS, it has been shown by past experience that the present Standard Exhibition Contract now being used by the members of the M. P. P. D. A. contains clauses which are inequitable and which work hardships upon the exhibitors, and

WHEREAS, it is the aim and purpose of exhibitors to obtain the best possible attractions for the public, and under terms and conditions so as best to serve the public well, and

WHEREAS, under the present conditions under which film is bought and sold, the exhibitor is not certain as to what pictures will be delivered to him and under what conditions, and at what times, because of indefinite road show provisions and other indefinite and inequitable clauses, and,

WHEREAS, under the present practice the exhibitor seemingly is given some rights but no corresponding remedies to enforce these rights under the contract,

AND WHEREAS, this Standard Exhibition contract is the sole and only instrument by means of which an Exhibitor can lease motion picture films.

NOW THEREFORE, be it resolved that this condition constitutes an unfair trade practice. (Speakers: A. Julian Brylawski, Sydney Samuelson, Joseph M. Seider, Harry Suchman.)

Moved by Brylawski. Seconded by Samuelson—Seider—Suchman.

Numerical Majority Out

When the question of admitting the exhibitor delegates affiliated with producers or distributors came up, Commissioner Myers read a statement which defined the voting procedure in the Trade Practice Conference.

In this statement, the Commissioner noted that it would be necessary, because of the complicated structure of the industry, the taking of votes based on numerical majority would be futile, "by what seems to be an overflow of representation on one side."

It would, therefore, be necessary to report the sentiments of each group to the Commission and let the Commission decide the preponderance of sentiment.

The Commissioner's statement on this important matter follows in full:

"The plan for representation at this convention approved by the Commission was a paper plan, and our knowledge of the organization of the industry was very largely confined to what was set up in that plan which Mr. Flannery presented.

"I have been informed, and I assume the information is accurate, that the affiliated exhibitors represented something in excess of 50 per cent of the seating capacity of the country. That was something of a revelation to me.

"Of course, the Commission could hardly afford to take these matters in advisement without knowing the percentage in so vast and important a part of the industry, and that has raised in my mind a question regarding balloting on contested measures which may come before the conference, and that is a bridge we will have to cross.

"The trade practice conferences heretofore held have related only to one branch of the industry, usually the manufacturing or producing branch. This is the first instance of a trade practice conference involving all the elements, producing, distributing and exhibiting, and presents a unique problem in the matter of voting.

"There has been no special effort to maintain balance, and even if there had been that balance probably would have been destroyed by what seems to be an overflow of representation on one side.

"It is apparent that it would be futile to say that the axiom of this conference depended on a numerical vote. The purpose of the vote is to advise the Federal Trade Commission as to the sentiment of the trade on measures coming before the conference.

"To achieve this purpose it will be necessary to report to the Commission not only the position of the several groups as groups, but also the sentiment within each group. I think, therefore, that the only fair way to handle the matter, the only way in which to give the Commission a fair picture of the sentiment in this conference, is to call the roll of contestant matters by groups.

"First the producers, the distributors, the unaffiliated exhibitors and the affiliated exhibitors.

"The commission will then have to resolve the question of preponderance of sentiment on the roll call thus taken, and with proper allowance for the questions of interest, and under that arrangement the affiliated exhibitors may participate; they may make their position known and their position will be taken into account, and this will, of course, necessarily destroy the significance of a numerical majority on any measure coming before the conference.

"I arrive at these conclusions after some thought. I think they are fair and hope they will amend themselves to the conference."

Following are the distributors' resolutions passed at the trade conference on Wednesday:

RESOLUTION NUMBER 7: The practice of transferring title to a theatre without making an honest and sincere effort for the transferring at the same of existing contracts, is an unfair trade practice.

RESOLUTION NUMBER 8: The purchasing of photoplays for a specific theatre which photoplays are used in other theatres

(Continued on page 1252)

Exhibition Contract and Arbitration Rules To Be Revised by Committee

THE first important achievement of the Conference was the decision on Thursday to submit the present standard exhibitor's contract to arbitration by a committee of seven.

This resolution was introduced by Charles C. Pettijohn, of the Hays organization, and provided that the disputed clauses in the contract and revision of the arbitration rules be left to a committee of three exhibitors, three representatives of producer-distributors, and a seventh to be chosen unanimously by the other six.

In case they cannot agree, the resolution provided that the Chief Justice of the United States Supreme Court be asked to name the seventh arbiter.

The Pettijohn resolution, after some debate, was accepted by the independent exhibitor delegation and the whole conference.

Government to Enforce Trade Code

FOLLOWING is the opening address made by Abram F. Myers, of the Federal Trade Commission, at the opening of the Trade Practice Conference:

"It is a very great pleasure to welcome the delegates to this the most representative gathering of the motion picture industry ever assembled.

"This meeting was called at the suggestion of the Federal Trade Commission and in a measure is the outgrowth of the Commission's proceeding against the Famous Players-Lasky Company.

"In a broader sense it is a gathering of the industry for self-regulation in respect of certain practices which have given rise to complaint and which but for the corrective action here to be taken might lead to regulation by public authority.

"It is the policy of the Federal Trade Commission to encourage self-government in industry, and to avoid superimposed governmental regulation whenever possible, because it realizes that those who are best acquainted with the peculiar problems of an industry are best equipped to govern it.

"To date the Commission has held twenty-three successful trade practice conferences which have resulted in the adoption of codes of fair practice in as many industries. The ethical standards so adopted are much better calculated to meet the needs of those industries than any that could have been prescribed by the Commission without the cooperation of the industries involved.

"Not only have the results been good from the standpoint of meeting the peculiar needs of those industries, but much litigation, annoyance and expense has been saved the industries and the Commission. As the result of the recent trade practice conference of the correspondence school industry the Commission has dismissed fifty proceedings in one stage or another, the concerns involved having squared the account by subscribing to a code of fair practice which they helped to create.

Commission's Purpose to Aid

"Self-regulation is a relative term, however, and does not mean that an industry may regulate its practices solely in its own interest and without regard to the rights of the public. It is obvious that those who cry loudest against government in business do so with mental reservation, since to take all government out of business would mean to repeal all incorporation laws and to withdraw tariff protection and many other privileges which are purely governmental in character.

"What we mean by self-regulation is voluntary conformity to standards of fair dealing and the law. It is the purpose of the Commission to aid in the reconciliation of business and the law in every proper way.

"It would be folly to attempt to minimize the importance of the public interest in the conduct and regulation of the motion picture industry. Great as I knew the industry to be, I was astonished to learn that it is rated fourth among the industries of the United States; that it includes more han 20,000 theatres; that the total invesment of the industry is in the neighborhood of $1,500,000,000 and rapidly growing; that more than 7,000,000 people attend these exhibitions daily; and that the daily admissions amout to more than $2,000,000.

"So potent a factor is this great industry in the economic, family and social life of the country that its proper conduct is a matter of the gravest public concern.

"Fortunately the motion picture industry has recognized its peculiar obligation to the public in the suppression of salacious pictures and in many other ways. Far beyond the most of our industries this industry has shown an aptitude for self-control. The trade organizations in the several branches of the industry, the local film boards of trade and the arbitration boards all attest your zeal and capacity for what the international statesmen call 'self-determination.' Considering the comparative youth of the industry, its tremendous growth and conflicting interests, these achievements merit admiration and have mine.

"In view of the magnitude of this accomplishment it does not detract from the credit due that the machinery may have developed a few squeaks or that some things remain to be done.

"To meet the situation for which the meeting was called it was necessary that it should be a truly representative gathering. In an industry so vast any meeting would have to be on some basis of representation, at least so far as voting is concerned. To secure proper representation for unaffiliated exhibitors presented a difficult problem. Mr. Flannery, Director of Trade Practice Confeernces, after consultation with leaders in all three branches of the industry, reported a plan for regional representation which was unanimously approved by the Commission.

Selection of Delegates

"As you all know the United States has been divided into thirty-two commercial zones in each of which is a film board of arbitration composed of three distributor members and three exhibitor members. According to my information the exhibitor members are selected in each zone by the local theatre owners organization from among the exhibitors not affiliated with any producer or distributor.

"The Commission, therefore, appealed to the exhibitor members of the several arbitration boards and to the local exhibitor associations, through the secretaries of the several film boards of trade, to apprise the unaffiliated exhibitors of the forthcoming conference and to advise them to select two delegates to represent them at the conference.

"The letters sent out by Mr. Flannery were definite and specific and made plain that the delegates are to have no affiliation of any kind with producers or distributors and that one delegate from each zone must represent chains of theatres consisting of groups of five or more and that the other delegate must be selected from among the owners of one, or less than five, theatres.

"It will be recognized that this is the only practicable method of selecting delegates from the vast number of unaffiliated exhibitors; that it is eminently fair; and that the delegates so selected are in fact truly representative and qualified to record the sentiments of all divergent interests among exhibitors of this class.

"It is natural that such a gathering should spur certain interests to seek not only the recognition and protection to which they are entitled but also preferences and advantages beyond their due. I believe, however, that when the conference begins its work the delegates will be governed by a spirit of moderation and fair play and will not endanger the success of the undertaking by obstructive tactics, or by advocating measures outside the purview of the meetings, or by selfish insistence on measures to which they are not fairly entitled.

Would Halt Litigation

"This affair has attracted much attention and the public and the press will note well what occurs here. Whatever resolutions are adopted and whatever steps are taken must represent the free expression of the majority of the conference." Any attempt to control the deliberations of this assembly, or to prevent free discussion, or to obstruct progress must be answered for in the court of public opinion.

"I have said that the meeting in a measure grows out of the proceeding against the Famous Ployers-Lasky Company. In that case the Commission entered an order, binding on the company just named, regarding the practice known as block-booking. It was known to the Commission that the practice was not peculiar to the Famous Players Company, but was more or less general in the industry. One of the main objects of this meeting is to enable the industry, if possible, to adopt some arrangement regarding the marketing of films which will be in keeping with the spirit of the order and make unnecessary further litigation on this subject.

"The order requires the respondents in the case to cease and desist 'from leasing or offering to lease for exhibition in a theatre or theatres motion picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only, and requiring the exhibitor to lease all such films or be permitted to lease none; and from leasing or offering to lease for exhibition such motion picture films in a block or group of two or more at a designated lump sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exihibition; or shall bear such relation to each other as to tend to require an exhibitor to lease such entire block or group or forego the lease of any portion or portions thereof; or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lesesn competition or tend to create a monopoly in any part of the certain line of commerce among the several States, or with foreign nations, involved in said proposed sale, to-wit: the business of the production, distribution and exhibition of motion picture films to the public, or the business of production and distribution, or of production or distribution of moving picture films for public exhibition.

"Judging from the clippings and correspondence this order was favorably received by the public and by a considerable portion of the trade. There is abundant evidence of a widespread and deepseated conviction that films ought to be marketed under any plan which makes it incumbent upon an exhibitor to purchase films that he does not want in order to acquire films that he does want, because the exhibitor is best acquainted with the tastes, preferences and prejudices of his patrons, knows best what will please and what will offend.

Lively Public Interest

"These correspondents and editorial writers appear to feel that to afford to the exhibitor the freedom which he should have in the selection of films acceptable to his audience, he should be relieved of the loss involved in shelving an undesirable picture on which he must pay the full rental in addition to paying for a substitute picture. The exhibitor, they contend, cannot always withstand the economic pressure to show the undesirable film, particularly if he is operating a small neighborhood theatre. You will note, therefore, that there is a lively public interest in the question of block-booking aside from the possible effect of the practice in restraining trade by monopolizing the playing time of the theatres and thereby excluding the small producer making only an occasional picture, although that picture may be of high quality.

"I lay these thoughts before you as an epitomization of the many expressions that have come to the attention of the Commission since the entry of the order in the Famous Players-Lasky Case.

"I am acquainted with the historical background of block-booking, and with the practical difficulties involved in the abandonment or modification of the system [illegible] the problem

(Continued on page 1250)

Text of Hays' Speech at Conference

ON the opening day of the Trade Practice Conference, Will H. Hays made an address at the invitation of Commissioner Myers. It follows:

"The courtesy of the Commissioner in suggesting comments from me at the opening of this Conference is appreciated. Speaking for the industry, I thank you for your participation in this important occasion and for your expressions of confidence.

"The motion picture industry is peculiarly a product of the sunlight. It has survived and grown and thrived in the light of public favor. It is a great public enterprise, publicly conducted. Every man in the picture business, whether as producer, distributor, or exhibitor can tell of the eager, constant, active particpation of the public in every branch of the industry. These same men can also testify that the whole design of every process in the industry is to meet and to gain public approbation. It is fitting and desirable, therefore, that we should take advantage of every opportunity such as this one. We welcome this setting provided by the Federal Trade Commission to disclose the whole workings of the industry to strictest public scrutiny. As strong, bright white lights are an essential and inherent necessity of our production, so are they useful here and now. We act under a constant sense of our responsibility to the unprecedentedly huge world-wide public that we serve, and by whose approval we live.

"Men of the industry in this room represent investments of more than two billion dollars—dollars of hundreds of thousands of stockholders and owners. They represent the results of lives of hard work, thrift and sacrifice. They represent essential public service. This meeting of responsible business men and women, gathered for a responsible purpose—producers, distributors, exhibitors and representatives of the public—responding to an invitation of a governmental body to discuss and settle among themselves trade practices that have developed in the life of their business, will, of course, develop a succession of formulae that will bring better service to the public.

Structure Rests on Public Favor

"Certainly nothing will be done that is against public policy. There will be discussion of profits and losses, which is proper. Every branch of the industry wants every other branch to prosper, and the whole structure rests upon the favor of the public. If the public is pleased, the entire industry thrives and grows. Such has been its history and its experience.

"Thirty-one years ago the first motion picture was shown as a form of public entertainment. It caught the public fancy at once and solely as an amusement enterprise grew with incredible rapidity. Within a brief space of time, to its own amazement—this new thing developed from a peep show into one of the ten leading industries in the United States—an industry, a profession, an art, and immeasurable social force.

"In the beginning there has been the inevitable chaos. In the earlier years the mere physical and mechanical expansion of the business of making and selling and showing motion pictures was so swift and so great there there was neither time nor mood to consider adequately the moral, the educational and the public responsibilities inherent in this new phenomenon. As it grew and began to overwhelm the people engaged in what was then called the motion picture "game," a reckoning became imperative. Order had first to be established before an industry could be set up and prepared for its full growth.

"The whole basis of the development has been and is, I repeat, public confidence and good will. It is the ninety millions of Americans who each week go to the 20,000 motion picture theatres in this country who have brought the industry to its present status. That fact is at once our comfort and our responsibility. More than one million people in New York and immediate vicinity every day, getting their relaxation and principal amusement from pictures—with twelve millions every day in this country alone—give a vote of confidence of the very first quality, but also measure exactly our duty. It is indeed a vote of confidence that cannot be ignored either by the friends or critics of pictures.

Pioneers Are Survivors

"The public, through its loyalty to its most important amusement, stands ready to defend it, if need be, from the small minority that, like the savage, would shoot arrows at the sun to blind it, but that same public, because of that same loyalty, stands ready to destroy this industry if at any time it proves false to its public trust.

"This industrial and artistics development of the motion picture was not brought about in leisure nor in the seclusion of quiet study, but out of the heat and turmoil of the fiercest sort of competition was the rise made and the present position attained. In its first days, it was groping in the dark, without precedents, without backgrounds, and without experience. The industry had nothing to draw upon, and it is a fact that those who survive in the industry today are to a large extent those who were pioneers in its development.

"The keenest competition of any business still obtains, and probably always will, but out of the chaotic beginnings when there was time only for commercial considerations and none for moral and educational responsibilities, has come a new and happier viewpoint when the chief men of the industry recognize the importance of the instrument which has been placed in their hands and are eager to meet the needs and requirements for its proper use.

"Early in 1922, plans were laid for a responsible organization in the industry, which would guide and point the way for the completion of certain functions which the industry's leaders recognized as belonging to the pictures. On March 5, 1922, the Motion Pictures and Distributors of America, Inc., came into being, with nine of the leading producers and distributors as members. Today, that association has twenty-six members, as follows: Bray Productions, Inc., Cecil B. deMille Corporation, Chadwick Productions, Inc., Christie Film Company, Distinctive Pictures Corporation, Eastman Kodak Company, Educational Film Exchanges, Inc., F B O Pictures Corporation, First National Pictures, Inc., Fox Film Corporation, D. W. Griffith, Inc., Inspiration Pictures, Inc., Buster Keaton Productions, Inc., Kinogram Publishing Corporation, Metro-Goldwyn-Mayer Distributing Corporation, Paramount-Famous Lasky Corporation, Pathe Exchange, Inc., Principal Pictures Corporation, Producers Distributing Corporation, Hal E. Roach Studios, Jos. M. Schenck Productions, Inc., United Artists Corporation, Universal Pictures Corporation, Talmadge Producing Corporation, Vitagraph, Inc., Warner Bros. Pictures, Inc.

Organized for Common Interests

"When this Association was organized, its purposes were set down in our Articles of Incorporation in the clearest, simplest, most definite terms at our command, as follows:

" 'The object for which the corporation is to be created is (now note this) to foster the common interests of those engaged in the motion picture industry in the United States, by establishing and maintaining the highest possible moral and artistic standards in motion picture production, by developing the educational as well as the entertainment value and the general usefulness of the motion picture, by diffusing accurate and reliable information with reference to the industry, by reforming abuses relative to the industry, by securing freedom from unjust or unlawful exactions and by other lawful and proper means.'

"That is no vague expression of an aspiration, no inarticulate yearning; its is the legal statement of a legal purpose by a legally organized body, scrupulously and rigidly adhered to in spirit and in letter. The motion picture industry did not organize itself to restrict competition, to form a monopoly, or to oppress any interest. That, of course, it would ont nor could not do. It organized to establish a body of business ethics and a body of trade practices, to the end that its own growth might be orderly and disciplined. Before it was organized it was groping. It did not know where it was going. It did not know all that it was doing. Now it is learning these things. It knows what it is doing and what it is seeking to do. It can give an account of itself. The heavy responsibility resting upon us, we know. We accept it in fullest measure.

Reviews Cooperative Results

"I shall not attempt, Mr. Commissioner, to detail to you the things we have done, but they affect the four great branches of the motion picture industry—the producer, the distributor, the exhibitor and the public. An the most important partner in our enterprise is the public. Splendid, indeed, has been the cooperation of all branches, without which, especially of the exhibitors, many of the purposes would have failed, and in reciting certain progress I simply review the results of this cooperation."

Here Mr. Hays outlined some of the activities of the Motion Picture Producers and Distributors of America, Inc., including:

The formula for the rejection of objectionable books and plays.

The policy of cooperation with the public in preparing material for motion picture production and for encouraging the production of the best motion pictures.

Cooperation in the production of educational, religious and surgical and medical motion pictures.

The proper regulations of the employment and education of child actors.

Arbitration between theatre owner and distributor.

The cooperation with foreign governments to promote international amity.

The registration of titles of motion pictures to prevent conflict and confusion.

Showing of Americanization films to immigrants on ocean liners.

Free casting bureau for extras.

Prosecution of fraudulent stock promotions and fraudulent advertising.

Fire prevention regulations.

"Such, Mr. Commissioner, is a briefest outline of some of the industry's activities since its organization. Such is the type of practices it has formulated and approved. We have mad a start toward the perfection we seek. Out of this Conference we confidently hope and believe will come fruitful suggestions on which we can reach an agreement that will give us additional stability, orderliness, and efficiency.

Greatful for Sympathy

"We are particularly grateful to you for your sympathy and understanding. We realize the motion picture industry is not unique in that it has difficulties, and we know your earnest purpose to help us as you would help all other business. We value highly indeed the splendid service you are rendering by the holding of this and similar conferences in the country's various business activities. We are very sincers in this expression of appreciation.

"To those who are to partcipate in the Conference, I extend my felicitations. Personally, I am interested in but one competitive matter and only one with which the industry has to do, and that is the competition between better and still better pictures, between better and still better service.

"There will be no misundersanding, I am sure, between those responsibilities which are peculiarly a part of our Association's business and those which are not of the Association's immediate concern. The Association has nothing to do with the direct competitive matters

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Coercive Methods Charged By Cohen

IN his speech at the Trade Practice Conference on October 10, Sydney S. Cohen, former president of the M. P. T. O. A., said:

"I believe this to be an occasion so fraught with possibilities for far-reaching good, that I feel that it is the privilege of every man who has constructive thoughts or ideas relative to conditions in the great motion picture industry to offer them for the consideration of this conference. Realizing fully that many topics will be brought before this conference by able minds, and that time is, therefore, at a premium, I shall confine myself to *two* pertinent issues. In doing so, I speak for myself and my investments—my theatres—which are vitally concerned by the conditions I shall outline and discuss. I, therefore, crave the indulgence of the Honorable Commissioner for the few moments necessary for me to express these views of mine anent trade practices in our industry—views which I trust will be helpful in some small measure.

"Many of us throughout the country have been complaining for years about unfair business practices within our industry; particularly those practices of the larger producing interests which pertain to their entrance into the field of exhibition in direct competition with their own customers. And we are deeply grateful to the Federal Trade Commission for thus affording us an opportunity for the free and open discussion of these and other practices pertinent to the probity of our business.

"We desire to ascertain if the Federal Trade Commission is sound or unsound in its findings arrived at after more than five years of painstaking investigation of the complaints made against the Famous Players-Lasky Corporation. It is necessary that we find this out, as we know the Government does not wish to confuse us; and we are relying on the Government that it is right in its findings. A feeling of uncertainty has been aroused in our minds by the disobedience of the Cease and Desist order issued by the Federal Trade Commission on July 9th, 1927, against the Famous Players-Lasky Corporation. A disobedience accentuated by their openly announced plans of more than $10,000,000.00 worth of theatre operations, the proof of which is adduced by this quarter page ad appearing in the 'New York Times' of October 7th, 1927, just three days in advance of this hearing, and which I herewith offer as a matter of record.

Ask Order to Stop Building

"We ask that an order be issued immediately through the Federal Trade Commission to stop the announced building of these five theatres, four here in New York City and one in Birmingham, Ala. An immediate action is urged, because it would forstall both the breaking of ground and the disposal of all of the bonds to the public.

"When the original Cease and Desist order was issued on July 9th, 1927, by the Federal Trade Commission, and the Famous Players-Lasky Corp. asked for a respite of 60 days in which to prepare their reply, they then knew all about these new theatres which they are now announcing, and which they are ready to build in apparent defiance of a distinct Governmental order. It is not acting fair with our Government nor with the people, that after such a decision was rendered, and that after this postponement was granted to these people at their request, that they should take advantage of the situation to proceed with this very destructive building program in sections which are adequately theatred at present, and from which they are now receiving, and have been over a period of years, a large revenue from theatre owner customers.

"The motion picture industry was not created for any one, two or three people with headquarters in New York City. It belongs to the entire public, and might aplty be termed everyman's entertainment. It is the great universal entertainer, with an appeal which is world-wide in its extent because it speaks the great universal language of the eye—a language which needs no translation. It is my claim that a few men have sought to abrogate to themselves the right to control the destinies of the world's greatest entertainment which rightfully belongs to the great paying public.

Motion Picture Public Utility

"So vast is the influence of the motion picture that it daily draws millions and millions of patrons to the theatres where it holds sway. In fact, it might almost be listed as a public utility. And, since this is in reality a convention of the whole industry called together by the Government, and at which the rights of the people are the predominant issue, it is my hope the among the progressive and constructive results of this meeting of minds will be the taking of steps to see that the rights of the public are respected; and that the holdings of many individuals, who, like myself, have independent investments, are safeguarded.

"If the same men who make the pictures are permitted to build theatres in sections of big cities and in small towns which are already adequately theatred, and where these producers already have adequate representation, it means a virtual control of the screen. Controlled theatre screens means poorer pictures, for the competitive urge is removed; and it means higher admission prices insofar as the public is concerned, for controlled theatres mean a controlled industry—a thought abhorrent to the American idea of personal and business liberty.

"I desire also to file a protest against all mergers which tend to bring about an artificial scarcity of quality film; or which, by their formation and operation, do not permit an adequate financial return for the quality films of other producing organizations. These mergers unfairly deny to the great pictures of other producing companies a proper showing, just because the control of theatres is in the hands of these first producing companies making and exhibiting their own pictures. A few men, therefore, as represented by these mergers, are virtually destroying the initiative in others. This is a condition of such direful portent that it should be stopped instantly, for it is an infectious disease which threatens the health of a great industry and augurs no sanitation for the public. It is my firm belief that all producers of motion pictures should be compelled to dispose of all theatres owned and operated by them save downtown houses in the 32 large exchange centers of the country which provide *first run* showings for their product, and they should be compelled to dispose of all theatres save the sort I have just mentioned.

Damages Independent Owners

If Famous Players-Lasky Corp. are *not* stopped in the building of these theatres previously mentioned, there is no surety that other big producing companies who have facilities for ample financing, through the medium of the sale of bonds or stock to the public, will not also build in these identical sections as a retaliatory measure; and this vicious circle could continue on indefinitely, to the resultant damage to independent theatre owners now operating in these zones; and Famous Players-Lasky Corporation would have no deterrent to prevent them from extending their operations into other zones and other cities.

"May I reiterate what I have frequently said before, namely, that it is my conviction that if the building moratorium of a few years' duration which I have suggested insofar as it concerns producers building new theatres outside of exploitation centers were put into effect it would result in bringing about the building of new theatres, wherever they are needed, by the theatre owners in these localities who, under present conditions, fear unfair competition being brought to them by the invasion of their territory by the very men from whom they are obtaining their pictures. This is the only major industry, as far as I know, in which the manufacturer clogs his outlet.

"Ninety per cent of the theatres of the country are socalled neighborhood houses, which means the large and small houses in all neighborhoods except the downtown Broadways of the large cities; and the large and small houses of the small towns and the rural districts. Most of these houses are independently owned, and this preponderant majority of a vital branch of a great industry wishes the same fair business conditions to prevail for itself as obtains for the producers-distributor. The independent theatre owner feels that he ought to be able to buy with his own money, on a fair and equitable basis, what is required to keep his theatre going. As matters rest at present, many of the most representative theatres in neighborhood sections and the smaller cities, are unfairly debarred from such a division of product as their rank entitles them to on account of the presence in their zone or locality of some inferior house belonging to one of the big producer circuits, and they are also most seriously inconvenienced by the utterly unreasonable "protection" demanded by and granted to some of the big producer circuits.

Recall Willingness to Cooperate

"Illustrative of the foregoing, may I submit excerpts from 'Exhibitors Herald' of August 14, 1920, 'Exhibitors Trade Review' of July 24, 1920, and 'Exhibitors Trade Review' of August 21, 1920. These I believe illustrate more graphically than can any mere words of mine the attitude of the national exhibitor body, the Motion Picture Theatre Owners of America, towards the aggressions and incursions of Famous Players-Lasky Corp. even at that far away period of over seven years ago. These also make manifest the *expressed* attitude of Mr. Adolph Zukor, the president of this company. May I ask, is this expressed attitude of a willingness to cooperate with the independent theatre owners of the country reconcilable to this company's campaign of ruthless theatre building?

"Block-Booking, per se, is I believe a moot question, for its definition is susceptible of several interpretations. The voluntary buying of a series of pictures from one manufacturer by a theatre owner to assure himself of a sufficient amount of product to keep his theatre running, is entirely different from forced, coercive or compulsory buying of the entire product of a company in order to obtain a few desired pictures, or through fear of reprisals. Let us illustrate, for a condition of not only block-booking, but triple compulsory block-booking, has recently arisen to harass theatre owners.

"Take, for instance, a small town of perhaps 2,000 inhabitants whose theatre owner and whose picture goers have the selection of the entire film market open to them. Think of their being compelled to purchase the product of three companies — Famous Players-Lasky, Metro-Goldwyn-Mayer and United Artists—working together through relationship and intermarriage, the entire product of these three companies being purchased under compulsory and coercive methods; for, unless you take all three you don't get any, and this completely fills the theatre's playing time. Thus the people of any such town or community are denied the opportunity of seeing the worthwhile pictures of other producing organizations.

Calls Practice Monopolistic

"We feel certain that when we voice this sentiment against these three producing organizations, block-booking under conditions of compulsory, coercive, triple block-booking, we voice not only the sentiment of theatre owners, but of other producers as well. If any one of these three companies have their own theatre in the section, they withhold even offering their combined product to any other theatre owner in the section. Otherwise, they will attempt to force

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Government to Enforce Trade Code

(Continued from page 1247)

before you fully confident of your ability to work out a solution which will be fair to the exhibitors and distributors alike, and which will enable the public to place responsibility for the showing of unsuitable films with that branch of the industry with which it has contact, and will preclude the excuse behind which the exhibitor always hides; namely, that he is the victim of a vicious system of distribution.

"The sooner the conference begins its labor the better and for that reason I shall not undertake a detailed discussion of the other problems which may be brought before you. We all know, in a general way, what these problems, or at least some of them, are. Many of you, no doubt, have proposals to bring before the conference which have not occurred to the rest of us. The producers, distributors and exhibitors will work out their programs in group meetings, and bring them to the conference for consideration and action.

"It will be appropriate, therefore, for me to restate in barest outline the purpose and scope of the meeting.

Rectify Unfair Practices

"The purpose is not, as some of my correspondents have supposed, to obtain evidence on which to prosecute persons and corporations engaged in the motion picture industry; it is not to tear down or rebuild the fundamental organization and structure of the industry; it is merely to afford a forum for a full discussion of the practices of the industry which may be fairly comprehended within the expression 'methods of competition' as used in Section 5 of the Federal Trade Commission Act.

"You have an opportunity to determine for yourselves what are the unfair and undesirable practices in your industry and to frame suitable resolutions. The presiding commissioner will be available at all times, and will gladly assist in every way possible and, if requested, will express his individual view as to the propriety of any particular resolution, with the reservation that the question must ultimately go to the full commission.

"The resolutions, when adopted, are transmitted by the presiding commissioner to the full commission with his report and recommendations. When the commission has approved a particular resolution, it bocmes the standard of fair practice for the industry, and the Commission will undertake to enforce the same by proceeding against a recalcitrant minority who may seek an unfair competitive advantage by continuing the prescribed practices.

"Resolutions which are not approved and, at the same time, are not positively disapproved, may be received by the Commission as the expression of the trade and enforced or not, according as the circumstances dictate when and if infractions occur.

"I need not remind you that resolutions of this class may often be as effective as resolutions which the Commission undertakes to enforce. If they reflect the preponderant sentiment of the industry they will not be lightly disregarded, for men often have greater dread of the scorn of their associates than they have for the arm of the law.

"The Commission believes that in expanding the trade conference procedure it is doing a constructive work. The Chamber of Commerce of the United States at its meeting last May voiced its approval of this work, and adopted a resolution favoring the creation of trade groups in every industry to cooperate with the Commission in this way. Many of the practices which may be eliminated are not only unfair, but wasteful as well. We all know that the increasing pressure of foreign competition may not be met by lowering American standards of living, but by increasing efficiency of production through elimination of waste. It may well be, therefore, that this procedure will play an important part in enabling American industry to withstand the increasing competition of foreign producers.

Coercive Methods Charged by Cohen

(Continued from page 1248)

the theatre owner to play *all* of the pictures of the three companies above mentioned. We think that if your Commission were to invite all other producing companies, large and small, to testify, you will find confirmation of this in their objection to this vicious and monopolistic practice.

"The Mayor of Chicago said recently, while the dispute was on between the operator's union and the theatre owners, when he was helping to bring about an adjustment of the same, that he was not interested in either side so much as he was in the position of the public—that the public's position was predominant. It is almost the same as if the Bread Trust got together in a conspiracy to juggle the prices and the distribution of the staff of life, for any small group of manufacturers, be they ever so powerful, to attempt to dictate such coercive measures as shall eventually affect the great entertainment of the masses.

"In a word, it is my belief—and this belief is based on 15 years and more of most comprehensively practical experience as a theatre owner—it is my belief, I repeat, that the manufacturer should remain the manufacturer, and not compete unfairly with his customers. The producers' invasion of neighborhoods and the smaller cities in which he is already adequately represented, and which are already theatred to the saturation point, I consider unethical, and an unfair trade practice. This is reiteration, of course, but I consider it is the most important, the most vital problem confronting the industry today.

"It has not been my purpose to bring a discordant note into these quarrels; and no one would be better pleased than myself to have all of these producing companies make even more money than at present—but it should not be at the expense of their customers and the public.

House Divided Against Self

"Let the shoemaker stick to his last—let the producer of films make his pictures of such superior quality that exhibitors will fight to get them, and not to be coerced, as at present, into buying quantity that they do not want, to obtain a minimum of quality which they do want.

"Solomon The Wise once said that a house divided against itself must fall. If producers persist in dividing their interest between production and exhibition, it seems inevitable that one branch or the other will suffer. If their theatre enterprises take up too much of their attention, the quality of their films will surely deteriorate; and if this happens where are they and the rest of the industry and the public to whom the production of quality pictures is essential?

"Special privileges belong to neither producers of films nor to the exhibitors of films, but to the public. And I feel sure that the rights of the public will be doubly safeguarded by the findings of this conference, called together by a beneficent Governmental Commission, and if this Cease and Desist order against Famous Players-Lasky Corp. is enforced, I firmly believe that it will benefit not only individuals like myself, whose investments are not in jeopardy, but all theatre owners and all producing companies including this company which has been under Federal investigation, and which has been the subject of Governmental action and, in addition, serve to protect the public's money, invested in these theatres through stock sales, for in many such instances it is openly acknowledged by the executives of these companies that these theatres will not only be unable to pay dividends on the stock but even cannot be profitably operated.

"Now is the time to establish a real Code of Business Ethics for the Motion Picture Industry. The 'dog eat dog' method of doing business in all branches of our industry has no place in a business of this magnitude, particularly one in which the public is such a component part. Therefore, I leave these few thoughts of mine with the Honorable Commissioner and you, gentlemen, trusting that from them may come a few helpful results."

Text of Hays' Speech at Conference

(Continued from page 1249)

of the industry, has no authority over the business policies of its members. The Association, as such, of course, has no authority relative to competitive trade practices such as protection and block booking. The members of the Association separately and individually are deeply interested in these things. The Association is particularly hopeful for sympathetic, earnest and constructive study of the industry's problems, competitive as well as non-competitive, and is confident that much will be accomplished to that end in this Conference.

"Personally, I most earnestly urge that this be the spirit of the occasion and that the Conference proceed in the earnest, sincere good will in which it is called. Let us not lose sight of the fact that we are all here at the invitation of the United States Government, through the Federal Trade Commission, that none of us was forced to accept the invitation, but that all were willing to come and together endeavor to arrive at as many solutions of yet unsettled problems as possible—all to the end that we may promote the better interests of all; that we are not here subpoenaed because of wrong doing, but that we are here because the Government recognizes the importance of our business in the fabric of society and wants to help us.

Rights of All Equally Sacred

"My personal participation can only be, of course, that of sympathetic advisor to all—not unanalogous, indeed, to that of a referee, deeply interested in the welfare of all, watching, possibly, that no class or type is unrepresented, and most hopeful of substantial accomplishments. To me there is but one interest and that is the interest of all of you and of the public you serve, to the end that every individual, every company and every branch of the business may be fixed in its position of certainty that the rights of all are equally sacred and sacredly equal; recognizing that you are engaged in the most highly competitive business in the whole world of modern business which today is the most fiercely competitive venture ever known, and realizing that there is no possible survival of the incompetent or the unfit, but insisting, as I do, that no business is so highly competitive that the rules of inherent right do not obtain.

"Personally, I am very certain indeed that there are trade practices, both non-competitive and competitive within the industry, that can be improved upon, and I do indeed suggest that this occasion challenges the best thought of and the most unselfish consideration by all of you to the problems which are at hand.

"We set ouselves up here and now to answer these questions:

"In what ways, if any are any prevailing trade practices of the industry out of line with its own best interest and the public interest? How and why are the different branches and factors of the industry working against each other? What will we do together properly and fairly to alleviate the difficulties and establish ways of free opportunity and of sure justice and of larger service?

"Let us find an answer to these questions, and we will have justified all the time and labor we will expend here.

"I have an abiding faith in large accomplishment."

An Exhibitor's Problems in 1927

Present Craze for Big Spectacles, Lavish Presentations and Costly Stage Bands Declared to Be Only Passing Fad

By Eric T. Clarke
General Manager, Eastman Theatre, Rochester, N. Y.

(Editor's Note.—This article is an address delivered by Mr. Clarke before the recent convention of the Society of Motion Picture Engineers. It will be published in two installments. The second will appear in an early issue.)

FOR the year which has passed since I last addressed your body I have only one fundamental change in policy to report. All the rest of what I have to say today represents continued development of policies already in effect a year ago. This one change is the elimination of the split week and the adoption in its place of a double-feature program. For the benefit of those who are not familiar with the first-run picture situation in Rochester, I should explain that we run three first-run downtown picture houses; the Eastman, seating 3,350; the Piccadilly, seating 2,200 and the Regent seating 1,800. It has for several years been our policy to buy blocks totaling some 200 pictures, securing these pictures on an interchangeable basis, so that upon screening they may be assigned to the house best suited to play them. I do not feel that it would be appropriate for me at this time to discuss the merits or demerits of block-booking. The problems at present under consideration in connection with block-booking do not apply to those who, like ourselves, need in the year better than 200 features for first-run showing in the same town.

For a city the size of Rochester it is clear that there will rarely, if ever, be more than 100 pictures in a season's output that are worthy of a week's run. In the Spring, when the company's projected output for the season is published, we cannot be sure just which pictures are going to be included in this hundred, but our experience has shown that where we have the choice of the entire season's product, the purchase in block of some 200 pictures will assure us of practically all the good ones which we naturally want.

The Double Feature Policy

The problem of what to do with the remainder has always been hard. Up to the end of 1926 we continued the policy of occasional split weeks. By "split weeks" I mean one picture four days (Sunday to Wednesday), and another the three remaining days of the week. By introducing a split week once or twice a month in one or the other of our two smaller houses (taking care never to split both houses in the same week), we were able to keep playing close to release date. Good and poor quality pictures seem to come along about evenly all the time, and it is necessary to avoid the accumulation of unplayed releases. Another argument lay in the fact that we were able to carry a pair of second-class pictures in a split week on the momentum of the house, and would suffer the effect of loss of business, when we were able to come back the next week with a stronger picture. Nevertheless, the problem of what to do with these clucks bothered me. I hated to give over a week or a half-week to a picture when I knew we would die. I always felt uncomfortable when setting in a comedy or other subject around a weak feature. A good comedy may strengthen your bill if you have a good picture, but it will never save a weak feature. So there was always a tendency to make the second half of a split week a junk bill. For a while we tried deliberately shelving these pictures or salvaging part of the cost by sale to some lesser house in town, but one can quickly go broke doing that, particularly now that the distributors have found that for the millions invested in production there has been only a very small percentage of profit, and, in consequence, have forced exhibitors all over the country to pay fat increases over last season's averages. Finding after careful analysis that only a few of our patrons would ever return to the same house during the same week, we decided to make bargain bills by putting two features on at the same time, and running these for the entire week. It is unusual in our part of the country to have a double-feature-first-run policy, but I am so well convinced of the merit of the plan that we now devote the Piccadilly to nothing else. By taking care in the pairing of the features we find a steadier patronage than we ever knew before. Even if the average customer does not enjoy one of the features he will probably find satisfaction in the other.

An Outlet for Westerns

By this plan we have at least found a healthy outlet for the westerns which each company now insists on making and including in the general line. We continue a weekly film news to space the film apart, but all short subjects, both single and double reels, have been eliminated from our Piccadilly Theatre. Whatever the argument for buying blocks of features in order to get the good ones, I can see no justification in our loading ourselves up with comedies beyond our actual requirements. For the present year, at any rate, the market is overstocked with comedies, and we are able to secure all the choice we wish. The average footage on the class of feature I have been describing I have found from a check-up of over 40 pictures to be around 6,025, so we have adopted a two-hour and twenty-four minute schedule of five 13,000 foot complete shows in the daily operation.

In the Eastman Theatre and Regent Theatre I still stick to the two-hour show, and this brings me to the second question I wish to discuss, and that is, namely, the relative importance of film and presentation. It is a live issue. The continuance of the policy of the two-hour show is only another way of saying that I side completely with those who look on the film as of first importance, and that I side against those who attempt to build an elaborate show that will overshadow the film.

The present craze for big spectacles, lavish presentations, costly stage bands is, as I see it, only a passing fad. It's origin, however, is interesting, and is due to three conditions:

Lavish Acts a Fad

1. Vaudeville has had to come to pictures.
2. Large expensive houses tied to one line of product have felt the need of something to help carry those self-same weak sisters of which I have just spoken.
3. Imitation of "Roxy" and attempts to beat him at his own game.

Let us analyze these conditions.

After many years' success in their own field, the straight vaudeville theatres found themselves faced on the one hand with increased cost caused largely by higher transportation expense. On the other hand, their receipts were dwindling. The increase in movie attendance certainly took business away from the vaudeville houses. Inclusion of pictures in vaudeville programs resulted in consequence, enabling a satisfactory show to be given at a lower price than a full show of straight vaudeville would require. The policy has succeeded, with the result that today there is hardly a house in the country now running straight vaudeville.

Bearing in mind, however, that one of the big reasons in vaudeville is to fill out the show at a lower cost per minute, it follows closely that houses buying good vaudeville cannot afford good pictures, and must necessarily regard the film as subordinate to the vaudeville. Such being the case, it naturally follows that the combination show must still be a variety show in which little or no relation exists between the vaudeville items and the feature picture. There can be no cohesion to the bill as a whole.

Meantime, the big motion picture theatres have been growing bigger. Having succeeded in attracting ever-growing audiences, and in appealing to what would otherwise have been the old-time vaudeville patronage, the tendency has been away from the straight motion picture show towards the show with "presentations," big orchestras and the like.

Aim to Bolster Weak Pictures

Here the one aim has, of course, been to get the largest possible attendance for the big pictures, but the more important aim has been at the same time to bolster up weak features and so fill up the deepest valleys in a fluctuating series of weeks. Picture houses, like the Eastman Theatre, which selects the best from a purchase four times its requirements, are the exception rather than the rule. Most big houses, particularly those in New York (which naturally are largely imitated), are tied to a particular brand of product and must play the weaker ones as well as the successes. The management of such theatres

(Continued on following page)

Riot Marks "U" Opening

Great Mob Crashes Police for Unpaid-for Seats at New Brooklyn Theatre

BROOKLYN set a new mark with the oddest theatre opening on record on Sunday night, when thousands of ardent movie fans milling around the beautiful new $1,500,000 Universal Theatre, awaiting the hour of 7 o'clock when the box office was to be opened, suddenly turned into an impatient, pushing, crowding, fighting mob, crashed the barricades, overwhelmed the large city and private police details, and swept into the theatre, filling the seats they had not paid for. A last stand of the special guards concentrated in front of the block of seats that had been set aside for invited guests, managed to stem the tide just as extra police reserves arrived on the scene.

Carl Laemmle, Dan Michalove, E. H. Goldstein, James J. Byrne, the Borough President of Brooklyn, and several hundred social and civic celebrities, who had journeyed across the bridge for the premiere of Greater New York's first atmospheric type theatre, had to detour for blocks about the theatre, and finally were smuggled into the stage door at the rear of the theatre. Elaborate preparations for the greeting of the distinguished guests and opening ceremonies were forgotten in the emergency situation.

A hurried conference was held by Michalove and the Borough President, and it was decided to go on with the elaborate show which had been arranged for the premiere. During the course of the program President Byrne announced that Universal officials would donate to Brooklyn charities every penny the "free audience" would contribute on their way out of the theatre in lieu of their admission.

Sammy White, of Puck & White, headliners of the vaudeville bill, acted as master of ceremonies, and introduced Carl Laemmle. Others introduced were John Eberson, the architect; Dr. Leo Hermann, Oscar Fischbach and Julius Steinberg, local capitalists, as well as "Dimples" Lido, Universal's new continental star, and other celebrities.

The opening pictures was "U's," "Alias the Deacon" and a "Collegians." Besides Puck & White the vaudeville bill included the Frolic Four, Myers & Hanford, Giggles of 1927, and the Bartee Sisters and Orchestra. Dave Love's orchestra put on "A Concert in Miniature." The International News was supplemented with local news shots. A dedicatory reel of greetings from stars and an Oswald Comedy completed the program.

Cincinnati Branch First in F. N. Summer Drive

The Cincinnati exchange of First National has been designated the winner of First National's summer billing drive which covered a period of 13 weeks. The next three branches claiming the highest standing are New Orleans, New Jersey and New York, in the order named.

The branches had increased quotas—a circumstance which spurred them on to greater efforts; but the quotas were not too high, as the fact that such a large number of branch offices finished ahead of their quotas proves. "All of the branches put up a splendid fight," said Ned E. Depinet, general sales manager of First National.

Names of the managers of the four winning exchanges follow: Paul Krieger, of the Cincinnati office; Luke Connor, of the New Orleans branch; J. C. Vergesslich, of the New Jersey exchange, and Jules Levy, of the New York office. All employees of the winning exchanges who were with the company during the entire period of the drive received an extra week's salary as a reward.

N. Y. Couple to Be Wed on Stage of Eagle Theatre

A wedding ceremony is to take place on the stage of the Eagle Theatre, Third Ave. and 102nd St., New York, on Saturday, October 15, at eight-thirty P. M. The couple to be wed will receive numerous gifts from neighborhood merchants and the theatre, through a co-operative exploitation arrangement. The entire affair was planned and is being carried out by J. H. Phillips, manager of the Eagle Theatre.

R. Rockett Sails for Berlin to Supervise

RAY ROCKETT, production manager for many First National films at Burbank and also in New York when First National was producing at the Cosmopolitan Studio, sailed Tuesday, October 11th, on board the SS Reliance for Berlin, Germany, where he will supervise German production for First National.

He will remain in Germany about six months watching the progress made by Defina, the Deutsche First National corporation which has already produced five pictures for the world market. These are "Dancing Vienna," with Lya Mara and Ben Lyon; "The Alpine Tragedy," by Richard Voss; "The Wild Man," "The Train De Luxe," and a screen version of the Alphonse Daudet novel, "Rremont, Jr., and Risler, Sr."

Accompanying Mr. Rockett is his family. W. C. Boothby, First National financial comptroller, also sailed on the Reliance to spend five or six weeks in Europe, principally in London, Paris and Berlin.

Will Revise Exhibition Contract

(*Continued from page* 1246)

uncontracted for, commonly known as bicycling is an unfair trade practice.

RESOLUTION NUMBER 9: Deliberately returning prints late, thus securing additional exhibitor time without payment of rental therefor, or by reason of such delay, making it impossible to ship such film to the next customer who has it booked, is bicycling, is an unfair trade practice.

RESOLUTION NUMBER 10: RESOLVED THAT THE GIVING OF ANY GRATUITY EITHER BY AN EXHIBITOR TO A salesman, or a salesman to an exhibitor in exchange for advantage not otherwise procurable between buyer and seller, either in relation to the sale or booking of motion pictures, is an unfair trade practice.

RESOLUTION NUMBER 13: Resolved that the practice of contracting for pictures for one theatre and using service at an entirely different theatre than the one specified in the contract, is an unfair trade practice.

RESOLUTION NUMBER 14: Resolved that failure on the part of the exhibitor to promptly report correctly the results of percentage bookings, is an unfair trade practice.

RESOLUTION NUMBER 18: Resolved that the use of buying power for the purchase of more photoplays than an exhibitor can consume, in order to deprive a competing exhibitor of the opportunity of purchasing his supply of photoplays, whether it be an attempt to corner the market against such competing exhibitor, or whether it be with the thought of forcing a competing exhibitor out of business, or the compelling of such competing exhibitor to sell his theatre, is an unfair trade practice.

An Exhibitor's Problem in 1927

(*Continued from preceding page*)

being unable to do anything to improve the features themselves turn their attention to the rest of the program, and stick in anything that will help attract business.

All de luxe theatres in New York live on the remains of Rothafel's policies. His has been the one original mind in de luxe presentation. When he, graduating from a 5,000-seat theatre, opens one seating 6,200, his competitors are tempted to follow his ways, only more so. The Capitol, having a better line of pictures than the Roxy can get, contents itself with increasing the orchestra to 85 men. The Paramount slaps on massive acts of tinsel and gaudiness. The Roxy itself is not immune from the disease. There they slash away at the 11,960 feet of "What Price Glory" until it can be run in 90 minutes. Why? Well, they made room for a prologue lasting for half an hour. But the prize spectacle could be seen at the Paramount this past summer when the Whiteman Band so completely dominated the electric signs and newspaper ads that the feature was quite lost in the shuffle—and this, in a house owned by the producers!

The situation has grown top-heavy. Rothafel, with his immense reputation, can doubtless get away with it, for the public knows that he gives a show and the public will come whatever the weakness of his feature picture. Already others like Hugo Riesenfeld are talking about the Dignity of the Simplicity of Presentation and making capital of the opposite.

Param't Properties Issues $3,500,000 in Bonds

$3,500,000 of six per cent serial gold bonds, dated September 1, 1927, and due serially 1930 to 1942, priced at 100, accrued interest to yield six per cent, has been issued by Paramount Properties, a Paramount subsidiary, wholly owned by Paramount. The company is holder in fee of the Metropolitan Building in Los Angeles and the Paramount studios. The bond issue has been secured by a first mortgage on both the Metropolitan and the studio as well as by assigning to the trustees under trust indenture of the leases of the two properties to the parent company.

The proceeds of the $3,500,000 bond issue will be used to call the outstanding $1,604,000 first mortgage 6½ per cent bonds of the Hill Street Fireproof Building Company, to complete the purchase of the Paramount studio properties and to reimburse the treasury for other capital expenditures.

Sennett, Roach Comedies on Pathe's Oct. 23 List

A Mack Sennett two-reeler entitled "Daddyboy" and starring Ben Turpin vies with a Hal Roach offering of the same length featuring Max Davidson and entitled "Should Husbands Come First?" as the principal short subject on the program of releases from Pathe during the week of October 23rd. Also scheduled are "From Soup to Nuts," one of the Rare-Bits series; "Football Officials," the fourth release of Grantland Rice's "Football Sense" series; "The Big Tent," an Aesop film fable; "Pathe Review No. 43; Topics of the Day No. 43; "The House of Horror," ninth chapter of the Patheserial, "Hawk of the Hills," and issues Nos. 88 and 89 of the Pathe News.

Features of the Pathe Review number are: "China's Newport," "International Impressions" and "Her Crowning Glory." "Chick" Meehan, the football mentor of N. Y. U., describes the moves of the game in the Rice football issue.

With Turpin in "Daddyboy" are Alma Bennett, Johnny Burke, Ruth Taylor and Mary Mabery; they were directed by Harry Edwards. In the Davidson comedy are David Butler, Lillian Elliott and Spec O'Donnell. Leo McCarey directed them.

J. W. Considine, Jr., Promoted by J. M. Schenck

John W. Considine, Jr., president of Feature Productions, Inc., a producing unit of United Artists,' was promoted by Joseph M. Schenck, president of United Artists, to the post of general manager of production of the Art Cinema Corporation, which corporation finances most of the independent producers releasing through United Artists. Mr. Considine celebrated his promotion simultaneously with his 29th birthday which occurred on Friday, October 7th.

While in New York, Mr. Schenck stated that he and Mr. Considine had signed a long term contract, under the terms of which Mr. Considine will actively produce films sponsored by the Art Cinema Finance Corporation.

Poli Circuit Transfer Agreement Signed

Deal With Max Schoolman Involves Between $21,000,000 and $25,000,000

NEGOTIATIONS which have been under way for some weeks have been completed by the signing of agreements between S. Z. Poli and the Poli Circuit for the transfer of the Poli Circuit Theatres to Max Schoolman, of Boston. The deal involves between $21,000,000 and $25,000,000, and becomes effective on January 1.

For more than two years sale of the Poli theatres has been rumored to various interests, including Paramount, the Stanleys, Loew and Gordon. It is probable that no formal announcement of the transfer of the theatres will be made either by the Poli interests or from Mr. Schoolman's offices until after the actual transfer of the properties takes place January 1.

No information is obtainable as to who is associated with Mr. Schoolman in the deal. It is known, however, that $500,000 has been deposited as a binder to the agreement.

In previous negotiations which have been held by the Poli interests, it has been stated repeatedly that Mr. Poli had held out for $21,000,000 for his properties, and that he would not part with them for any figure under that amount. In the present negotiations, however, the figure at which the sale is said to have been consummated is $4,000,000 above that amount. It is pointed out that since the other negotiations were pending Mr. Poli has increased his holdings, the most important additions being at Springfield, where he spent nearly $1,500,000 in acquiring properties adjoining the Springfield Municipal Group of buildings, and has already started work on the theatre which is to be erected as a memorial to his son.

Mr. Schoolman has long been identified with the motion picture industry. For some years he was associated with Nathan Gordon, and they have occupied adjoining suites of offices at 333 Washington Street, Boston.

Following the conclusion of the deal, Mr. Schoolman departed for his summer estate on Cape Cod. Inquiry there elicited the information that he was on a fishing and gunning trip and could not be reached by telephone. Inquiry at his office brought the response that "that is a matter which only Mr. Schoolman can give any information on. We have absolutely nothing to say about it."

It had been generally believed that the Gordon interests were in on the deal, but inquiry at the Gordon offices brought an immediate denial that Mr. Gordon was interested in the deal at all. "Mr. Gordon has no connection of any kind with any deal involving the Poli theatres," it was stated.

There are eighteen theatres in the Poli Circuit, which has its headquarters at New Haven. There are three Poli houses in New Haven, Bridgeport has five, Meriden and Hartford two each, and Waterbury one, making thirteen in Connecticut. There are three Poli theatres in Worcester and one in Springfield, a total of four for Massachusetts, in addition to the one under way at Springfield, which is to be the most pretentious of the circuit. There is also one in Washington, D. C.

Petition Asks Quiz of Hays Organization

W. W. HODKINSON, well known in all branches of the motion picture industry, has filed a petition with the Federal Trade Commission that they institute proceedings against Will Hays, the members of the Motion Picture Producers and Distributors of America, and its officers, directors and some employees; the Association of Motion Picture producers, et al., for alleged unfair trade practices.

The petition urges that all the parties be compelled to desist from the following alleged acts; the continued use of unreasonable and discriminatory exclusive exhibition contracts, certain phases of the uniform contract, boycotting of exhibitors, unreasonable protection clauses, excessive ownership of theatres, block booking, picture substitutions, certain phases of circuit booking, and the coercion or intimidating of stars, actors or other employees.

The petition was filed by William Marston Seabury as attorney for Hodkinson.

Four Firms File Papers With N. Y. Dep't of State

Newly incorporated motion picture companies, either in the producing end of the business or the management of motion picture theatres, filing papers with the department of state at Albany, New York, during the past week, included the following: Embassy Theatre Corp., capitalization not stated, Matie Hammerstein, Jam M. Eisenberg, Beatrice Zelenko, New York City; M. & P. Producing Co., Inc., capitalization ont stated, Harry C. Hand, Samuel C. Wood, William M. Stevens, New York City; Home Film Libraries, Incorporated, capitalization not stated; L. William Gillette, Orton H. Hicks, Tom Evans, New York City; Film Pioneers, Inc., capitalization not stated, Ernest Stern, George Henley, George Heinz, New York City.

"Douglas Fairbanks as the Gaucho" Title of New Film

"Over the Andes," Douglas Fairbanks' new production for United Artists release which had previously been titled "The Gaucho," has become "Douglas Fairbanks as the Gaucho." Due to the uncertainty of the public's reaction to an unfamiliar name like "Gaucho," the change of title was made, Fairbanks believing that curiosity in the word will be stimulated, coupled, as it is, with his own name. The new production comes during November to the Liberty Theatre in New York for a run.

Representatives of Circuit Theatres Are Admitted to Conference

REPRESETATIVES of chain theatres were admitted to the Trade Practices Conference last Wednesday by Commissioner Myers. The circuit representatives form a second group or unit representing theatres.

This unit will not present separate resolutions but will consider many which the group representing independent theatres will submit during the proceedings.

A meeting of the chain representatives elected Harry Crandall, representing the Stanley Co. of America, Chairman; Fred Desberg of Loew's Ohio Theatres, Inc., vice-chairman, and Harry D. Buckley of United Artists Theatres, secretary.

The circuits present through representatives were:

Loew's, Inc., by Leopold Friedman; Keith-Albee, by Maurice Goodman; Publix, by P. A. Raiburn; Universal Chain Theatres, by Dan Michalove; West Coast Theatres, Inc., by Harold B. Franklin; Fox Theatres, by M. Levine, and United Artists Theatres, by Harry D. Buckley.

Laemmle Lists New Product

Universal Chief Warmly Welcomed on His Arrival From Europe; Already in Work at Universal City

AFTER a summer spent in Europe, Carl Laemmle, president of Universal Pictures, arrived in New York several days ago aboard the S.S. Berengaria. He was met at Quarantine by a large boatload of associates, friends and employees, and received a second demonstration of affection when he disembarked at the Cunard pier to be escorted to the Universal home office, where an informal reception was held. In the Laemmle party were Sam Harris, editor of the British trade paper, "Cinema"; Julius Stern, president of Stern Film Corporation; Max Alexander, technical advisor at the Stern studio; Carl Laemmle, Jr., Mr. and Mrs. Maurice Fleckles, Miss Rosabelle Laemmle, Jack Ross, secretary to Mr. Laemmle, and Dimples Lido, a European discovery of the Universal president.

After a few days in New York Mr. Laemmle entrained for Hollywood, where he will launch the 1928-29 schedule. Only a few pictures remain to be made for 1927-28, as more than 90 per cent of the product scheduled for that season has been completed.

The high lights of Universal's line-up for next year were outlined by Mr. Laemmle. One of the foremost offerings will be "Ivanhoe," the Scott novel which Universal made years ago. Another special on the list will be "Broadway," the Harris stage play purchased last week by Universal.

Other stories acquired for the 1928-29 program include "The Red Mirage," by I. A. R. Wylie; "Meet the Prince," a Glenn Tryon comedy; "Show Boat," the Edna Ferber novel; "Phyllis of the Follies," by Arthur Gregor; "The Worm Turns," by Ward Russell; "Give and Take," from a story by Gerald Beaumont; "Has Anybody Here Seen Kelly?", by Leigh Jacobsen; "Honeymoon Flats," by Earl Derr Biggers; "Freedom of the Press," by Peter B. Kyne; "Fallen Angels," by Arthur Somers Roche, "Three Rainy Nights," to feature Laura La Plante; "The Sin Ye Do," "The Braggart," by B. S. Cutler; "The Last Warning," by Thomas Fall, and "The Charlatan," the play by Ernest Pascal.

Pictures going into preparatory stages are: "The Mating Call," "The Michigan Kid," "Broadway Romance," "Heaven Forbid," "The House of Glass," "Do They Miss Me at Home?", "This Way Out," "The Third Party," "The Five Frankfurters," "Justice," "Bill Smith, M. D.," "Reckless Youth," "The Burden," "Cream of the Youth," "Hold It," and "The Girl Show."

Tiffany Signs Five Directors, Five Writers

THE directorial end of the Tiffany Productions program for 1927-28 will be handled by Phil Rosen, Marcel De Sano, George Archainbaud, King Baggott and Louis J. Gashier. These directors have signed contracts with M. H. Hoffman, vice-president of Tiffany and Archainbaud is already engaged in filming "Night Life," a Viennese story.

The Tiffany scenario department has also been augmented by the signing of five writers to prepare scripts and scenarios for the 1927-28 program. They are Olga Printzlau, Gertude Orr, Peter Milne, Frances Hyland and John Francis Natteford.

F. H. Vincent Announces New Sacramento Theatre

F. W. Vincent has announced the completion of a deal which will give the Orpheum and the people of Sacramento a new theatre. The location, it is said, will be on J Street, between 11th and 12th. The investment will reach about $700,000 and it is expected that construction will begin very soon.

Charlotte Drops Midnight Shows After Controversy

Through an agreement reached between Mayor Redd and commissioners and managers of the Strand and the Charlotte theatres, the popular Sunday 12:01 Midnight shows for Charlotte, N. C., were abandoned, thus bringing to an amicable settlement a question which had stirred Charlotte for a week.

The theatres obtained permission to hold their scheduled and advertised performances by giving their promise not to contest the commissioners' ruling in the future by similar engagements; the commissioners handed down on the previous Thursday a ruling banning midnight shows, including last Sunday's. They acted on the suggestion of W. T. Shore, attorney for the Strand, and others, who had pointed out that the theatres had spent several hundred dollars for the special showings and had not been given ample notice of the ruling to drop the midnight performances.

The question of Sunday midnight shows was the subject of many pastors in the city in their talks from pulpits and public opinion was aroused against the midnight performances.

Changes in Personnel of Kinogram Newsreel

Several changes in the personnel of the home office staff of Kinograms, Educational's newsreel, and its staff abroad were announced this week.

James N. Donohue, assistant news editor of Kinograms, has returned to his desk after a long absence due to a serious illness. Allyn Butterfield, film editor who filled Mr. Donohue's post while the latter was absent, has been raised to the position of chief of a special feature division. Both Messrs Donohue and Butterfield will be associated with H. E. Hancock, news editor, under the supervision of Forrest Izard, managing editor. Besides these other changes, Leo Rossi has joined the home office staff of cameramen.

George Price has been made camera representative in Central America, while Pelle Person has been appointed Kinogram representative in Norway and Sweden.

I. W. Killam Purchases Toronto Mail and Empire

I. W. Killam has purchased the Toronto Mail and Empire, one of the largest Canadian morning newspapers, paying well over a million dollars for the paper. For many years Mr. Killam has been a director of Famous Players Canadian Corp., Toronto, which controls a chain of over 120 theatres in the Dominion. Incidentally, Mr. Killam is president of the Royal Securities Corporation, Montreal, succeeding Lord Beaverbrook of London, England. Mr. Killam is a personal friend of Lord Beaverbrook.

Haverhill, Mass., Theatres Closed Due to Epidemic

All of the theatres at Haverhill, Mass., have been ordered closed indefinitely, all public gatherings have been forbidden and the schools of the city closed because of an epidemic of infantile paralysis in that city. More than a hundred cases have been reported. It is probable the theatres will not be permitted to open for about a month.

John E. Saxe Silent on Rumored Chain Merger

REPORTS that West Coast had purchased the theatre chain of Saxe Amusement Enterprises or that a merger of the two chains had been effected received no verification from John E. Saxe, president of the Saxe Amusement Enterprises, who, with H. J. Fitzgerald, general manager of the Saxe chain, and Oscar Brachman, real estate dealer, have just returned to Milwaukee from a visit to New York. As usual, when these men travel to New York rumors are circulated that the Saxe chain has either been sold or merged. The Saxe office remains silent on the subject.

De Mille Studio Launches Three New Productions

With "Chicago," "The Leopard Lady" and "Let 'er Go Gallagher" just put into work, the De Mille studio has launched what is perhaps the most industrious production period in its history.

Frank Urson is directing "Chicago" with Phyllis Haver, Victor Varconi, Robert Edeson, May Robson and others in the cast. Jacqueline Logan is featured in "The Leopard Lady" which Rupert Julian and Bertram Millhauser are producing; Robert Armstrong and Alan Hale have important parts. "Let 'er Go Gallagher," from the story of that title by Richard Harding Davis, has been started by Director Elmer Clifton with Junior Coghlan featured.

"My Friend From India" is in work under the direction of E. Mason Hopper with Franklyn Pangborn in the lead and Elinor Fair the chief feminine player. "Dress Parade" and "The Main Event" are now in the cutting room, while "The Forbidden Woman" will be ready shortly for previewing purposes. James Cruze is busy preparing "The Night Flyer;" "Rip Van Winkle" and "The Blue Danube" are among the other productions now in preparation.

Hall Finishes Two "Color Classics" for Tiffany

Hal Hall has arrived in Hollywood from Glacier National Park in Montana where he filmed two Indian pictures, "Scarface" and "The Bridal of Pennacook," for the Tiffany "Color Classic" series. They are done in Technicolor.

Both stories were written by Hall, the first around an Indian legend and the second from the poem by Whittier. Blackfeet Indians supplied atmosphere in the small parts. Consuelo Dawn is featured in both productions. Both she and Hall were adopted by the Blackfeet into their tribe.

J. M. Schenck Sails for Britain for Month's Trip

Joseph M. Schenck, president and chairman of the board of directors of United Artists, sailed from New York for England on the SS Berengaria, Tuesday, October 11th. He will be abroad for four weeks on business relating to United Artists and expects to visit United Artists' branches in European capitals before returning to the United States.

Attack Anti-Trust Law

Cal's Cartwright Act Put to Test in Suit Brought by Exhibitor Charging Non-Service

THE constitutionality of California's anti-trust law, the Cartwright act, is to be attacked in a suit defended by Frank A. McCauley and Lewis R. Greenfield, Santa Cruz exhibitors and the following film companies: F B O, Fox, Educational, First National, P.D.C., Warners, Paramount, M-G-M and Universal.

J. A. Harvey, Jr., a Santa Cruz exhibitor, brought the suit for double damages of $100,000, alleging that the exhibitors and distributors conspired to cut off his film supply. He charges that Greenfield and Macauley, each of whom is the owner of a large theatre in Santa Cruz, threatened the various exchanges that they would cease to patronize them if any service was extended to Harvey. The latter further claims that exchanges, which are asserted to control more than 95 per cent of production and distribution in the United States, entered into an agreement with Greenfield and Macauley and with one another, whereby Harvey would be denied service.

Each of the companies and the individuals filed a separate answer denying all allegations. Some of the exchanges in their answers contend that films were at all times available to Harvey if he would pay reasonable prices, while others claimed the right to determine with whom they would do business. All exchanges denied the existence of any agreement with Greenfield or Macauley whereby Harvey was to be denied service.

Gavin McNab and Nat Schmulowitz, San Francisco attorneys, will present the attack on the constitutionality of the anti-trust law. Aside from the issues that have been raised by directly controverting the charges made by Harvey, each of the defendants has interposed objections to the claims advanced by Harvey, predicated upon the unconstitutionality of the socalled Cartwright act.

It is claimed that the Cartwright act is unconstitutional in that it is in conflict with Section I of Article V of the amendments of the United States Constitution, and also with Article XIV of the amendments to the Constitution.

Sam Warner Buried; Services in N. Y. & L. A.

SAM WARNER, vice-president of Warner Bros., who died on October 5th, was buried last Sunday, October 9th, the funeral services being held at Bresee Bros. Chapel in Los Angeles where the body was interred. Rabbi Edgar F. Magnin officiated. As a mark of respect to the memory of the late executive, no matinee performance of "The Jazz Singer" was held at the Warner Theatre in New York. The home offices of the Warner Bros. and the Warner studio in Hollywood were also the scene of memorial services.

Three hundred friends were gathered Sunday morning in the New York office to honor the memory of the deceased. The service was conducted by Dr. A. Kress of Temple Emanuel, a life-long friend of the dead. Only relatives, close friends and employees of Warner Bros. were admitted to the service. The Masonic Quartette from Pacific Lodge No. 233 in New York City sang the Masonic hymn, "The Song of the Roses," and placed a great bouquet of white roses before a large portrait of their dead friend. Dr. Kress delivered a eulogy and the last prayer was chanted by Cantor Josef Rosenblatt.

At the Warner studio Reverend Neal Dodd paid high tribute to the character and work of the dead executive.

Eighteen Subjects Listed by Educational for Nov.

The program of comedies, cartoons and other shorts scheduled for the month of November by Educational is comprised of 18 reels of varied entertainment, exclusive of the bi-weekly issues of the Kinogram News.

"Some Scout," a Lupino Lane comedy with Estelle Bradley, is included among the first week's releases; Lane was directed by Mack Sandrich. Jerry Drew, formerly Clem Beauchamp, plays his first starring role in "Brunettes Prefer Gentlemen" which Charles Lamont directed. A new comedian, Monty Collins, for whom Educational predicts a bright future, is starred in two Cameos, "He Tried to Please" and "Rest Day," to be released on the 6th and 20th respectively.

Johnny Arthur is the star of "Scared Silly," which Charles Lamont directed and which will be released on November 13th. Dorothy Devore's contribution for the month is "The Little Rube," programmed for the third week and directed by Norman Taurog. "Big Boy" will be seen in "Shamrock Alley," scheduled for the 27th; he was again directed by Lamont. Eddie Quillan makes his initial appearance under the Educational trademark in "Red Hot Bullets," his running mate being George Davis; they were directed by Stephen Roberts. "Uncle Tom's Crabbin'" and "Whys and Other Whys" are the two Felix cartoons for the month.

"Models in Mud," a Lyman H. Howe Hodge-Podge, to be released on the 13th, and "Many Wings"—"Besides the Still Waters," a Bruce Scenic," set for the 20th, are the two concluding releases for November.

Chamberlain Co. Declares 55th Quarterly Dividend

Maintaining an unbroken record of more than fifteen years for paying dividends on its seven per cent preferred profits-participating stock, the Chamberlain Amusement Enterprises, Inc., of Shamokin, Pa., has just declared its fifty-fifth regular quarterly disbursement to shareholders. The corporation controls a large chain of picture theatres located in Shamokin and nearby towns in the hard coal mining regions of Pennsylvania. In a published statement it is pointed out that "shareholders who purchased the earliest securities have received in dividends more than the face value of their original investment, the corporation never having passed a dividend because of adverse industrial conditions."

New York Ordinance Amendment Introduced Asking Censorship for City

JOSEPH V. McKEE, president of the Board of Aldermen of New York City, has had introduced before that body an amendment to the code of ordinances asking censorship in New York City. The amendment is designed to empower the city to deal directly with picture exhibitions.

The McKee amendment is largely the result of protests by members of the American Irish Vigilance Committee against certain films they claimed were offensive to the Irish. They mentioned specifically "The Callahans and the Murphys," "Irish Hearts," "The Shamrock and the Rose," and "The Garden of Allah." McKee saw showings of the first two pictures and then submitted his ordinance amendment.

The proposed ordinance delegates to the inspectors of the Department of Licenses the authority to decide what pictures are, "immoral, indecent, or tend to ridicule, disparage or hold up to obloquy or contempt any race, creed or nationality, or are calculated to arouse racial, national or religious prejudice," and report such films to the "Commissioner of Licenses who shall thereupon cancel the licenses of the theatre exhibiting such picture."

Predicts Fewer Releases

Elmer Pearson Says Common Sense Application Is Guiding All Studio Policies

ELMER PEARSON, first vice-president of Pathe Exchange, Inc., back from a three weeks' stay in Hollywood, gives it as his impression that more common sense is being injected in the motion picture industry than ever before, that the number of actual releases despite the number of pictures produced this season will be smaller than in any season for several years, and that the tendency is all toward improvement in product, efficiency and economy.

In a statement issued, Mr. Pearson said:

"In general, it impressed me that common sense is acquiring domination over the entire industry. Moves toward efficiency and improved economic methods are seen in every studio. More than that, I believe any company will release all the pictures announced for this year, and therefore the number of actual releases will be the smallest in any season for several years. This, also, is a step in the right direction. The market will not be over-crowded and, with fewer productions made, better quality is certain to result."



Elmer Pearson

Mr. Pearson went to California to confer with Cecil B. De Mille and other executives of the company and to discuss plans for product for the coming year.

With regard to this, he said:

"Plans for next year are well along. The outlook is extremely promising. We will have plenty of the new product to show by the time the next selling season starts. The enthusiasm of the New York office and the studio has spread to the field. The sales force, encouraged by the splendid product turned out recently, is determined to make a record this season. And judging by the early returns, this will be accomplished."

While on the coast Mr. Pearson had several of the pictures recently completed at the De Mille studio screened for him and expressed himself as immensely pleased with their quality. He was especially enthusiastic over "Dress Parade," the picture that was made at West Point, "The Leopard Lady," "The Forbidden Woman," "The Main Event" and "Chicago."

Newsreel Resume

Kinograms, No. 5333: First game of baseball classic; racing scenes at Venice for Schneider Cup; Edison helping to blast Jersey mountain; Expedition climbing glacier for frozen grasshoppers; Splendor of Napoleon's times revived for Legion; Swedish prince eating hot dogs at Coney Island; Visiting Japanese sailors wrestling in tournament.

Kinograms, No. 5334: Yankees winning baseball series; trotting races at Brocton, Mass.; Frances Grayson flying to Maine for Atlantic hop; Marconi visiting America with bride; Colonial battle of Saratoga reenacted; Japanese celebrating birth of royal heiress; autos speeding at hot pace on Chicago tracks.

M-G-M News, Vol. 1, No. 17: Frances Grayson starting on first lap of trans-Atlantic flight; Georgia upsetting Yale on gridiron; Switzerland's Alpine floods; Yankees winning baseball series; monkey athletes in diving shots; crowds' ovation for Hindenburg; Italy's cavalrymen performing for Legion.

International News, Vol. 9, No. 82: Anti-aircraft test at Aberdeen, Md.; New records set in Schneider Cup race at Venice; Reindeer herd arriving in Seattle; 2,000 Virginian darkies holding baptismal rites; harness horses spiritedly contesting at Danbury, Conn.; 32 twins who attend Michigan school; Yankees triumphing over Pirates.

International News, Vol. 9, No. 83: Frances Grayson setting off on first leg of dash to Copenhagen; Girls in daring jumps at English horsemanship school; figures in day's news; Carl Laemmle and Marconi and wife; new tractor climbing mountain; unexpected defeats of Harvard and Yale football teams; Fidel La Barba, boxer, returning to college; exploding the soil on giant orange ranch; Yankees steam-rollering Pirates in series.

Pathe News, No. 83: Yanks beating Pirates in third game of series; Uncle Sam's anti-aircraft guns in tests at Aberdeen; Whippets race for speed title; the Schneider Cup airplane race at Venice; Negro converts in baptising ceremonies; Steeplechase of gentlemen riders at Rye; Mexican envoy to United States conferring with Secretary Kellogg; Chemical Warfare Service tries out new weapons in battle practice.

Pathe News, No. 84: Yankees winning World Series; Legionnaires welcomed home; United States Cavalry massed in review; Legionnaires visit Rome; Georgia and Purdue trample on Yale and Harvard on gridirons; Miss Frances Grayson begins her European flight; Calles squelching recent Mexican revolution; Mr. Stork delivers triplets, quadruplets and twins.

Paramount News, No. 21: Yankees winning world's baseball championship; Hindenburg feted at 80; Ruth Elder and Geo. Haldeman in airplane test flight; Army, Navy and Marines get together in New York; Huge hole in earth caused by collapse of Ontario mine; Michaelson winning 26-mile marathon run; gridiron activities throughout the land; shots of important personages in Mexican revolution.

Paramount News, No. 22: The recent world series at the Yankee Stadium; India's faithful attending religious festivities; intelligent horse shows how tricky he is; Leut. S. N. Webster winning Schneider Cup Race; Legionnnaires in Britain; Japanese sailors show how they keep fit.

Fox News, Vol. 9, No. 4: Scenes from exciting recent world series; testing out new air rifles at Aberdeen; D. L. Morrow, new envoy to Mexico; General Serrano, recently executed by Calles, and Chief Justice Taft, who figure in current news; John Coolidge at Amherst College; 3,000 Virginian darkies baptized; Gentlemen riders stage an English steeplechase at Rye, N. Y.

Fox Films, Val. 9, No. 5: Frances Grayson hops off for Maine for Atlantic hop; Minnesotans contesting sauerkraut title; 159 athletes running in national marathon; Leland Stanford freshies taking mud baths; two Sumatrans arriving in Los Angeles for movie work; English women taking the place of lifesavers; Long Beach, Cal., girls form fishing class; Yanks capture four straight games in world series.

Exhibitors Service Bureau

Showmanship

Briefs

ROXY started a new policy governing his musical programs on Sunday morning October 16th, when the Symphony Orchestra of the Roxy gave a concert of orchestral music at 11 o'clock as a special Sunday feature during the winter season. The admission price is the same as that for any Sunday performance and those attending the concert may remain for the first showing of the feature picture.

THE Liberty theatre in Watertown, N. Y., recently offered a special Thursday afternoon matinee for children at a five cent admission price. The matinee, presented after school hours, was so successful that it probably will be repeated regularly each week throughout the winter.

EXHIBITORS in the upper New York State district, where amateur nights are an established and generally used attraction, have hit upon the plan of rewarding acts according to the applause they draw, though some of the acts which have played the circuit as amateurs insist upon a flat guarantee, win, lose or draw in the applause competition.

MARTIAL music, marching men, flags and bunting, are proving the most practical and popular elements of campaigns for popular-priced showings of "The Big Parade."

MANAGER FERRIS THOMPSON, of the Thompson theatre, Healdton, Okla., used flags, red flares and a military band to attract attention to his presentation of the King Vidor production. The marquee lights were red, white and blue, with a profusion of flags added to the decoration. In addition, there was a street parade of soldiers from garrison for the quartermaster's transport company, with army trucks bearing banners announcing the show.

C. W. MILLER, manager of the Hippodrome,, Youngstown, Ohio, used red flares on the marquee of that house and offered a band concert, with the musicians seated on top of the marquee, as an opening night exploitation stunt.

WITH a circus in town as additional Saturday competition, Barney Kenworthy, manager of the Globe theatre in Albany, Oregon, was forced to put on something exceptional in the way of publicity for his showing of "The Wolf's Trail," starring "Dynamite," canine actor, or take the consequences of a licking at the box office. A simple expedient saved the day for him. This was a newspaper tie-up in which a local merchant also participated by offering prizes for the best "mutt" entered in a parade of dogs owned, or borrowed for the occasion, by local boys.

A LARGE model airplane, built of light wood strips and covered with canvas, proved an attraction-getting lobby display for the showing of "The Lone Eagle" at the Capitol theatre in Atlanta recently. The plane, with a wing spread which reached from one side of the lobby to the other, was suspended in the outer lobby, with its nose projecting out over the sidewalk line.



Frontal display for "Chang" (Paramount) at the UFA theatre in Berlin Germany. The designer has followed good precedent—it is reminiscent of Gerome's famous painting, the lion in the desert—and good practice, for there is more attraction value and atmosphere accomplished by showing only one animal and one tropical tree than could have been achieved had the attempt been made to depict a herd and a jungle.

New Style Lobby Posters

Made by Process Giving Effect of Oil Painting Printed on Heavy Stock for Cutout or Framing

WITH the number of exhibitors interested in the use of advertising accessories increasing daily, it is apparent that a concentrated effort is being made toward the preparation of a better line of exhibitor advertising material by those responsible for this work in all the major corporations.

How to take care of the big, first-run exhibitors who preferred hand-painted, flat-color posters for their lobby display to the regular run of lithographs provided by the distributing corporations was one of the problems of those preparing the advertising accessories. This has been solved by Fox Films through the use of a relatively new printing method in which flat-color reproductions are made by printing with oil paint through a silk screen process, which gives every poster the effect of a hand-painted original.

These posters are printed on heavy cardboard, and are self framed, in case some exhibitors prefer to use them as they are, instead of placing them in their lobby cases. They also will prove highly attractive for small cut-outs or for window display purposes. To date, Fox has only prepared them in one-sheet size, but, if the demand warrants, other sizes will be added.

This is one of several innovations recently introduced by the Fox accessories division, and early indications point to success for the venture. One of the most popular of the newer Fox accessories is the 14- by 17-inch colored reproductions being furnished with each important attraction. These are brilliantly colored pictures giving the effect of oil paintings, which effect is enhanced by the fact that each picture is varnished.

Portraits of all Fox stars and featured players of the same size, and printed by the same process, also have been made available for exhibitors at each Fox exchange. Twenty-two by twenty-eights in this same, attractive process are in the course of manufacture, and will be in the Fox exchanges in the near future.

Considerable attention has been given the preparation of lobby display photographs by Fox, and the results obtained for "What Price Glory" show that this end of the industry can be improved, when new methods of printing are taken into consideration. For both 11 by 14's and 22 by 28's on this attraction, Fox prepared individual oil paintings of actual scenes from the production. These were reproduced by a lithograph process which made it possible to reproduce all the color effects of the paintings. After that the lithographs were "Ver plexed," which is a process of embossing all the artist's brush strokes shown on the original painting, which is followed by a method of heavy varnishing. The ultimate result is an oil painting reproduction, which the average layman would not be likely to detect from the original.

Not only are new styles of accessories being introduced with nearly every picture, but a much more varied selection of the standard advertising material is being offered. The number of advertising cuts and mats has been increased to considerable extent since the beginning of the present season, and the variety of [illegible] by ten still photographs has been [illegible] in many cases.



Some of the frontal and lobby display features used for "The Patent Leather Kid" (First National) at the Globe, New York —shown in two photos on the left—and the Woods theatre, Chicago, shown in photos on the right.

Football Season Stunts

Seasonal Exploitation to Be Strongly Stressed by Picture Showmen During Fall

WITH the football season swinging into its stride, picture theatre showmen are beginning to work out the plans previously formulated on the basis of past experience to take advantage of the interest in this popular sport. Last season the showmen played up strongly to the football enthusiasm of youth and age, with results that proved tonic to box offices, and which were responsible for writing another chapter in the memo book of theatrical exploitation.

There will be many elaborate campaigns tied up with football teams, or some outstanding gridiron contest this season, and such will develop when these special occasions arise. However, there are many well laid plans to co-operate, as it were, with colleges, high schools and directly with football teams now under way in various parts of the country. To mention a few of them, representative of several ideas along generally similar lines, may suffice to put into the record some of the best football season ideas developed by showmen during 1927.

Among the least spectacular, from a standpoint of exploitation novelty, but probably one of the most sound and availing ideas, is the arrangement to make special news pictures of the football games played by local teams and exhibited as an added attraction at the local theatre. This stunt is to be carried out in a number of towns and cities, in connection with either college or high school teams. Among the theatres which will use this idea are the State and Strand in Schenectady, where arrangements have been made to take pictures of all of the football games played at Union College in that city, and show them on the screens of the two houses.

Taking seasonable advantage of the presence of the college football season, Manager Charles J. Jones, of the Colonial Theatre, Harrisburg, Pa., in the exploitation of "The Drop Kick," featuring Richard Barthelmess, which showed in the Colonial the week of September 26, adopted the idea of inviting the football squads of five local high schools to visit the theatre on five successive nights during the week's showing of the film play. On Monday he invited the John Harris High squad; and then, successively, the squads of the William Penn, Steelton, Thomas Edison and Camp Curtin high schools. On each evening the partisans of the team that was being entertained were present in large numbers.

Although "Swim, Girl, Swim" doesn't show any football scenes, it does, however, lend itself to a college atmosphere, which is particularly interesting to the college and high school students.

When Bebe Daniels in "Swim, Girl, Swim" played at the Lyric Theatre, Jackson, Tenn., Manager Emil Bernstecker designated two nights for football rallies; one for the college and the other for the high school.



De luxe herald and mailing piece used by Manager Forrest C. Templin of the New Morrison theatre, Alliance, Ohio, to exploit "Camille" (First National). The stock herald is pasted in the frame of the sheet, printed on a good quality of linen writing paper.

"Patent Leather Kid" Aided by Good Exploitation

High-powered exploitation launched "The Patent Leather Kid" when it began its Broadway engagement at the Globe theatre, New York, and again when this new Barthelmess picture opened at the Woods theatre in Chicago. Both campaigns were marked by exploitation ranging from street ballyhoo to flashy lobby display, with newspaper advertising and publicity to bolster the drive in behalf of the two-a-day presentations of "The Patent Leather Kid."

The war angle was selected for ballyhoo treatment, and on the opening night at the Globe there was an imposing parade of army transport trucks, all bearing banners advertising the show.

One of the novel features of the lobby display work at both the Globe and the Woods was the patent leather material used as a background for display panels featuring cutout figures made from enlargements of stills. An attractive arrangement and one which tied up neatly with the title was accomplished in this way.

Ballyhoo Worker Carries Portable Phonograph

Among several novel stunts with which Manager Emil Bernstecker exploited his showing of "The Big Parade" at the Lyric theatre in Jackson, Tenn., was a ballyhoo which attracted the attention of crowds at the State Fair grounds. The worker was garbed in grotesque costume, ill fitting and red in color, and carried, concealed under his enormous coat, a portable phonograph He was able to change records on the machine without being detected at it, with the result that the music mysteriously issuing from the folds of his coat, the screaming costume and his clowning centered all eyes upon him. He wore a sign on his chest reading "I'm on my way" and on his back was a strip with the legend "To See the Big Parade at the Lyric."

Named Publicity Director for Criterion, Frisco

Tom Sanson, formerly handling the Fanchon & Marco circuit publicity for West Coast Theatres, Inc., has been assigned to handle the press at the Criterion Theatre.

Sanson will begin with a campaign on the western premiere of Norma Talmadge's "The Dove."

Key City Reports

New York City

AS during the previous week, counter attractions and Jewish holidays again conspired to hurt to a considerable extent box offices among the Broadway houses for the week ending October 8. From Wednesday night to Thursday at sundown, the usual theatre throngs were curiously absent. And then, during the last few days of the week, much interest was centered on the outcome of the World Series games.

With Pat Rooney as Master of Ceremonies, an enlarged stage, hydraulic orchestra platform, many other stage alterations, and an entirely new presentation policy advertised to the public through lavish newspaper space and radio broadcast, **the Capitol Theatre caught a good shore of attention.** The show appears to be catching on in good shape, and will probably grow in favor.

"Loves of Carmen" at the Roxy finished its two weeks' run, and this house also felt the depression despite the fact that the picture is assured "box office."

Along with the new Capitol policy, probably **the one other sensation of the week was the premiere of "The Jazz Singer"** and Vitaphone at Warners. **Wise ones predict a long run.** Vitaphone selections by Al Jolson figuring heavily in comment.

"Underworld" ended a very satisfactory run at the Rivoli, and the **other Publix houses also showed strong with "Wings" and a Menjou picture, "A Gentleman from Paris," going particularly well** at the Paramount. **Universal's Colony did fairly well with "A Man's Past."** At the Globe, **"The Patent Leather Kid" continues,** and its business was in proportion for the off week. **"The Magic Flame" is scheduled to finish its run** at the Rialto this week, to be **followed by "Jesse James."**

The Strand drew a slightly below average crowd with "Three's a Crowd." Comment could not be termed entirely satisfactory for this Langdon picture.

"Sunrise" is doing nicely at the Times Square, and the "King of Kings" is still turning in a satisfactory gate at the Gaiety; **likewise, "The Student Prince,"** The Big Parade's successor, at the Astor. **"Les Miserables" is still demonstrating that there is plenty of interest in this Victor Hugo masterpiece.**

Chicago

BUSINESS in Chicago was slightly spotty last week, the Jewish holiday cutting into theatre receipts in many neighborhoods. Loop houses, however, seemed not to be effected by this and generally reported good business.

The Chicago had as its feature picture "The Drop Kick" Spitalny's stage creation "Faust," and stage band featuring "Banjomania," **and had a normal week. The Roosevelt did an average business with "Fireman Save My Child,"** which was playing in its last week at this theatre, **and "The Way of All Flesh"** which was also in its last week **tapered off slightly** at McVickers. **"What Price Glory" plus Movietone, took strong** at the Monroe, and **Warner's Orpheum did a satisfactory business with "Sailor Izzy Murphy"** and Vitaphone. **The Oriental turned in its usual satisfactory box office report with "College"** on the screen and Paul Ash and his Gang in "School Days."

Benny Meroff and his band in "Echoes of Spain" headed the Granada bill with "When A Man Loves" as a strong screen offering and did good business. The Uptown feature picture was "Camille" with the personal appearance of Miss America as an added attraction and Benny Kreuger, **the combination proving a strong drawing program.**

At The Capitol with its screen offering, "Alias The Lone Wolf" and Del Delbridge and his band on the stage, **a fair box office report was turned in.** The Avalon with **"Slightly Used"** was the screen feature, Vitaphone and Buddy Fisher and his Buddies, rounding out the program which **did a satisfactory business.**

Los Angeles

BEGINNING the football season, **the well-timed showing of "The Drop Kick" at the Metropolitan drew very good attendance** last week.

Motion picture patrons are approving of "Camille" at the Criterion as evidenced by the box office receipts for its third week.

Abe Lyman with his orchestra is probably the drawing card at the Boulevard, **but Warners Bros.' "Slightly Used" is also pleasing** the customers.

The management of Carthay Circle reports there was a very large increase of attendance at "Seventh Heaven" in its final week. **"King of Kings," at Grauman's Chinese, is doing splendid business** with three weeks more to run.

"Ben Hur" had a successful third week run at the Million Dollar.

Loew's State did much better business with "A Gentleman of Paris" than the week previous with "Rose of the Golden West."

Philadephia

THE fall season got well under way in Philadelphia this week and business was very encouraging.

The Stanley Theatre enjoyed a fairly good week with the "Stolen Bride," featuring Billie Dove and Lloyd Hughes. The Pavley-Oukrainsky Ballet was held over for a second week, and was enthusiastically received.

Norma Talmadge in "Camille" finished up a rather brief run at the Stanton, to be followed by an extended engagement of "The Big Parade."

The "Gingham Girl" did only fairly well at the Arcadia.

"Figures Don't Lie" at the Karlton had a rather flat week. The Palace did a good **business with Lillian Gish in "Annie Laurie."** The Globe **caught a big amount of transient patronage with "The Road to Mandalay."**

The "King of Kings" is playing to big business with two shows daily at the Aldine.

The Fox continues to catch a good share of business and kept up its record with "The Loves of Carmen." The surrounding bill included Maria Gambarelli, prima ballerina of Roxy Theatre, in her own dance creation, "The Music Box" and the Ballet Corps in the "Dance of the Hours." Jim and Betty Morgan, a team of singers, registered well.

The Victoria enjoyed a good week with "What Price Glory."

Tampa

THE Victory gave the Tampa a race for the high gate last week. The Victory had **"What Price Glory" and it pulled excellent business.**

For the opening week of the "Harvest Month" at the Tampa, Manager Carroll dished up two exceptional programs, in addition to the features. **"The Cat and the Canary" held the feature spot for the first half. It did fairly well,** but felt the draw at the Victory. **However, the last half came up better with "Shanghai Bound."**

Business was a little "off" at the Strand, due to the big draws at the above two houses, **but still the house enjoyed a pretty fair week. "By Whose Hand?"** was featured two days, **"The Nervous Wreck"** the next three, and **"Clancy's Kosher Wedding"** the last two.

The Franklin brought back "Hula," which had played to exceptional business at the Tampa a few weeks ago, **and it pulled very good** for the two days' showing.

HELP
YOU'LL DIE LAUGHING AT THE GORILLA

Atlanta

ALTHOUGH two of the Atlanta theatres last week drew good business, on the whole, moving picture box offices showed up at the end somewhat below the average. The slump may be accredited to the fact that the city has been in the throes of the Southeastern Fair all week and Al Field's Minstrels arrived on Thursday to hold session the remainder of the week.

The Howard enjoyed the best box office of the week, with the drawing card in the added stage attraction, "Kiddies' Revue," in which fourteen of Atlanta's most talented children performed.

On the screen **"Shanghai Bound" was well received.**

"Paid to Love," brought a good crowd to the Capitol.

Loew's Grand fell **below the average with "The Circus Ace."**

"A Gentleman of Paris," was popular at Keith's Georgia, but competition was too strong for this theatre **to boast of more than an average** week.

The Metropolitan suffered considerably this week. **It began with "The First Auto," but was forced to take this picture out after a two days' showing, replacing it with "Sin Cargo."** An intensive exploitation campaign had been launched with the cooperation of an Atlanta newspaper, but even this failed to put the former picture over.

The Rialto continues to have bad weeks since the inauguration of their split bill program. **"Madame Pompadour"** was well liked by the small attendance, as was "Moulders of Men," which played the latter part of the week.

The Tudor had an average week with "Spangles" and "Valley of Hell."

The New Alamo had only one first run, **"Out of the Storm," but the week rose up to the average.**

Cleveland

A SUDDEN spurt of hot weather was fatal to the motion picture business here the first part of the week. Most of the houses reported a slow start on Sunday, which was as hot as any day in midsummer. As the weather cooled during the week, business increased.

"Chang" opened its local engagement at the Cameo with fair business the first part of the week, **but showed a consistent gain** the last half of the week. Hot weather was a serious obstacle for a big opening. It is being held over. **"The Cat and the Canary," backed by a 100 per cent exploitation campaign, weathered the heat and did big business** at Keith's Palace. **"Beau Geste" started its continued run at the Stillman last week with just fair success. "The Drop Kick" appealed strongly** to Allen audiences and played to consistently satisfactory business. **The State had an average week with "The Crystal Cup"** as the feature attraction. **Business was just fair at the Park where "On Ze Boulevard" was offered. "Silk Stockings" proved a mildly diverting** entertainment at Keith's East 105th St. theatre, and succeeded in drawing just fair business for the week. **"The Gay Retreat," the attraction at Reade's Hippodrome, completely surrounded by an excellent presentation bill, succeeded in drawing big attendance.** The Little Theatre of the Movies **did fair business with "Shattered"** a UFA production. **The Circle played a first-run neighborhood engagement of "Mockery" with fair success.** Neighborhood houses continue to report that business is below normal for this time of the year.

Albany

WITH crowds jamming the Mark Strand, in Albany, each day last week, **a new attendance record was hung up for that theatre with "The Big Parade."** Had it not been for the policy of the house not to run into the second week, there is no doubt that picture could have played to capacity business for a second and probably third week. **The Leland Theatre did a good business with "The Life of Riley,"** and, while there was no hold out on any night, the house was packed even to the gallery. **"The Tender Hour" proved exceptionally strong, and came as a big surprise, at the Clinton Square,** the Wednesday matinee being the biggest of any throughout the entire year. **The Mark Ritz played to very satisfactory business with "Shanghai Bound."**

In Schenectady, **"The Way of All Flesh,"** runing at Proctor's, **did not draw any too well.** At the Strand, **the crowds were standing at "Naughty, But Nice," while "Hard Boiled Haggerty" did just fair** at the large State Theatre. In Troy, **"Beau Geste" did not pan out well** at the Troy Theatre, **although those who saw the picture were very well pleased.**

St. Louis

THE natural public reaction from the tornado which hit St. Louis and vicinity on September 29, was manifest last week and attendance marks at first runs and neighborhood houses was decidedly off.

St. Louis electrified America by its quick recovery from the disaster, but it was asking a little too much of even so live a town as St. Louis to have theatre attendance up to normal the first week after the storm.

The Tunney-Dempsey fight pictures proved the most popular drawing cards of the week. They were shown at the St. Louis, Orpheum and Grand Opera House and have been held over for an extra week at the last named theatre.

Bert Lytell, the motion picture star, was also on the bill at the St. Louis, appearing in person in the Lambs Gambol playlet "The Valiant."

"Seventh Heaven" was on the screen at the Loew's State Theatre and proved one of the best pictures of the year. Business was good considering general conditions in the city.

"Les Miserables" was the screen offering of the Missouri Theatre. The patrons didn't rave about it.

"Breakfast at Sunrise" was the Ambassador's feature film. It is a typical Constance Talmadge picture.

Des Moines

PARAMOUNT'S "Underworld" at the Des Moines probably captured first place among Des Moines' first run theatres last week. Although the weather was bad this picture did very well and received much favorable comment from the fans.

At the Capitol, First National's "The Stolen Bride," also drew what was considered good business, although it is believed that the accompanying stage show helped things considerably.

Business held up well all through the week at the Strand which had for its split week policy, "The Babe Comes Home" and "Alias The Lone Wolf."

Kansas City

A RETURN to fall weather brought a return to better box office receipts in Kansas City this week. **The Liberty stepped to the fore with "Les Miserables" and did such a big week's business that it was decided to hold the picture a second week,** a practice which is rare at the Liberty.

At the Newman Richard Dix in "Shanghai Bound" kept up a brisk pace all week, as did **"Underworld"** at the Royal. **"The Drop Kick" at the Mainstreet blended in perfectly with existing football atmosphere and played to large crowds** all week.

"What Price Glory" did a good second week's business at the Pantages, while "The Bush Leaguer" at the Globe, **augmented by the Tunney-Dempsey fight pictures,** the only pictures in the city which could not legally be seized by the federal government, **played to packed houses** all week.

Milwaukee

ANOTHER week of rain and more rain faced Milwaukee theatre goers this last week and business in the down town houses was consequently rather light. **"Old Iron Sides" finished its second week at the Davidson and the final reckoning showed that the picture had been very popular** and played to full houses at practically every performance. The Vitaphone continues to draw good patronage to the Garden where **"Old San Francisco" was held over for a second week. "Alias the Deacon" was featured at the Alhambra for a short week and played to fair business. "The Cat and Canary"** started its one week run at the Alhambra a day early and thus cut a day from the schedule of "Alias the Deacon." **"Spring Fever" was a good drawing card at the Wisconsin and business was average.** The Strand played to almost capacity houses at every showing for the fight pictures were shown in addition to **"The Crystal Cup." "The Rough Riders"** at the Merrill made a bid for patronage of school children and **found business fairly good. "Publicity Madness" at the Orpheum was a bright spot** on an otherwise mediocre bill.

Neighborhood houses did better business than down town theatres last week despite the wet weather.

San Francisco

THE past week in San Francisco motion picture theatres business was not as good as it usually is because of the three very warm days.

"Ben Hur" continued to draw crowds to the California Theatre, where it was shown a third week. **"The Cat and Canary," shown for a fifth week at the St. Francis Theatre refilled that house in the evenings** and that picture continues to prove its popularity. **"Shanghai Bound" drew fairly well** at the Granada Theatre, and the stage act was more than popular. **"Rose of the Golden West,"** at the Warfield Theatre, **was considered a fair picture.** The specialty act, however, was considered popular. **"The Fighting Eagle,"** at the Imperial Theatre, together with the special orchestra **was considered very popular.**

The Columbia Theatre for two days was more than crowded with the Dempsey-Tunney fight pictures.

The Union Square Theatre was crowded with **"Say It with Diamonds,"** a comedy and vaudeville acts. **The Golden Gate Theatre did exceptionally well with "The Country Doctor"** on the screen and its

vaudeville acts. The Cameo Theatre, Frank Lacey announces, will start a new policy of showing the highest class pictures at the cheap price of 15 cents. Last week, "The Merry Widow" was shown under this politcy and the house was crowded.

Central Pennsylvania

EXTRA interest in the motion picture shows in Harrisburg was aroused by the enterprise of most of the leading down-town theatres in announcing the results of the World Series baseball games at the matinee performances. Special facilities for this service were provided in all the principal Wilmer & Vincent houses.

At the State there was appropriately introduced a baseball film play, "The Bush Leaguer," and this was a material aid in boosting box office receipts. The Victoria's offering for the week was "Shanghai Bound," and this, like most Dix plays in Harrisburg, brought very satisfactory box office results. The Colonial showed "The Blood Ship," and this, too, proved a profitable attraction. Loew's Regent presented "The Magic Flame," which proved to have lots of drawing power.

Two Lillian Gish plays were offered in neighborhood houses, the Russel theatre showing "Annie Laurie," and the Broad Street, "The Scarlet Letter," and both did good business. The Rialto brought back "It," which drew big crowds.

In competition with the picture attractions the Morgan Wallace Players opened an engagement of stock comedy-drama.

Salt Lake City

LAST week was an unusual one in the annals of Salt Lake City theatre history, due to the opening of the big, new Capitol Theatre, owned and operated by the Louis Marcus Enterprises. Theatre business averaged very good at all the down-town motion picture houses, 'though weather conditions have been very uncertain.

The feature picture choosen for the opening week of the Capitol was "Swim, Girl, Swim." The Fanchon and Marco stage presentation also was a big attraction.

"What Price Glory" did an exceptionally good business at the Pantages Theatre, according to Manager Grant Pemberton. This picture had been heavily advertised, and looked forward to with great anticipation in this city.

"The Drop Kick" went over well, having played to moderately crowded houses at the Paramount Empress.

"The Desired Woman," was favorably received at the new American here, but the big attraction which packed the houses continuously was the showing of the Dempsey-Tunney fight.

The Victory Theatre, which now presents vaudeville as well as a picture program, had a good week, though box office receipts were somewhat less than the preceding week during the showing of Harry Langdon in "Three's a Crowd."

"The Angel of Broadway" packed the houses at the Gem Theatre, it is stated.

"The Everlasting Whisper" brought exceptional results to the box office of the Empire Theatre here.

At the Rialto, a second-run house, "Man Power" crowded the house throughout the week.

Minneapolis

STRIKE conditions in Minneapolis are still having little effect on theatre attendance, judging from the excellent business reported last week.

"The Big Parade," which showed for a couple of weeks last winter at the Metropolitan as a road production, opened at the Garrick Theatre, and did a smashing good business; the film was held over for a second week as a result. The pictures of the Dempsey-Tunney fight came into the Lyric and played to S.R.O. business a good portion of the time, with Harry Langdon in "Three's a Crowd." The fight films also were held over for a second week. The State did just a good average business with "Spring Fever." A big stage show helped draw the crowds. "The Rough Riders" finished its second week at the Strand, and made a very satisfactory showing.

Pantages featured "The Joy Girl" and enjoyed a good week, and the Hennepin-Orpheum's film attraction, "The Angel of Broadway," proved popular. Business continues to hold up well at the neighborhood houses. The Loring, the Lagoon, the Rialto and the Lyndale all reported good weeks with such pictures as "Firemen, Save My Child," "Camille" and "The Unknown."

Oklahoma City

THE Criterion had a very successful week of business with "Adam and Evil" and an added attraction of a comedian on the stage. The picture was well liked, and the attendance was large. Larger space was used in the newspapers.

"The Country Doctor" was a big hit with the Liberty crowds last week, and booked to show four days, the picture was kept all week through request.

"A Gentleman from Paris" was voted good comedy by the Capital audiences the first of the week, and was followed by another popular picture, "Figures Don't Lie" for the last half. Business good all week.

"The American Beauty" brought all Billie Dove's many fans to the Empress and in consequence the box-office report was perfectly satisfactory. Business up to par.

There was practically no competition with the motion picture theatres here last week and weather was generally fair and cool.

Ottawa

DESPITE the opposition of a French Repertoire Company at the Russell Theatre, big league baseball and a dramatic stock unit at the Galvin Theatre, the exhibitors of Ottawa, Ontario, had plenty of money to carry to the bank during the week of October 3, with one exception. The one flop was at the Imperial Theatre, where the British production "Nelson" failed to excite, despite a gaily decorated theatre front.

The official Tunney-Dempsey fight pictures held up very well at the Centre Theatre, where Manager Don Stapleton held them over for a second week, the fiction feature being "Smile, Brother, Smile."

The Regent Theatre drew well with "Mockery."

Manager J. M. Franklin had a well-balanced bill at B. F. Keith's, "The Heart Thief" proving to be worth-while. This picture drew patronage regardless of the vaudeville.

The Rex Theatre was packed every night for second run of "The Better 'Ole."

Manager Nolan also cashed in on the news of Norma Shearer's wedding, by playing "The Waning Sex" at his Columbia Theatre, Ottawa.

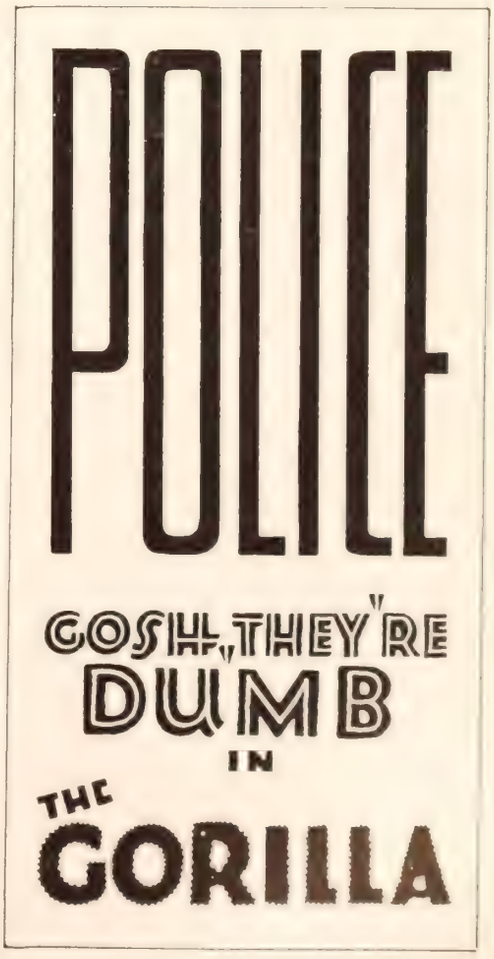
Over in Hull, Quebec, the rebuilt and enlarged Laurier Theatre presented "Mr. Wu," with excellent results, the patronage being very heavy every night. "One Increasing Purpose" was fair at the Eden Theatre, Hull.

Lease of Miles Theatre, Detroit, Transferred

Transfer of the lease for the Miles Theatre and the site which it occupies on Griswold street between Grand River Avenue and State, Detroit, Mich., to the Griswold Amusement Co., composed of William A. Comstock, C. C. Hyatt and James C. McCabe, was announced today by the Miles Detroit Theatre Co. The lease has 63 years to run. A building, the type of which has not yet been determined, at least 15 stories in height will be erected. C. H. Miles, the former owner, is now centering his attention on the new Oriental which opened recently.

Lease Closed With Saenger for Hotel-Theatre Project

The Chamber of Commerce of Hattiesburg, Miss., has announced the closing of a 20-year lease with the Saenger Amusement Company on the theatre portion of a $1,100,000 hotel and theatre project on Pine, Forrest and Front street, Hattiesburg. Contracts for the construction of the building have been awarded to the Selden-Breck Construction Company of St. Louis, Mo.



Studio Briefs

Natalie Joyce, formerly of Ziegfeld Follies, has again been chosen to play opposite Tom Mix. This time she will appear in an adaptation of "Horseman of the Plains," by Harry Sinclair Drago.

Harry Thew, screen writer, has been signed to write for Fox Films. He will first compose a comedy vehicle for Ted McNamara and Sammy Cohen, who are now working on a vehicle.

A new Paramount Western titled "Open Range" and co-starring Lane Chandler and Betty Bronson has been completed by Paramount. The story is by Zane Grey.

Antonio Moreno will play opposite Olive Borden in "Come to My House," her next picture for Fox Films, which will soon go into production under the direction of Alfred E. Green. The story is an adaptation of the Liberty Magazine story by Arthur Somers Roche.

Clyde Bruckman has concluded the direction of "Love and Beat 'Em," a new Hal Roach comedy for Metro-Goldwyn-Mayer. The leading roles are in the hands of Stan Laurel, Oliver Hardy, Martha Sleeper and Viola Richard.

"The Old Wallop," second of Hal Roach's "Our Gang" comedies for Metro-Goldwyn-Mayer distribution, was recently completed under the direction of Robert McGowan.

Another comedy role will be played by William Austin, who but recently signed a new contract with Paramount. His new assignment is in "Honeymoon Hate," Florence Vidor's new picture.

A title for Emil Jannings' third American-made picture is being sought after by Paramount. The star's new role will be that of a Russian general and he will be directed by Josef von Sternberg.

Wallace Beery and Raymond Hatton are to make "The Big Game Hunt." The story, being written by Grover Jones and Keene Thompson, will be directed by Frank Strayer.

"Temptations of a Shop Girl," a First Division film starring Betty Compson, has been completed, cut and titled and will be shipped East within a week. I. E. Chadwick produced the picture.

"Ginsberg the Great" is the new title of George Jessel's feature for Warner Bros., hitherto known as "The Broadway Kid." The story was written by Anthony Coldeway and directed by Byron Haskins.

Casting of Paramount's "Gentlemen Prefer Blondes" has finally been finished. In the cast are Mack Swain, Joe Butterworth, Margaret Seddon, Jean Hersholt, Holmes Herbert and Blanche Frederic.

Archie L. Mayo will make "Beware of Widows" at the Warners Bros. studio, with Irene Rich starring.

Lina Basquette plays in support of Adolphe Menjou in his new starring vehicle for Paramount entitled "Serenade." Among those whom H. D'Abbodie D'Arrast is directing are Martha Franklin, Lawrence Grant, Kathryn Carver and Nicholas Soussanin.

Several new characters will be created by Anita Loos for Paramount's version of her "Gentlemen Prefer Blondes." Roles of "First Farm Hand," "Second Farm Hand," "Gold Prospector" and "Head of Business College" will be filled by Mark Hamilton, Frankie Adams, Luke Cosgrave and Charles Thurston.

"A Reno Divorce" is the new title given "Roulette," the working title of a Warner Bros. picture which has May McAvoy starred. Ralph Graves wrote and directed the story and acted the part of the leading man. The film will be an October release.

Mack Sennett is personally directing "The Romance of a Bathing Girl," the cast of which is headlined by Johnny Burke, Alma Bennett, Sally Eilers and Matty Kemp. Also in the cast will be Lionel Belmore, Wheeler Oakman and Eugene Pallette.

Educational's silk top comedian, Clem Beauchamp, has changed his name to Jerry Drew and will make his initial appearance as a star in a Mermaid comedy now in production and titled "Brunettes Prefer Gentlemen." Charles Lamont is directing him.

Oliver Drake has started to do the continuity for "The Pinto Kid," Buzz Barton's fifth starring effort for F-B-O, and an adaptation of an original by John Twist and Jean Dupont.

Arthur Shadur, Universal studio manager, has been promoted to the position of supervisor of production at Universal City.

The commencement of the football season was also the signal for the start of production on "The Cheer Leader," Gotham Productions' college picture. Alvin Neitz is directing Ralph Graves, Gertrude Olmsted and Shirley Palmer. An actual grid-iron contest will supply the football sequences in the picture.

Roland Asher has been promoted to direct comedies by the Stern Bros. He is now making "Taking Orders," the eleventh "Mike and Ike" two-reeler.

Louise Brooks, Dorothy Arzner, Hugh Leland and Esther Ralston have signed new contracts with Paramount. Doris Anderson and Grover Jones, writers, have also affixed their signatures to contracts binding them to Paramount.

Directors Eddie Cline and Harry Edwards have finished two new comedies for Mack Sennett, the former made the first of the new Girl comedy series; the latter directed a new two-reeler with Billy Bevan and Vernon Dent.

Preliminary preparations were started this week at the F B O studio to film "Legionnaires in Paris," a feature comedy which will star Al Cooke and Kit Guard. Arvid Gilstrom will direct.

"Heroes in Blue," starring John Bowers, Sally Rand and Gareth Hughes, and "On the Stroke of Twelve," with David Torrence, June Marlowe, Lloyd Whitlock, Danny O'Shea, Lillian Worth, Charles West and Martin Turner, are two new pictures which Rayart has in production.

Clarence Badger will direct Clara Bow in her next picture, "Red Hair."

With the selection of Constantine Romanoff, Emilio Borgato and George Katsonaros, who will interpret the three Trojan war lords who defend Troy in "The Private Life of Helen of Troy," the cast for the First National special of that name is complete.

Julia Swayne Gordon and Helen Foster have joined the cast of Universal's "No. 13 Washington Square," now being made by Mal Brown from Leroy Scott's novel and play of that name. Jean Hersholt is the star.

Constance Lewis, sister of Lois Wilson, has a role in F B O's "Coney Island." Others in the production are William Irving and Rudolph Cameron.

Robert Armstrong, who appeared on Broadway in "Is Zat So?" will make his film debut in Pathe's new De Mille feature, "The Main Event." He will also be seen in "The Leopard Lady," which Rupert Julian and Bertram Millhauser will produce.

Owen Moore has been loaned by Metro-Goldwyn-Mayer to Warner Bros., for the male lead in "In Name Only," which was started this month at the Warner studio. Helene Costello, John Miljan, Hugh Herbert, Claude Gillingwater and Arthur Hoyt are in the cast.

Alf Goulding is directing a new Pathe comedy which has Daphne Pollard and Carolle Lombard heading the cast.

"Honeymoon Flats," Earl Derr Bigger's novel, has been purchased by Universal for screening. It will be directed by Millard Webb.

Shots of a forest fire constitute the principal scenes in "Burning Timber"—"Rough Country," a new Bruce Outdoor Sketch which Educational is releasing this month.

Lorraine Eddy makes her screen debut in "Oh, Mummy!" a new Paramount Christie comedy.

Production on Metro-Goldwyn-Mayer's second of the series of great historical events is now nearing completion. The title has not been definitely set.

The moving season is the theme of a new Hal Roach comedy just finished for release by Metro-Goldwyn-Mayer. It is "The Call of the Cuckoo" and stars Max Davidson.

Albert Kelley will produce "Stage Kisses," his first production for Columbia under a recently signed contract.

Hal Roach has signed Gene Morgan, popular band master of West Coast Theatres to appear in his comedies for Metro-Goldwyn-Mayer.

Lynn Shores, assistant to many leading directors, has been appointed assistant to William Le Baron, vice-president of F B O in charge of production.

Betty Boyd, who has been playing in Cameo comedies for Educational, has finished her first leading lady role opposite Lloyd Hamilton in a comedy directed by Norman Taurog.

First National has purchased the screening rights to a new play by Kenyon Nicholson written in collaboration with Thomas Barrows. The play is "Two Weeks Off."

"Honky Tonk," George Bancroft's initial Paramount starring vehicle, goes into production shortly under the direction of Victor Schertzinger.

Frank Hagney has been signed for a role in "Use Your Feet," Reginald Denny's current starring vehicle which Fred Newmeyer is directing. Barbara Worth is leading lady.

Arthur Gregor, Tiffany director, spent two years in prison in an English detention camp during the World War. After being exchanged for other prisoners he became Under-Secretary of State for Austria, before starting in directing.

Alberta Vaughn has been selected for a role in Ramon Novarro's new vehicle for Metro-Golwwyn-Mayer, which Harry Beaumont is directing.

Warner Bros, have started production on "Glorious Betsy," to star Dolores Costello. Alan Crosland is directing, Conrad Nagel and Andre de Seguerola have leading roles.

Joseph Henabery has been signed by First National to direct "Sailors' Wives."

With the addition of Charles Thurston, Aaron Edwards and A. Galanda, the cast of "The Spoilers of the West," Tim McCoy's new Western vehicle for Metro-Goldwyn-Mayer, is complete. Marjorie Daw will be seen in the leading feminine role.

Claire Windsor's next production for Columbia will be "The Opening Night," one of the eight specials on the Columbia program. As soon as cast and director have been selected, work will start.

George Davis has been granted leave of absence from the Educational studio in order to play a role in First National's "The Caravan Trail."

Lowell Sherman has been assigned a part in "The Divine Woman," a Metro-Goldwyn-Mayer production featuring Greta Garbo. Victor Seastrom will handle the megaphone.

"The Ghost Ship" is now in the course of filming by Tiffany. Forrest Sheldon is directing. The cast includes Dorothy Sebastian, Montague Love, Tom Santschi, Ray Hallor, Pat Harmon, Eileen Percy, Bud Duncan, Blue Washington and Sojin.

Pauline Curley has been added to the cast of "Mike and Ike" series of comedies which the Stern Bros. are producing for Universal. Her first role with the Stern comedy unit is the ingenue lead in "More Trouble."

Tiffany has started production on "Wild Geese." The cast has Belle Bennett, Russell Simpson, Eve Sothern, Donald Keith, Jason Robards, Anita Stewart, Wesley Barry, Reta Rae, Austin Jewel, Evelyn Selbie, Frank Austin, Bert Starkey and Jimmy Mack.

"The Renegade," Bob Steele's fourth starring Western for F B O, has been completed under the direction of Wallace Fox. Supporting roles are played by Dorothy Kitchen, Lafe McKee, Bob Fleming, Ethan Laidlaw and Nick Thompson.

Myrna Loy this week received a new Warner Bros. contract covering a period of five years.

Thelma Todd, Richard Dix' leading lady in "The Gay Defender," will be the feminine lead opposite Dix in his next production, "The Traveling Salesman," which Mal St Clair will direct.

Virginia Bradford has been assigned a part in "Chicago," the De Mille special which Frank Urson is to direct, with Cecil B. De Mille personally supervising.

Instead of "Miss Jockey," announced as Bebe Daniels' next vehicle for Paramount, "Wooden Dollars" will be the comedienne's next effort under the Paramount banner. Gregory La Cava is to direct.

Production has been completed on three new Pathe Westerns at the Metropolitan studio on the Coast. Don Coleman has finished "The Boss of Rustler's Roost," Jack Padjans has completed scenes of "Crashing Through," and Wally Wales has finished "The Survival of Slim."

"Wallflowers," the story by Temple Bailey, will be directed by Leo Meehan for F B O. Dorothy Yost has just completed the scenario and work of filming will begin as soon as the director has finished "Freckles."

Director Henry Lehrman has assembled the cast for Warner Bros.' "In Name Only," and is ready to begin actual production on the picture. Owen Moore, Kathryn Perry and Helene Costello head the cast.

Ross Lederman will direct Rin-Tin-Tin in "A Race for Life," which Warner Bros. will start within a few weeks.

Work having been finished on the academy sequences in Metro-Goldwyn-Mayer's "West Point," Director Edward Sedgwick, William Haines and Joan Crawford have left for the Coast, where interiors will be shot.

Rex Lease will play in F B O's "Red Riders of Canada."

Don Coleman, who is being groomed by Leo Maloney for stardom, plays his "graduation" role in the Pathe Maloney Western, "The Apache Raider."

Johnny Walker has been signed for a role in Warner Bros.' "Good Time Charley."

Lloyd Hamilton appears as a beauty doctor in "New Wrinkles," which Educational is releasing this month.

Additions to the cast of Clara Bow's "Get Your Man," are Charles Rogers, Martha Franklin, John Cassar, Tom Ricketts, Billie Bennett, Josef Swickard, Harvey Clark, Josephine Dunn. Dorothy Arzner is directing.

William Russell, who starred ten years ago in Fox Films pictures, is back again on the Fox lot working as leading man in the new film, "Womanwise."

Sam Sax, president of Gotham Productions, has completed negotiations with Arthur Caesar for the screen rights on the Caesar play, "Abie of the U. S. A."

Lorraine Eason replaces Josephine Borio as the feminine lead in "The Swift Shadow," an F B O production with Ranger, the dog, starred.

Marie Dressler will support Marion Davies in "The Patsy," which King Vidor will direct for release by Metro-Goldwyn-Mayer.





"Some Scout"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

LUPINO LANE has a decidely worthwhile comedy offering here. In the frontier guise of the days of '49, the clever English pantomimist pokes subtle fun at the time-worn Western plot of Indian warfare which that purely American product—the wild West show—has utilized to good advantage since its conception. There is just as much of a story in this Lane opus as you will find in a majority of the feature Westerns. And there is also a great deal of nonsense at which Lane is a master in dispensing. He is always ready with an acrobatic flip, a look of askance, his little dance of rage before an enemy and his individual method of donning a coat.

That other member of the Lupino family, Wallace Lupino, plays the role of a renegade white man who goes over to the redskins. Estelle Bradley is the beautiful white maiden whom the Indians are after. Happening to be outside the stockade when the Indians begin their attack, Lane is not perturbed when several savage warriors surround him with threatening tomahawks. Instead, he resorts to guile and soon has the braves helpless in barrel hoops with which he had been showing them tricks. Then when the palisades no longer obstruct the Indians' advance and the whites are in a quandary wondering what to do, it is Lane who comes to the rescue and single handed subdues the foe.

It is a satisfying comedy and the adept and clever Lupino is in fine form.

"Should Second Husbands Come First?"
(Roach-Pathe—Two Reels)
(Reviewed by Chester J. Smith)

A REAL funny two-reeler, is this Hal Roach comedy which stars Max Davidson, with David Butler, Lillian Elliott and Spec O'Donnell. It fairly bulges with gag stuff and situations that are bound to creat laughs of the spontaneous variety. The supporting cast are seen to equally good advantage with the star.

Davidson is the second victim of Lillian, and Butler and Spec, as the sons, do not like the prospect of the match, so they try to disillusion Max. Their antics in so doing are extremely humorous for the most part, and well worked out. As a last resort, as the marriage ceremony is under way the two sons appear disguised as an outraged father and his ruined daughter, with a colored baby whitened for the occasion. Max is accused of betraying the girl and the wedding threatens to break up in a riot until the ruse is exposed through a southern exposure of the colored baby.

"The Iron Derby"
(Bray—Two Reels)
(Reviewed by Raymond Ganly)

THEY have mixed comedy and motorcycling in this one. The attempts at hilarity oftimes do not click and the motorcycle stunts support these little let downs or changes in pace. Its comedy strikes one as only being fair in laugh appeal.

Charlie is the young fellow who is always to the fore. He has entered a motorcycle in a forthcoming race, "The Iron Derby.' Both he and his driver, Eddie, are captivated by the daughter of the man backing them in the contest. Though the girl's father has been told that he will lose the race to rival interests, Charlie and Eddie manfully assert that nothing of the sort will happen; they have visions of emerging victorious from the hill climb and winning the thanks of the grateful girl.

And they do just that. A fellow contestant, hired by the malicious firm who had threatened to put their machine out of the race, steals the carburetor of the motorcycle but is apprehended. The carburetor recovered, the machine manned by Charlie goes on to win the cycle derby, and, incidentally, the girl who had been vigorously rooting for him.

None of the principals does anything in the way of comedy to attract more than passing notice.

"For Men Only"
(Educational—One Reel)

ATOP a tall Grecian cliff, intrenched behind the strong walls of a monastery, live an order of monks, who have taken the vows of chastity. For five centuries men have lived and died in this almost inaccessible spot far from Eve and her blandishments. It's an interesting picture story that Walter Futter tells us in this latest of his "Curiosities—the Movie Sideshow" series. The subject is one not often touched upon; the episodes recounted are unusual from the point of view of the average man. The intimate aspect of monastery life, the solitude and the security of those sworn to it—all this is well brought out in a particularly fine set of titles by Beth Brown. They strengthen to a considerable extent the impression one receives from this release—a feeling of actually having come in contact with these religious. Not like ordinary reaction to a travel film, so often detached, aloof and cold, this film conveys the idea of intimate absorption, of an actual mingling with the group of men in question. It is probably due to the method of approach of the camerman, the assembling of the sequences in their smooth continuity and the apt title which so competently harmonize with their pictorial counterpart.

A dandy little short.—RAYMOND GANLY.

"The Second Honeymoon"
(Pathe-Henry & Polly—Two Reels)
(Reviewed by E. G. Johnston)

THIS second episode of the turbulent life of Henry and Polly is full of the usual domestic difficulties of early married life and, while patterned somewhat after a series done by another producer, it's very well done, and should prove a welcome addition to the program of any theatre. Henry is discovered by Polly in a most earnest conversation with his stenographer. Of course, the subject is a present for Polly's anniversary, but she does not know. This almost breaks up the home, and when Henry suddenly remembers that an anniversary party is on and rushes home to find Polly being pursued by a couple of sheiks, matters become even more strained. A second honeymoon is the result.

"Football Officials"
(Rice-Pathe—One Reel)

WITH crowds of seventy thousand and less flocking to stadiums all over the country every Saturday afternoon to see their football heroes in action, Pathe has a timely subject in this one, which will give the uninitiated a very good insight into the intricacies of modern football. There are slow motion shots which show ends, tackles, guards, centers and backs performing their functions on various plays as they should be performed. There are few save the expert who know just the details of these plays, and they should prove educating to those who would learn some of the real, intimate details of the game. They also show the officials in the performance of their duties.—CHESTER J. SMITH.

"Felix the Cat Switches Witches"
(Educational—One Reel)

ONE of the best Felix cartoons the Sullivan studio has ever turned out. It is particularly appropriate for Hallowe'en as it boasts an atmosphere of dark and sombre woods, witches, owls and magic broomsticks. The kiddies will enjoy it tremendously. Moviegoing adults, too, will find much to laugh at here. Or perhaps we should say laugh *with* and not *at* for Felix has as light and bubbling a nature as his name implies and can always be counted on to arouse infectious laughter and chuckles. He is a harbinger of good will.

The execution of the backgrounds, the figures and the general appearance of this cartoon are all in the A Number 1 class. The term, production tone, so often applied to features, can, in turn, be applied to this one reel of moving black and white. Scan closely this number and notice with what artistry the drawings have been done. Surely, Pat Sullivan's staff is easily foremost in line when one attempts to draw up a list of the present-day cartoon makers and their relative worth.

Mystery lurks behind the trees and rocks of the forest through which Felix walks. It is Hallowe'en—the time when wind pranks are sprung with surprising suddenness, and an evening tense with the unexpected for Felix is capped when a wise old owl tells the cat his fortune. The bird declares that he will see the face of his future wife if he will but follow a certain formula. The cat does so, but all that he can summon is a hideous old witch who, claiming him for her own, pursues with her magic broomstick. But the cat's horror is dispelled in the climax when she suddenly turns into a white cat, whom Felix embraces as his ideal.—RAYMOND GANLY.

"Daddyboy"
(Sennett-Pathe—Two Reels)
(Reviewed by Chester J. Smith)

BEN TURPIN, Alma Bennett, Johnny Burke, Ruth Taylor, Mary Mabery and others of the Sennett players, staged a pretty lively little comedy in this two-reeler, which has quite a number of humorous situations. It is not of the usual hilarious slapstick nature, though it has some gags that are funny.

Ben is an old boy who likes 'em young and younger. He is engaged to Alma, who at twenty-six is a trifle too old for him, but the ambitious mother cares for that by dolling Alma up in a youthful blonde wig and rompers, though Alma objects because she is enamoured of Ben's secretary. The youthful ruse of Alma works and Ben falls for her again, but she puts one over on him and elopes with the secretary. Ben, as the dyspeptic, does some real good pantomime. The rest of the cast also does some good work.

"The Big Tent"
(Fables-Pathe—One Reel)

THERE is quite a bit of good comedy injected into this cartoon of the antics of Milton Mouse, Rita and the villainous Thomas Cat in "The Big Tent." The story is better than usual, and the characters are put through some very humorous stunts. Little Milton Mouse is the clown in love with Rita Rat, the star of the circus. Rita indiscreetly accepts the attentions of Thomas Cat while Milton is doing his act. A lion breaks loose and their is general consternation, with Thomas trying to sacrifice Rita to the lion in an endeavor to save himself. Milton comes to the rescue, entangles the lion in a tree and escapes with Rita after flattening Thomas.—CHESTER J. SMITH.

"New Wrinkles"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

THIS comedy seems to get nowhere. It can really be divided into two comedies. The first half deals with the attempts of Lloyd Hamilton to purchase a hat while the second part brings Hamilton into a beauty parlor where he performs in slapstick fashion. Very little humor permeates its length. Hamilton has worked more impressively in past vehicles than he does here. The big comedian just ambles along with his exaggerated walk and his facial expressions of injured innocence. There's not enough substance in what he has to do; perhaps, if he had a line of vaudeville patter to hand out, the lack of this would not be so noticeable. But as he has to rely solely upon pantomime, he is not so effective.

The highlight of the hat store sequence is a gag that has to do with a derby—or several derbies. Hamilton tries on one of these hats. He takes it off, only to discover that there is a smaller derby underneath. He takes that one off also and finds another derby of a still smaller size. He removes derbies for quite a while until he has reached the final derby, so small that it looks like a bump on his head. Audiences are quite generous concerning the weaknesses of comedies; they do not take film fare as seriously as do critics in projection rooms. Therefore, they may, with a languid air, find something worthwhile in Hamilton's latest. Our opinion is that it is feeble stuff.

"His Ticklish Predicament"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

THIS offering of the Skylark brand presents the efforts of a dumbbell graduate of a movie correspondence school to scale the well-guarded ramparts of Hollywood. Having taken one of those phoney courses in the art of Thespia, Jack Cooper considers himself a regular Barrymore. But, alas! None pay homage to his genius; the studio doormen violently bombard him with invectives; the stony faces of directors and studio managers do not soften to his entreaties. It is only when he has conceived the idea of impersonating a dummy that he succeeds in gaining admittance into the studio. And his luck holds when a troupe of players depart for a seaside location, bringing him along as one of the dummy props.

So far, so good! All is progressing nicely when the dummy has the misfortune to be unceremoniously dropped into the tent where the bathing girls' change of costume is made. He is vigorously ejected. Failure staring him in the face, Jack makes a desperate try to win the director. He makes such a fine impression that the haughty megaphone wielder relents and promises him the role of the victim, who, his sight gone, unwittingly walks over a lofty cliff. Jack finally takes the dive after several unsuccessful attempts.

It's an amusing comedy. Glen Lambert directed and Tiny Ward impersonated the director.

"Shooting Wild"

(Educational—One Reel)

JACK LLOYD, Eva Thatcher and Jack Miller are the trio in this Cameo which was directed by Mark Sandrich. It is fair as a laugh-getter.

Lloyd is an Englishman in the wild West section of the United States. He wears a silk topper, patent leathers, spats and sports a cane. In fact, he presented as grand a sartorial appearance as Miss Thatcher had ever dreamed of. Miss Thatcher impersonates a plump woman who is getting along in years and is still looking for a husband. Upon spotting the decked-out Lloyd, she jumps at the conclusion that he is her prospective husband come direct from the Eureka Matrimonial Agency. She clasps him to her bosom, he squirms and protests, but can really no nothing for watching him with baleful eye is little Eva's brother, a bad gun man of the West. So that is Jack's predicament and he cannot escape it no matter how he tries. His efforts to get out of the mess, the air of possession with which Eva and her brother regard him, supply the comedy, of which there is not so very much. There is a sufficient quantity, however, planted at intervals throughout the 1,000 feet of this release to make it suitable for the neighborhood and general audiences.—RAYMOND GANLY.

"Fresh and a Devil"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

THERE'S some good comedy in this account of the efforts of two rivals to win a pretty girl. Andy Clyde and Bill Irving are the rivals and Molly Malone is the object of their attentions. Directed by Glen Lambert, the trio had several worthwhile gags to work with; these comedy situations coupled with the fact that the speed of the comedy is fast and snappy result in a satisfactory laugh number.

Irving is the better comedian, to our way of thinking, but he loses out to the weak and timid Clyde. The latter when confronted with the larger and bulkier Irving seems to wilt and be ever ready to retreat. But towards the end of the film he becomes, in some mysterious fashion, inflated with courage and accurately socking the corpulent Irving puts him out of the picture, thus winning the alluring Molly. A stereoscope and an accordion gag will probably result in laughs and the same can be said of the efforts of the two to outdo each other. A further source of comedy is found in the introduction of three hoboes.

The general tone of this Skylark comedy denotes an improvement over previous releases of this series. Audiences in the general class of houses should find it to their liking.

"Smith's Cook"

(Pathe Comedy—Two Reels)

(Reviewed by E. G. Johnston)

THE importance of a good cook is aptly illustrated in this two reeler, and we must say that Polly Moran, as the cook, gives a most creditable account of herself. Ruth Hiatt and Raymond McKee are her employers, and they are on a fair way toward losing their cook's services when she suddenly decides to get married. Ruth and Raymond cooperate to the best of their ability, but another admirer of Polly's, a mean motorcycle policeman who has been eating in the kitchen for two years, finally, through a series of low-down tricks, throws a monkey wrench in the matrimonial machinery. Polly at last realizes her mistake—not too late to regain her position in the kitchen. This will do very well.

"Up The Ladder"

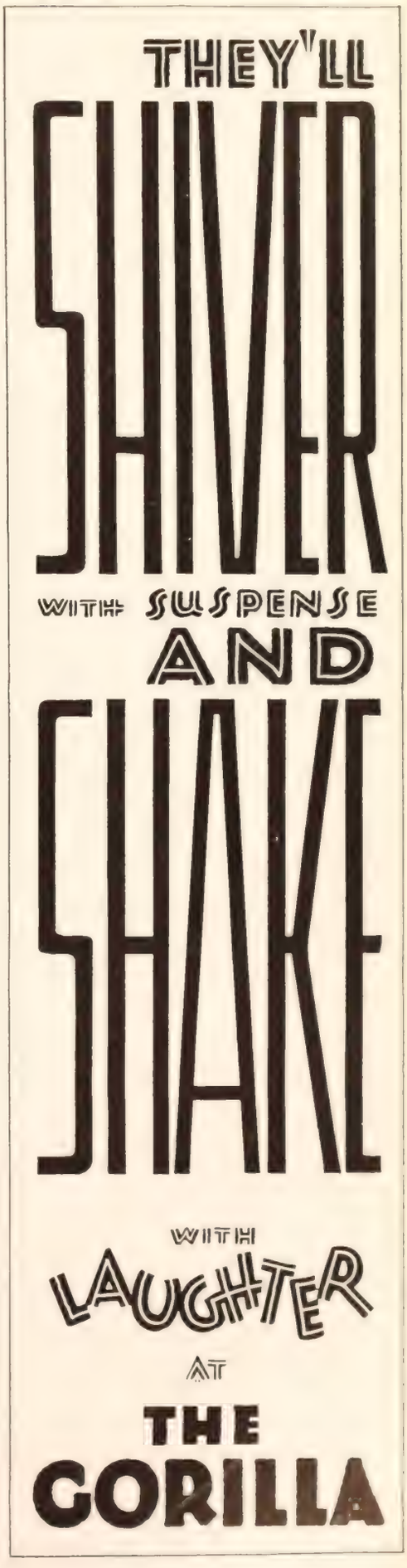
(Pathe Sportlight—One Reel)

IT'S a hard, uphill fight to become the champion of any sport, as this one from Grantland Rice will illustrate. Good swimmers usually get their start when youngsters—and we have some good shots of several kids. The reel goes on to show the hard training of the gridiron; the crack polo player, Guest, and a well known champion golfer. You can't miss on these short subjects if your audience is in any way suited for them.—E. G. JOHNSTON.

"From Soup to Nuts"

(Pathe—One Reel)

THIS one is just what the name implies. It is of the Rare-Bit series, and depicts a dinner from the field to the consumer. One is taken to various parts of the world to where the commodities are grown, and each course is shown from its inception to the time it reaches the table. It is well arranged and interesting.—CHESTER J. SMITH.



American Beauty

Pictorially Pleasing—and That's About All

(Reviewed by Laurence Reid)

WHEN an actress possesses such good looks and charm as Billie Dove there's not much that can be done for her in the shape of sizable stories despite the fact that she has a goodly share of talent. "American Beauty," the fair Dove's new entry, is just another motion picture—one that contains pictorial values, but leaves a vacuum as concerns its plot.

It pretends to be a comedy—one of those polite affairs, but it releases very few chuckles. The best description would be to call it a hybrid, since it provides a fashion show, a sprinkling of slapstick and a dash of romance.

The story features a check girl in the restaurant of a hotel—a girl with "gate crashing" tendencies. Believing that she was born to be rich she makes a play for a millionaire. After carrying on a deception she suddenly realizes the futility of it and comes to her senses in time to dash off with the young mining engineer.

The characters don't take on any likelike pretentions, but the players work hard in their attempt to breathe life into them. The episodes are all quite far-fetched, but the settings do much toward overcoming the weakness of the story. Miss Dove is gorgeously arrayed and sure does decorate the picture. Lloyd Hughes has very little to do in supplying the love interest, but, like that brand of cigarettes, he satisfies.

The Cast: Billie Dove, Lloyd Hughes, Walter McGrail, Margaret Livingston, Lucien Prival, Al St. John, Edythe Chapman, Alice White, Yola d'Avril. Director, Richard Wallace.

THEME: Romantic comedy of working girl with ambition to be rich. After setting trap for wealthy man she realizes that love of poor but honest youth is best.

PRODUCTION HIGHLIGHTS: The effort of heroine to swing a bluff. The episode of the "borrowed" gown. The charm of star and the tone of her acting. The settings.

EXPLOITATION ANGLES: Play up star who is billed as the "American Beauty." Feature the story of an ambitious working girl who finds out that deception doesn't pay. Play up Lloyd Hughes.

DRAWING POWER: Suitable for average houses. Should please feminine fans.

Produced and Distributed by First National.
Length, six reels. Released, October, 1927.

Alias the Deacon

Lots of Appeal in Former Stage Success

(Reviewed by Raymond Ganly)

A GOOD job by all concerned has been done in transferring the former stage success of John B. Hymer and Leroy Clemens to the screen. Packed plentifully with qualities to which audiences are quick to respond, it impresses one as excellent entertainment suitable for practically every type of house. Hersholt fits easily into his role, giving a smooth performance, notable for its fine reserve. The suaveness and ingratiating manner of the Deacon, his pious front so deceptive to sheriffs and potential victims, the tenderness beneath this questionable exterior—all of this is found in the Dane's performance, an interpretation with a fine sense of character building.

As the story goes, circumstances force a girl to hit the road and so she finds her way into the company of a card sharp, dressed as a deacon, and a young hobo. The latter protects her from the other hoboes, and, when they have reached a town and obtained employment, finds that his interest in her is a bit more than personal. Substituting in a prize fight to win enough money which will purchase a home, he is double crossed by the fight manager and later arrested when that worthy is found unconscious, robbed of the gate receipts. The Deacon, interested in the fortunes of the young couple, captures the real culprit and presents the two with the reward as a wedding gift.

Berton Churchill created comment with his vivid stage characterization; to Hersholt likewise would we donate a few palms.

The Cast: Jean Hersholt, June Marlowe, Ralph Graves, Myrtle Stedman, Lincoln Plummer, Ned Sparks, Tom Kennedy, Maurice Murphy, George West. Director, Edward Sloman.

THEME: Card sharp aids fortunes of girl and boy, when latter is accused of robbery. He finds real thief and presents them with reward.

PRODUCTION HIGHLIGHTS: Freight car scenes, card games, prize fight and Deacon's capture of criminal.

EXPLOITATION ANGLES: Play up popularity of stage original. Mention fine acting, concentrating on Hersholt's other roles in "Old Soak" and "My Old Dutch."

DRAWING POWER: Good for all types of houses.

Produced and Distributed by Universal.
Length, 6,869 feet. Released, January, 1928.

Firemen, Save My Child!

Beery and Hatton Do Their Stuff in Lively Comedy

(Reviewed by Laurence Reid)

THAT pair of character actors, Wallace Beery and Raymond Hatton, who have found their true forte in comedy, have in this burlesque of a fireman's life, a comedy which should establish them securely as funmakers. Having had their fling at satirizing the war they now go in for fighting fire. How they do it calls for a full display of gags and hokum.

The piece is funny enough, but it seems to us as if the comedians could be more amusing had a little more imagination been employed at the finish. It sags lamentably toward the end. Wally and Ray clown through the episodes all the way, both capitalizing a full play of expression. Their faces indicate that they don't know what it's all about. The slapstick starts when the Fire Commissioner's daughter asks the firemen to help her move the piano and attend to other household duties. She gets the firemen out by ringing the alarm.

There is a lot of good "business" recorded in the fire-house, and the fun becomes real riotous when the chubby firemen jump into a huge mud puddle. The acting is clever and the piece can safely be catalogued as a hit, even though it comprises a series of gags strung together.

The Cast: Wallace Beery, Raymond Hatton, Josephine Dunn, Tom Kennedy, Joseph Girard, Walter Goss. Director, Edward Sutherland.

THEME: Comedy of two firemen and their antics in extricating themselves from troublesome situations.

PRODUCTION HIGHLIGHTS: The piano-moving episode. The fire-house comedy. The mud puddle gag. The subtitles. The clever work of stars.

EXPLOITATION ANGLES: Tie up with Fire Department, etc. Exploit Beery and Hatton, each being a complement to the other in capitalizing comedy.

DRAWING POWER: Title has possibilities in attracting patronage. Stars should bring them. For any type of house.

Produced and Distributed by Paramount
Length, six reels. Released, October, 1927.

The Jazz Singer

Al Jolson Makes Film Debut—Picture Fair Enough

(Reviewed by Laurence Reid)

AL JOLSON, the big blackface and mammy man, makes his film debut in a heart interest picture and scores with the aid of the Vitaphone. Singing a group of songs that run the scale from sacred to mammy melodies, his voice registers well and carries over the top. As a screen actor, the greatest character singer of them all has much to learn. That he has grasped the fundamentals of pantomime cannot be disputed. As yet he is a trifle self-conscious (especially out of burnt cork), and not sure of himself, but there's no denying that his personality is colorful enough to make him as popular on the screen as on the stage.

It may be that the theme of the story—one having to do with Jewish customs, etc.—may go over the heads of those who do not belong to the faith. But they will capture the sentimental and heart interest touches. It is made too sobby, inasmuch as Jolson is not called upon to flash any comedy.

As box-office material in should draw because of Jolson's wide popularity. It has many moving moments and some fine acting

The Cast: Al Jolson, Eugenie Besserer, Warner Oland, Otto Lederer, Anders Randolf, May McAvoy. Director, Alan Crosland.

THEME: Heart interest story of jazz singer who prefers stage to becoming a cantor. Is reconciled to his father, but continues stage career.

PRODUCTION HIGHLIGHTS: Jolson's singing with the aid of Vitaphone. His rendition of Kol Nidre. The scene of the dress rehearsal. The intimate touches of home life. The reconciliation of son and father. Jolson's acting in blackface. Lederer's fine work.

EXPLOITATION ANGLES: Jolson is your "copy." Play him up as greatest burnt cork artist. Feature the Vitaphone.

DRAWING POWER: Star's name should draw them. Songs will put picture over.

Produced and Distributed by Warner Brothers.
Length, eight reels. Released, October, 1927.



"The Blood Ship" (Columbia Pictures) ranked among the heavily exploited productions of the late summer season at first run theatres. Action and sea atmosphere were stressed. The ads shown were used by the following theatres: Fox, Philadelphia, Granby, Norfolk; Ohio, Indianapolis; Reade's Hipprodrome, Cleveland; Adams, Newark; Warner's Broadway, Charlotte.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

AT LIBERTY An experienced expert in the purchasing and selling of projection equipment and accessories. Engineering and supervision of modern projection room equipment and appliances. Capable of taking charge of any circuit theatre. Best of references. Box 180, Motion Picture News, New York City.

MANAGER — Theatre or circuit. Six years circuit manager. Now employed, but good reason for change. Know the theatre business. Age 28, married. College graduate. Unquestionable references, character and ability. Prefer the middle west or west. Box 185, Motion Picture News, New York City.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

Help Wanted

BUSINESS OPPORTUNITY—An unusual opportunity is available for a man with theatre connections to secure the local franchise in his city for back of seat theatre vending machines selling 5c rolls of high grade chocolate. A permanent income of from $1,000 to $5,000 per annum can be anticipated. Surbrug Chocolate Corporation, 12 Duane St., New York City.

MANAGER wanted to manage theatre in Florida; experienced in handling vaudeville, roadshows and pictures. State full particulars including salary and references. Box 190, Motion Picture News, New York City.

For Sale

FOR SALE: Picture theatre in growing town 20,000. Central location. 400 seats. Liberty Theatre, Johnson City, Tenn.

FOR SALE: Used posters, photos, slides, banners and all other kinds of accessories on any subject — features, comedies, serials, save 60 per cent. Write for price list. Theatre Poster Supply Co. & Sign Exchange, 327 East Sixth St., Cincinnati, Ohio.

FOR SALE; Picture theatre in city of 40,000. Located downtown. Write Idle Hour Theatre, Sheboygan, Wisconsin.

FOR SALE or LEASE—Theatre; good location; 500 capacity; vaudeville stage completely equipped. Bargain quick buyer. B. G. Cable, Roscoe, New York.

FOR SALE: The most beautiful 500-seat moving picture theatre in Florida. Price $8,500. Summer population 25,000. Winter population 40,000. Long lease. Finest equipment. Must sell account other business. Cash or terms. Address, Post Office Box 1348, Daytona Beach, Fla.

Wanted

WANTED Used Posters, Photos, Slides, Banners and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

Regional News from Correspondents

Cleveland

LOEW'S State theatre will inaugurate a new policy starting October 16th. On that date Vitaphone will be a regular feature of the daily program. This, in addition to first-run photoplays and six acts of vaudeville. Vitaphone was installed in the Stillman theatre last season. It is now being transferred to the State. The Stillman will confine its policy to continued runs of featured photoplays, with special stage presentations. Maurice Spitalny will offer orchestral overtures and will play the accompaniments to the pictures. Vitaphone synchronizations will be presented at the State whenever Warner pictures are offered. At other times, the Vitaphone numbers will be specialty acts. The Circle theatre will also resume its Vitaphone programs on October 16th. These were discontinued over the summer.

The local First National exchange is not content to hold first place in the national sales contest now in progress. It also leads the southern division, of which it is a part. W. E. Callaway is southern division manager, and Gradwell L. Sears is local exchange manager.

Mrs. Milton A. Mooney is at Lakeside Hospital, recuperating from a goitre operation. Milt Mooney is on the local First National sales staff.

J. J. Harwood, president of the Cleveland Motion Picture Exhibitors Association and vice-president of the M.P.T.O. of Ohio, accompanied by Henry Lustig, are in New York as the official representatives of the northern Ohio exhibitors at the federal trade conference. Mrs. Georgia Moffett, secretary of the Film Board of Trade, also went in an official capacity. M. B. Horwitz, of the Washington circuit, and Harry Horwitz, of the Olympia and Cedar theatres, went also, but not as delegates. They have a voice on the floor, but they have no vote. They plan to be in New York all week.

The Standard Film Service Company is holding a Bookers' Playdate Drive between its four exchanges in Cleveland, Pittsburgh, Cincinnati and Detroit. Harry Charnas, president of the company, has offered a cash prize to the booker in any one of the exchanges who secures the greatest number of play dates during the period of the drive, from November 6 to December 31.

Mrs. Harry Charnas, of Cleveland, and Mrs. Dave Robbins, of Youngstown, left last Tuesday for California to attend the funeral of their brother, Harry Warner. The entire film colony was grief stricken at the sad news.

Mr. and Mrs. Gradwell L. Sears left for New York last Sunday to be gone a week or ten days. It's vacation time for Grad Sears, First National exchange manager.

A. L. Ehrlich, for nine years connected with the local Metro-Goldwyn-Mayer exchange, is now a member of the Cleveland Warner Brothers' sales staff.

Edward Casanave, who was associated for a short while with his brother, Charles L. Casanave, in the independent theatre booking combine known as Affiliated Theatres of Ohio, is now with the Tiffany exchange in Chicago.

Sam Gorrell, Standard Film Service Company's city salesman, has recovered from an arm fracture and is again using both hands to sign contracts.

E. C. Howard, Gotham special representative, held a northern Ohio sales meeting in Cleveland last week in the offices of Security Pictures Company, local distributors of Gotham pictures. In addition to Fred Schram and Lee Chapman of Security, those present included Victor Schram, manager of the Cincinnati Security office, and Del Shonniger, Gotham representative in Toledo. Independent trade conditions were discussed.

Alfred Kamm, prominently known all through the northern part of Ohio, has severed his connection as manager of the Garden theatre to become affiliated with Variety Amusement Company. Kamm will manage the new Variety theatre now nearing completion at West 117th street and Lorain avenue.

R. L. Walton has been appointed organ service manager for the U-B circuit. Walton, who operates an organ service department in the Film Exchange Bldg., has just returned from a trip to New York, where he was introduced to the intricacies of the organs at the Paramount and Roxy theatres.

Caldwell Brown's new theatre in Zanesville, called the New Liberty, opened its doors to the public last Thursday. Complete Vitaphone installations have been made in the house, and Vitaphone programs will be offered the first half of each week starting October 27th. The last half of the week vaudeville will replace Vitaphone.

Loew's new picture palace at West 117th street and Detroit avenue has been christened the Granada. The name was secured by popular vote. Of the thousands of names submitted, seventeen were for "Granada." So the seventeen who submitted that name were given a season pass to the theatre. The Granada, a 2,500-seat theatre, is the tenth house in Cleveland belonging to Loew's Ohio Theatres, Inc., and the first one to be built on the West Side. The house will open October 15th. The policy has not yet been definitely determined upon.

Angelo Vitale and a 25-piece orchestra will offer special overtures at the Allen theatre, with accompanying stage presentations. Victor Herbert's "The Fortune Teller" will be the first of the new offerings.

Philip Spitalny presented something altogether new to Cleveland last week at Reade's Hippodrome, where he recently opened a protracted engagement. His act was called "Show Boat." William Raynor, manager of the Hippodrome, built a real boat effect for the occasion.

William Haynes, manager of the Allen theatre, staged a $100,000 fur style show last week, the first of the kind ever presented in Cleveland. The Cleveland Fur Club and the leading fur merchants of the city co-operated.

Louis Mumaw, treasurer of the Allen theatre, was operated on last week for appendicitis and is reported to be on the road to recovery. Paul Kemery, of New York, has taken his place at the Allen.

A Columbus AP dispatch states that there is threat of a strike by union musicians at Loew's and Keith's theatres in that city. Union musicians do not contemplate strikes at any other Columbus theatres, it was said, since the managers of the other houses are negotiating toward a satisfactory settlement. The Keith and Loew managers said they were powerless to continue negotiations after making the propositions authorized by their New York offices.

Mrs. Robinson, proprietor and manager of the New Carlyon theatre, Cleveland, is arranging a special program to be presented at the Cedar-Lee theatre on the afternoon of October 25th for the benefit of Hadassah; Dr. B. I. Brody has donated the use of the theatre for the occasion. A feature photoplay and vaudeville make up the program.

Sigmund Vermes, long associated with the Eclair theatre, Cleveland, has recently added to his holding with the purchase of the Castle theatre from Messrs. Conway and Karl.

The Elmira theatre, West 106th and Lorain avenue, opened October 9th. This is a beautiful new motion picture house, built by George Folberg. M. C. Barth will manage the house.

San Francisco

CHARLES KOERNER attended the Women's National Amateur Track and Field meet at Eureka recently, and returned in an airplane. "But never again," said Charlie the other day.

Jack Fier, local distributor for Peerless, has purchased a new Buick sedan.

N. Blumenfeld is now building theatres in North Sacramento, San Rafael, and Allendale district of Oakland. Complete equipment has been ordered.

Ellis J. Arkush will soon open his very beautiful new theatre, known as the Varsity, in Palo Alto. Preddey Reflector Lamps and Spotlamps have been selected as a part of the projection room equipment.

Work is progressing rapidly on the new theatre at Santa Clara for the Kinema Theatre Company. This firm now operates theatres in Santa Clara, Los Gatos, San Jose, and Sunnyvale.

Salvatore Santaella, pianist, who recently appeared at the Granada, stopped in San Francisco en route to Portland, where he is to assume the duties of musical director at the Rivoli theatre. He gave up a concert tour to accept the post in the northern city.

Accompanied by his wife, formerly Billie Hansen, who was identified with the New York stage, and his wire-haired terrier, "Rico," Santaella is making the trip north by automobile.

Mr. Arkush has installed a projector in his home at Hillsboro to preview film during his spare moments. Arkush controls most of the large theatres down the Peninsula, near San Francisco.

The progressive community of Lincoln is to be the proud possessor of a beautiful new theatre.

Jack Moore is building a five to six hundred capacity house with all the frills in smoking rooms, etc., that go to make up a comfortable house. It will be completed within ninety days. The blueprints are already in the hands of the contractor. Lincoln is to be congratulated on having a live showman like Jack in its midst.

Phil Weinstein, after thirteen years of loyal service with Metro, has severed his connection with that exchange and is now local branch manager for Columbia pictures. Weinstein has been with Metro ever since they opened an office in San Francisco, with the exception of two years spent in the army. His friends in the Metro-Goldwyn-Mayer Exchange regret losing him, and the friends he has made among the exhibitors will be glad to hear of his advancement

The Francesca theatre is being completely remodeled and new equipment is to be installed. Sol Levis, manager of the Francesca theatre, is having complete new lighting systems throughout.

New England

MUSIC HALL in Leominster, Mass., owned by Mrs. T. A. McAvoy, was totally destroyed by fire with a loss estimated at $75,000. The fire also destroyed other business property in the city with a total loss of $250,000.

As the fire started early in the morning, no patrons were in the theatre and there was no danger of loss of life.

According to news dispatches from Leominster, Mrs. McAvoy plans to rebuild with a modern theatre immediately.

The name of the Columbus theatre, Providence, has been changed to the Uptown theatre.

The Empire theatre at Palmer, Mass., has reopened with Fred Linnehan in charge.

Increased business has caused the Strand theatre at Ayer, Mass., to operate daily. During the summer it operated but one day a week and prior to that it had for some time operated only part of each week. It now operates six days a week.

The new Humboldt theatre in Dorchester was given a private opening to a select list of guests on Thursday night and on the following evening it opened to the public. During the first few days it has been in operation several hundreds have been turned away nightly because of lack of room to accommodate them.

The Medford theatre, of which George H. Hackett and the Ramsdell Brothers are the owners, reopened Thursday night. The reopening was entirely informal. The theatre was closed for more than two months and has been extensively remodelled.

The Supreme theatre at Jamaica Plain has been taken over by the Harding Amusement Co., which operates the Central Square theatre at East Boston. G. S. Harding is treasurer and S. H. Davis is clerk. Mrs. L. A. Sangster was the former owner.

Herbert Higgins, formerly of the booking staff of the Pathe exchange, resigned to become assistant booker for First National exchange in Boston.

Frank Wolf, office manager of the Pathe-DeMille exchange, passed out the Havanas this week in celebration of the arrival of a daughter, the first arrival to himself and wife. The little lady weighs eight pounds.

Phil Markel of Boston has taken over the Gem theatre at Weymouth, formerly operated by C. H. Rogers.

Wm. Horan, of the Educational sales staff, covering New Hampshire, was married at Worcester, Mass., on the holiday and will bring back his bride to Boston after a tour through the South.

Cliff Hamilton, manager of the Keith theatre in Portland, was welcomed to Film Row during the week.

Another exhibitor who had not been in Boston for some time is "Bill" Buckley, of Laconia, who was cordially greeted in the Film District.

The Auditorium at Malden has reopened, playing stock.

Fred Given of the Rialto, Woonsocket, R. I., has the sympathy of friends in the death of his father, who passed away suddenly as the result of a serious fall.

W. D. Scott of the Brighton theatre, Brighton, Mass., has been confined to his home for ten days with the grippe.

Arthur N. Votolato, who operates the Star at Fall River, Star at Natick, Town Hall, Georgiaville, and Myrtle Hall at Thornton, has removed his general offices from 908 Union Trust Building, Providence, to 508 O'Gorman Building, that city.

Miss Mary Foley has joined the staff of Consolidated Films, Boston. She is a sister of Miss Margaret Foley, a popular member of the United Artists staff.

H. M. "Chubby" Davis is back in Film Row again after an absence of a couple of years with Metro's organization in Pittsburgh. Davis comes to Boston as New England representative of the Theatre Advertising Mat Service of Uniontown, Pa. He plans to establish offices in Boston. Meanwhile he is calling upon his many friends in the theatrical business.

Miss Helen Norton of United Artists is back at her desk again after an enforced vacation in the hospital for an appendix operation.

The Pine Point theatre, Springfield, has been sold by I. H. Rickmer to A. Ratner, who will operate.

J. H. Rogovern of Independent Films, Inc., has returned from a week's vacation. He covers western Massachusetts.

Harry Young, formerly manager of the Allston theatre, is out of the hospital after six weeks, recovering from a serious operation.

Ray Averill is now managing the Liberty theatre at Providence, R. I.

The Hampton Casino Association, which operates the Hampton theatre at Hampton Beach, has closed the theatre after one of the most successful seasons in its history.

Ed. Eurschal, formerly Pathe booker at Albany, comes to Boston to succeed Herbert Higgins in the booking department of the Pathe-DeMille exchange.

Charles Wilson, formerly of the sales staff of Pathe exchange, Boston, is checking for Metro-Goldwyn-Mayer.

Beau Hartford, who has been in Southern Massachusetts and Rhode Island for Pathe, has been transferred to Western Massachusetts to handle short subjects only for Pathe.

Construction work is under way on Phil Markel's new theatre, the Porter, at Porter square, Cambridge, Mass.

Thomas H. Martell, who does the booking for the government stations, has returned from his honeymoon, spent in Canada.

"Bill" Snyder has been assigned by the Pathe-DeMille exchange to handle all subjects for Vermont.

Ernest Warren has been placed in charge of short subjects for Pathe-DeMille in New Hampshire and Southern Massachusetts. Ralph Quive will handle features in New Hampshire. William O'Brien will handle short subjects and Del Ames will handle features in Maine for the Pathe-De Mille exchange.

Indianapolis

GEORGE SMITH, former manager of the Paramount Milwaukee office, is now manager of their office in Cincinnati. Having succeeded Charles Ragen, who had been transferred to their Indianapolis office as manager, Fred Wagner, former manager of their Indianapolis office, is now on the selling force.

William Kelley, formerly connected with the Paramount office of Louisville, is now manager of the Columbia Pictures Corporation office in Seattle, Washington.

The Screen Club held a meeting and luncheon last Monday.

The exhibitors won a splendid victory for Sunday opening at New Castle last week when the case against David Cockrell, owner of the Princess theatre, was decided in his favor.

Messrs. Olsen and Marks have taken over the Gaiety theatre from Frank Rembusch.

Joe Shilling, owner of all the theatres in Connersville, paid a visit to Indianapolis last week.

Sam Carlton, of Frankfort, was also a visitor on Film Row this week.

The theatres in Anderson, Indiana, recently owned by Switow & Son, of Louisville, Ky., have been taken over by the Anderson Theatre Corporation, controlled by Lee Goldberg and Leo Kiler, of Paducah, Ky.

Jack Tiereney has resigned from Universal.

Roy Kimmel has reopened the State theatre, a suburban house, in Fort Wayne.

M. R. Lawrence, formerly of the Orpheum Circuit, has been appointed manager of the McNeven theatres in Champaign, Danville and Kokomo.

Wm. Connors and Mr. Sam Neil have gone to New York to attend the Federal Trade Practice Conference. Charles Metzger, president of the Associated Theatres of Indiana, and Frank Rembush are delegates to this conference.

The Woodmen of America are building a new theatre in Ellwood, Indiana, of which Frank Mackie is to be the manager.

Fred Sanders has closed his South Side theatre indefinitely.

John Servaas has resigned as manager of the Midwest Film Service, and R. Carter is now in charge.

Louis Davis has resigned from Tiffany Productions, Inc., and has joined the Pathe Exchange, Inc.

S. Bloom, formerly of Pittsburg, is now feature sales manager for Pathe, to succeed Mr. Stewart, resigned.

C. F. Riley has taken over the Princess theatre at Thorntown, Indiana.

It is reported that Joseph Fite is opening a new theatre at Andrews, Indiana.

Geo. Hoppess is opening a new theatre in Anderson, Indiana, to be named the Ritz, located on Meridian street.

Charles Lungren, special representative for Red Seal, paid the Indianapolis office a visit last week.

Abe Coffman, who was recently manager of the Paramount office in Louisville, is now manager of the Big Feature Rights, Indianapolis office.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Albany

APPOINTED last year by Governor Smith to fill a vacancy of Supreme Court Justice in the fourth judicial district, taking in eleven counties in northern New York State, Irving I. Goldsmith, owner of the palace theatre, Saratoga, and former Deputy Attorney General of New York, seeks reelection this Fall to his office. He is a Democrat and former World War veteran.

Mr. Goldsmith, before entering politics, was very active in Saratoga amusement circles and interested in several local organizations, which included a former presidency of The Saratoga Humane Society and also part direction of the Saratoga Hospital Board. Preceding his appointment by Gov. Smith, Goldsmith was one of the law firm of Schwartz, Harrington and Goldsmith, of Saratoga. Counties in the Fourth Judicial District include: Fulton, Hamilton, Montgomery, St. Lawrence, Franklin, Clinton, Essex, Warren, Washington, Saratoga and Schenectady.

Well deserved recognition came the way of Frank Learnan, last week, when he was made director of exploitation of all of the Farash houses in Schenectady. Mr. Learnan now has a desk at the State theatre. The management of the Strand has been taken over by a Mr. Hamilton, formerly of Yonkers and more recently the manager of a Schine house in Oneonta.

Joe Wiedman is continuing as manager of the Central theatre in Albany, having decided to handle the house for three months for the new owner, Otto Glockner.

Lew Freiberg, former booker at the Fox exchange in Albany, and who recently resigned to become a salesman for F. B. O., severed his connection with the latter organization last week and went to New York City.

O. R. Reiffel, salesman at the Paramount exchange, is back from a two weeks' vacation, which included an automobile trip to New York City and elsewhere with his parents as his guests.

The exhibitors of Albany were represented at the World's Series by C. H. Buckley, an ardent fan, who is the owner of the Leland and the Clinton Square theatres.

Claude Fish, owner of the American in Schenectady, was once a violinist. This fact became known last week, although Mr. Fish has long since discarded the violin for the box office. His house presents a most attractive appearance these days with its new marquee and sign.

Ed Urschel, booker at the Pathe exchange, left Albany last week to become booker at the Boston exchange. All booking at the Albany office will now be done by Al Marchetti, who held a similar position with the Pro-Dis-Co exchange before the consolidation.

A Kansas City man, Robert Gary, was named last week as manager of the Schine theatre in Ogdensburg. Ray Conners, of Watertown, was in Ogdensburg for a few days, taking charge of the Strand until the new man arrived. Ben Friedman, former manager of the house, left last week for New York City, where he will resume his former connection wtih the Loew interests.

Louis Buettner, of Cohoes, former official in the New York State M. P. T. C., was in New York City this week, as a delegate to the Trades Practice Conference.

Ben Schwartz, manager of the Palace theatre, Saratoga, N. Y., is spending his annual two weeks' vacation in New York City.

John Mattice, owner of the Novelty theatre in Middleburg, was along Film Row during the past week. Mrs. Mattice, who has been in rather poor health, accompanied him and visited a local hospital while here.

There was a newcomer on Film Row last week in the person of Mike Blumansour, owner of the Plaza in Malone.

Schenectady firemen visit all the theatres each night for inspection, with the exception of those on the outskirts, which receive the once-over twice a week.

Mrs. Carpenter, who has a house in Lake George village, has just bought a new automobile and will motor to Florida this fall.

Now that the county fairs are over as well as the big one at Springfield, Mass., Frank Chase, of Pine Plains, has settled down and is devoting all of his attention to his motion picture interests.

Bill Shirley decorated the street on which the VanCurler theatre in Schenectady is located, and even went so far as to stage a block party one night last week.

Mrs. Clayton Eastman, who has been connected with the Paramount exchange at Albany, for a number of years, has resigned and is now devoting her entire time to her household duties.

A new organ is being installed at the Avon theatre in Watertown, N. Y.

Uly S. Hill, managing director of the Stanley houses in Albany and Troy, was a decidedly busy individual last week in the Chamber of Commerce drive for new members.

George Beattie, ad sales manager for Paramount, is back from two weeks' vacation in New York City.

Walter Roberts, manager of the Troy, is once more happy as the fights are being staged each week in his city by a local athletic club.

Fred Frechette, a former salesman for Paramount in Albany, and now manager of the Barcli and Albany theatres in Schenectady, is using coupon books in order to increase business.

A Movietone was used last Saturday in reproducing the Saratoga Sesqui Centennial pageant, both in sound and pictures.

The question of allowing Sunday motion picture shows in Massena will now go over until next spring, as the village board last week decided to lay the matter on the table and bring it up at a general election in March.

Exhibitors in Albany, Troy and Schenectady were much interested last week in the promotion of Edward M. Hart to the management of the Proctor house in New Rochelle. Mr. Hart served at one time as manager of Harmanus-Bleecker Hall in Albany, and was also manager of the Griswold, as well as the Fourth Street theatre in Troy.

South East

ONE hundred and fifty spectators at the Rex theatre, Hickman, Ky., half of whom were children, made an orderly exit when the operator's booth caught fire and was destroyed Sunday night. No one was injured. Firemen had the blaze under control before it spread to other parts of the theatre.

M. R. Casperke, of the Auditorium theatre, Brandenburg; A. L. Miles, of Gilbertsville; Mr. and Mrs. A. N. Miles, of Eminence, and A. L. Veatch, of the Princess theatre, Morganfield, Ky., were in Louisville last week.

Joseph Lightman, Nashville, was taken suddenly ill at his home last Tuesday morning. Physicians said his condition was considered worse, but that he was resting as well as could be expected. Mr. Lightman, with his son Harry, built the Hillsboro theatre, a suburban house in Nashville.

Fred Owens has taken over the Opera House at Livingston, Ky., which was formerly operated by M. J. Hackney.

Leo F. Keiler, of the Strand Amusement Company, Paducah, Ky., spent last Wednesday in Louisville. Mr. Keiler then left with Lee L. Goldberg for Indianapolis and Anderson, Ind.

The Majestic theatre, at Majestic, Ky., has been closed; also the Y. M. C. A. theatre at Straight Creek, Ky.

Mr. and Mrs. Cowan Oldham, of Oldham's theatre, McMinnville, Tenn., were in Nashville last week.

The new Temple theatre, Lousville, will have its formal opening October 20 and it easily ranks as one of the best equipped and most comfortable houses in Louisville. An organ and other equipment has been installed. The policy of the house, which is under the direction of Frank Holland, a veteran theatre executive, will be pictures and presentations.

The Principal Theatres Corporation, Central, Louisville, capitalized at $200,000, with Leo F. Keiler, Lee L. Goldberg, Fred Levy and Charles W. Morris, incorporators, has had its articles of incorporation approved by the Secretary of State.

The theatre at Centertown, Ky., has been closed and all machines sold. The Palace theatre, Marion, Ky., has also gone out of business.

Phelps Sasseen, manager Concord theatre, Concord, and Lexington theatre, Lexington, N. C., visited Film Row Monday.

J. A. Reynolds, manager Charlotte exchange of Educational, together with J. E. Houser, salesman, spent the week covering the central and eastern portions of North Carolina.

H. H. Everett, Charlotte manager of Bromberg Attractions, is the proud father of a daughter, Florence Ann, born Saturday, October 1.

Walter Griffith, general manager of Horlacher Delivery Service, was recently confined to his home with a severe cold.

Otto Hartso, owner North Newton theatre, Newton, N. C., was in Charlotte last week.

W. H. Eubanks, manager West Asheville theatre, Asheville, N. C., recently made a trip to Charlotte; also R. W. Sherrill, owner Strand theatre, Canton, N. C.

W. P. White, manager, and Rufus A. Davis, salesman, National Theatre Supply Company, returned last Wednesday from a four days' trip to Memphis, Tenn., where they attended a sales conference of the company's southern branch managers.

U. K. Rice, manager Colonial theatre, Winston-Salem, N. C., was a visitor on Film Row last Tuesday.

George Ebersole, salesman for Bromberg Attractions, has returned from France, where he attended the American Legion convention.

E. L. and Z. Beam, owners of the Princess theatre, Shelby, N. C., announces the opening of their new Lyric theatre at Shelby, on Saturday, October 8. This is the third theatre for Shelby and one of its most modernly equipped and decorated houses. It seats 300.

Robert Jornigan, owner Colonial theatre, Dunn, N. C., made a trip to Charlotte, recently.

New York & New Jersey

WITH nothing much else but trade conference talk in the air, other news this week is a trifle scarce. Most of the exchange managers of New York's film row seem to feel that there's "something in the air" and that the meeting at the Bar Association's building will be a fruitful one.

Many comments were heard in connection with Sydney Cohen's startling speech at the conference.

Leon Rosenblatt was a busy man last week attending to convention and many other pressing matters.

Last Sunday evening was a gala one for residents of the Boro Park section of Brooklyn when Universal's handsome, John Ebersen-designed, atmospheric theatre opened its doors to an audience which demonstrated its impatience by making an onslaught on the doors of the main entrance—over "cops" and everyone.

Carl Laemmle was there, surrounded by an admiring throng. In view of his recent illness, Mr. Laemmle looks healthy enough.

John Eberson was here and there, and all around the new house. Some of the tiling was laid during the day of the premiere. Mr. Eberson said: "It's the New York way."

"Joe" Weil, of the Universal home office, stood near the main entrance, guarding a huge vase—a receptacle for charitable donations.

The last glimpse we caught of Manager Arthur Brillant was when that gentleman was in a hurried and serious conversation with a flock of policemen.

The Universal will probably be the forerunner for more of its kind in this section of the country. It is a distinct innovation among New York City's theatres.

The policy of a split week of vaudeville and pictures will undoubtedly make a hit with the residents of Boro Park. The audience especially seemed pleased with the vaudeville part of the program.

The "Little Theatre" movement took a kick recently when both the Mayfair and Edyth Totten theatres were ruled against by reason of variance with the city building and fire departments. The Mayfair never actually got under way while the Edyth Totten ran but a week before suspending operations as a motion picture theatre.

The very least that can happen when Loew's new Oriental theatre opens its doors in the neighborhood of 86th street and 18th avenue, Brooklyn, is that someone will get hurt in due time. The Benson, Marlboro and Stillwell are but a short distance away and the prediction is that there will be some stiff competition. The Oriental's first night will occur on Thursday, Oct. 13, with "Beau Geste" as a strong opening attraction.

Another local theatre with license troubles is the Tip Top theatre, Wilson and Gates avenues, Brooklyn, N. Y. This house will be temporarily closed until matters are straightened out.

George Steiner is the new manager of the Montmartre theatre, a small de luxe motion picture theatre in the downtown shopping section of Brooklyn.

With the opening of a second new theatre during the past year, Canarsie—that much-discussed far corner of the earth, among the small-time vaudevillians—must be thought of of at last coming into its own. On Tuesday evening, October 11, M. Bleendis held the premiere of the Canarsie Opera House, Avenue L and East 93d street.

The boys were lining up in good shape on Tuesday of this week at the Belmont theatre, West 48th street, where, in what is termed "direct defiance of a law," the Dempsey-Tunney fight pictures are being shown for $1.10 a copy.

The Fourth Avenue theatre, 4th avenue and 22d street, Brooklyn, operated by Gottlieb and Goldmark, will run a daily change since its reopening.

After extensive remodeling, the Blake theatre, Blake and Schenck avenues, Brooklyn, reopened October 7. Messrs. Schwartz and Smith's new 1,800-seat Elton theatre, 43rd street and New Utrech avenue, Brooklyn, opened last Friday, October 7. This house is but three short blocks away from the newly opened Universal theatre.

Sam Gillespie is the new manager of the Ritz theatre, 474 Wilson avenue, Brooklyn.

Closed for the summer months while repairs were being made, the Benenson theatre, a Joelson-Suchman house, at Washington avenue and Clermont Parkway, reopened Thursday, Otober 6.

Chicago

C. F. LAWRENCE, formerly manager of the Orpheum theatre at Champaign, Illinois, is now associated with the McNevin Circuit in the capacity of managing drector. Among the houses operated by this chain are the Park at Champaign, Lincoln at Danville, and Seipp and Indiana at Kokomo.

The large new theatre erected on the site of the old Maplewood at 2811 W. Diversey will be opened shortly by I. Brotman & Sons, who have selected as its name, Avaloe. Messrs. Brotman also own and operate the Clybourn.

William Mick, for some time connected with Fitzpatrick & McElroy as manager of their Michigan City house, is now with Saxe Enterprises, and is in charge of the Retlaw at Fond du Lac.

E. O. Schmid, owner of the Palace theatre, Gilman, Illinois, was seen on film row this week.

The Coronado theatre, Rockford, Great States splendid new de luxe house, got away to a big opening on Sunday, under the direction of Louis St. Pierre. A large number of Chicago film and theatre men attended the opening and were enthusiastic over the house.

Gregory & Bernasek inaugurated a new policy at their Palace theatre, Cicero, Illinois, this week, and will, hereafter, play musical comedy stock on Thursday, Friday and Saturday of each week, the musical tab shows being supplemented by feature pictures. A straight photoplay program will be billed on Monday, Tuesday and Wednesday, and on Sunday the house will combine five acts of vaudeville with pictures.

Gregory & Bernasek have appointed James Craidon manager of their Gayety theatre, Ottawa, which reopened a few days ago. Mr. Craidon was formerly in charge of the Owl theatre, this city.

M. A. Chonski was an added member of the Chicago delegation which left for the Federal Trade Hearing in New York. The original delegates were President Jack Miller and Secretary Ludwig Siegel of the Exhibitors Association of Chicago, and it was at the suggestion of the members of the organization that Mr. Choynski was added.

The executive board of the Exhibitors Association of Chicago has filed a formal protest with the Chicago American against the recent increase in advertising rates. Fred McQuigg, manager of the American Theatrical Department, met with the committee and promised that their protest would be taken up by Herman Black, publisher of the American.

The continued growth of National Screen Service in the Chicago territory has necessitated another enlargement in the staff and Manager H. C. Young has added two more employees to the service department.

Manager Clyde Eckhardt, of Fox' Chicago exchange, has become a commuter, having established his family in a handsome Wilmette residence.

Fischer's Circuit has added another house to the large number now under its banner. It is now operating the Home Theatre at Portage, Wisconsin.

The New Apollo theatre, at Crawford and North avenue, formerly operated by the Lynch Circuit as a picture house, is now operating with musical and dramatic stock companies.

Their many friends on film row and theatre men throughout the territory are sympathizing with Earl, Edwin and Leslie Silverman in the loss of their father, who passed away on Saturday after a lingering illness. Mr. Silverman had been in bad health for many months previous to his death.

Many Chicago exhibitors are cooperating with the Chicago Fire Prevention Bureau in the observance of fire prevention week, starting October 9th. Slides and trailers are being utilized to call the attention of the public to the prevention of fire and the elimination of causes of fire.

Gift nights, which have been run by many of the medium sized and smaller Chicago theatres, have come under the ban of the Chicago police department, which is now actively enforcing the law prohibiting games of chance, with the result that many Chicago exhibitors have been forced to discontinue gift nights and similar events involving a drawing for prizes. Police are acting on instructions from the district attorney's office, the statute having been on the books for some time, but being generally regarded as a dead letter.

It is reported that Clarence Lauten is ready to start work on his proposed Egyptian theatre, which is to be located on Chicago's northwest side.

A. E. Weingand is making preparations for the opening of his new Grand theatre, at Hillsboro, Illinois, and has fixed the date for October 17th.

Another handsome small city theatre which is being pushed to completion is John Miller's new house in Woodstock, Illinois.

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Atlanta

ATLANTA branch M-G-M Club held its semi-annual election of officers on Wednesday afternoon with Sidney Laird chosen as president; Lucile Baggett, vice-president, and Marie Jonson, secretary.

W. D. Patrick, formerly an exhibitor in Bothan, Ala., who expected to open a theatre in West Palm Beach, Fla., announces that his plans have been changed and, instead, he will soon open a house at Kelsey City and Boynton, Fla. At the former place, the auditorium at the city hall will be used as the theatre, while at Boynton Mr. Patrick has bought the Herald theatre of that city, but has closed that house, it being small, and secured the lease on a much larger and better one, which he is remodeling. He hopes to have both theatres opened at an early date.

James Clement Furman arrived the latter part of last week to assume the post as director of publicity at the Howard theatre, succeeding Gus Grist, who has been called into the home office of Publix Theatres, Inc., in New York.

Mr. Furman comes to the Howard from Birmingham, Ala., where he served as assitant to Sidney Dannenberg, city manager for the Publix theatres.

Ben Y. Cammack, manager of Universal's Atlanta exchange, was in Nashville, Tenn., last week in conference with Tony Sudekum in the interest of the new Universal product.

Walter J. Price and Earle E. Griggs, of the Universal forces, were dinner guests of Mr. and Mrs. C. B. Ellis, of Jacksonville, Fla., recently.

C. W. Maxey opened his new theatre at Summerville, Ga., on October 10.

Mr. and Mrs. R. K. Jordan have returned from their honeymoon trip spent in Florida. Mrs. Jordan is connected with First National's Atlanta branch office.

Visitors to Atlanta exchanges last week included A. J. MacPhail, traveling F. B. O. auditor; Mr. and Mrs. C. H. Simpson, Princess theatre, Millen, Ga.; A. W. Shepherd, Rex theatre, Davisboro, Ga.; A. H. McCarty, Mildred theatre, Barnesville, Ga.; G. O. Glaze, former operator of the Entertain-U theatre, Adrain, Ga.; R. P. Higganbother, Majestic theatre, Leeds, Ala.; Mrs. Dorothy B. Strauss, Doradelle theatre, Copperhill, Tenn.; O. C. Lam, Rivoli theatre, Rome, Ga.; R. E. Golden, Golden theatre, LaGrange, Ga.; N. B. Blunt, Majestic theatre, Fort Meade, Fla.; P. H. Henn, Bonita theatre, Canon, Ga., and "Bill" Wood, operator of the Belle theatre, Gadsen, and the Savoy, Alabama City.

Fred Jack, assistant branch manager of the Atlanta First National office, was a recent Birmingham visitor, while branch manager C. R. Beachman made a trip to Columbus; C. L. Peavey, F. B. O. branch manager, spent several days in South Georgia; J. S. Jessey, vice-president of Enterprise Film Corp., has been visiting the Atlanta office; Pathe branch manager W. W. Anderson toured South Georgia, while W. G. Carmichael, of United Artists, made a trip to Tennessee; Hank Hearn, Liberty Atlanta manager, was also in South Georgia. Ed. Brown, E. J. Sparks Atlanta man, has returned from a trip to New York. Arthur C. Bromberg has returned from Louisiana territory.

Anna Aiken Patterson, editor of the Weekly Film Review, left last Saturday for New York, where she will spend a week.

Willard C. Patterson, southern division manager of Southeastern Amusement Ent., left the latter part of last week for a visit to New York City.

After spending two days in Atlanta in the interest of office sales development, Russel Enger has returned to the M-G-M home office.

Henry Hury's new Champion theatre, Birmingham, opened Monday, October 10. The house seats about 700, is beautifully decorated and has been planned with an eye to detail. Mr. Hury has been associated with the show business in Birmingham for years.

Clinton Lake, special representative of inter-State Amusement Company, concluded his stay in Birmingham the last week and returned to Texas.

Messrs. John A. and Bruce Snider, of the Grand and Liberty at Bessemer, Ala., have installed an addition to their pipe organ in the former house.

The Belle at Ensley has been closed and dismantled. Joe Steed is contemplating erection of another theatre in the Ensley district, larger than any now operating.

W. C. Alexander, Alabama representative for National Theatre Supply Company, visited Atlanta the past week.

An announcement in The American Standard states that the new Publix Alabama, situated at 18th street and 3rd avenue, Birmingham, will open Thanksgiving Day. It further states that while no official announcement has as yet been made, it is rumored that Sidney Dannenberg will be in charge of this new theatre.

The Marvin Wise Circuit has taken over the Doris theatre at Tarrant City, Ala., another suburban house added to their chain of nine theatres in the district. The house was formerly operated by Will Moor. C. S. Haynes operates the Star, at Tarrant City, in opposition to the Doris.

John W. Patton, Jr., announces that the new theatre in Homewood, Ala., will begin construction at an early date.

The new Pantages theatre, Birmingham, is rapidly approaching completion, although no definite date has been set for opening.

It is announced that the Elks' theatre, Tuscaloosa, Ala., has been temporarily closed.

Reports state that Hattisburg, Miss., recently subscribed 100 per cent for a theatre-hotel project, to give the town a modern amusement house.

Harold Weiss, formerly of the Ritz theatre, Birmingham, after an extended stay in the northwest, is returning to Birmingham to manage Loew's Temple theatre.

The Lyric Theatre is now under direction of Bennett Finn, who takes charge for Inter-State the week of October 10.

Salt Lake City

THE formal opening of the new Capitol Theatre in this city, recently purchased and reconstructed by Louis Marcus Enterprices, proved to be an event which has been unsurpassed in the theatre annals here. Not only was it the opening of a magnificent new showhouse, but it marked the beginning of a new era in theatrical entertainment of a discriminative, colorful and high class order.

George E. Carpenter, manager of this new house, and also secretary of the Louis Marcus Enterprises, was the first to welcome the audience of Salt Lake into the theatre.

After having returned from Montana about a week ago, Dave Farquhar, local manager for Warner Brothers, is leaving for that section again within a few days.

District Manager Seth D. Perkins is expected to be in this city from Denver to visit the local Metro-Goldwyn-Mayer office within the next few days.

Hal Elias, Metro-Goldwyn-Mayer exploitation manager, will leave here with Branch Manager L. C. Wingham for a trip to Montana.

Herman Wobber, district manager for Paramount Famous-Lasky Corporation, recently spent a day in this city.

F. S. Gulbransen, sales representative out of the local Paramount exchange, left a few days ago for the state of Nevada.

After having been appointed to take charge of the Denver exchange for Pathe, J. A. Epperson, formerly of the Pathe exchange in this city, left for his Denver quarters the latter part of last week.

Since the resignation of Lawrence J. McGinley, former manager of the local Paramount Famous-Lasky Exchange, and who was up until that time president of the Film Board of Trade here, Manager Al O'Keefe of the Pathe Exchange in this city has been elected president of this Board of Trade with Manager O. Wag of the Paramount office being elected vice-president.

Manager W. F. Gordon of the Associated First National Exchange, went into Idaho last week from Montana, accompanied by Salesman Vete Stewart.

Adolph Wurston and Cy Ward of the Isis and Oak theatres of Preston, Idaho, are in this city for a few days.

After completing a ten-day trip in Southern Utah, Manager Clyde H. Messinger of the Educational office here, is leaving for the western section of Idaho.

Mr. and Mrs. W. H. Burt, former exhibtors of Twin Falls, Idaho, and recently from Nebraska, are in Salt Lake City looking for a theatre location, it is stated.

Among the exhibitor visitors in this city during the State Fair and Mormon Conference week are A. L. Stallings of the Kinema at Richfield, Utah; Harmon and Lou Perry of the Egyptian and Ogden theatres of Odgen, Utah; George Smith of the Rialto and Gem theatres at Magna, Utah; John Rugar of the American, Orpheum and Egyptian at Park City, Utah; Harry Ashton of the Paramount at Ogden, Utah, and Thomas Berta of the Rialto and the Grand theatre, which he is reopening at Rock Springs, Wyoming.

The Peery Brothers, exhibitors of Ogden, Utah, are opening up a beautiful new ballroom to be called "The Virginia" and which will be opened at about Thanksgiving time, it is announced.

T. C. Pierce, manager of the Esspee theatre, a neighborhood house in this city, is in California at present on a business trip.

Harry Stern, manager here for United Artists, is back from a trip into Idaho and Wyoming. He states that he ran into a terrible blizzard in Wyoming.

John Dickson has left for his initial trip into the territory after having been added to the local United Artists sales force. Dickson comes here after having been connected with Fox Film in Omaha for the past seven years.

E. M. Gibson, in charge of the local Tiffany office, is expected to return the latter part of the week from the Idaho country.

Kansas City

BACK in 1903 when C. M. Pattee, now manager and owner of the Pattee theatre, Lawrence, Kas., opened what is believed to be the first motion picture theatre in America in Jersey City, N. J., he had his own power plant. In each theatre he has owned since that time there has been a power plant. The other night the city power was cut off and the city of Lawrence was temporarily without lights. the Pattee theatre was illuminated, as usual, and no delay was necessary in the nightly program. In 1903 the only place in Jersey City which had electric lights was the old Eldridge House, according to Pattee, and he was obliged to import his own power.

George S. Baker, son of A. F. Baker, manager of the Electric theatre, Kansas City, Kans., has been named as assistant general manager of the Electric theatre circuit. The circuit includes theatres in Kansas City, Kans., Springfield, Mo., Joplin, Mr., and St. Joseph, Mo. Mr. Baker formerly was house manager of the Publix theatre at Brockton, Mass.

The annual Film Board of Trade frolic in Kansas City was held Monday, Oct. 10, on the roof of the Ambassador hotel, Kansas City. A feature of the gathering was a dinner-dance. Preceding the frolic there was a business meeting of all managers, salesmen and bookers of exchanges belonging to the Kansas City Board of Trade.

G. W. Bays, who recently purchased the Odeon theatre, Lyons, Kans., died following a short illness, it has been learned.

The Isis theatre, large suburban house of Kansas City, which has closed for improvements, will spend $100,000 in remodeling the theatre, it has been announced. The improvements will include a new ventilating system, a new stage and canopy, as well as interior decorating.

Fire early Friday morning caused $10,000 damage to the Theodore Lieben Theatrical and Masquerade Costume Company of Kansas City. Insurance was carried on the building.

T. F. Cole, manager of the National Theatre Supply Company branch, Kansas City, has resigned his position and in the future will devote his time to looking after his personal interests, he having large holdings in the company. He has been succeeded by A. G. Smith as manager. Mr. Smith formerly was manager of the National Theatre Supply Company office in Oklahoma City, Okla.

The following new theatres and changes in theatres in the Kansas City territory have been announced: Benton theatre, Kansas City, will be remodeled and the seating capacity increased from 800 to 1,000, according to Manager L. O. Lenhart; the Holland theatre, Wichita, Kans., has been sold by Charles A. Bull to Mrs. Sybil J. Platts; new decorations have been installed in the Novelty theatre, Winfield, Kans., by Manager John Thomas; the Crawford theatre, Wichita, Kans., has been completely redecorated; a self-playing calliaphone, mounted on a Chevrolet truck, has been purchased by Nick Gotsis of the Lyric theatre, Chetope, Kans.; the interior of the Majestic theatre, Wellington, Kans., is being remodeled and redecorated; the front of the Royal theatre, Hutchinson, Kans., is being rebuilt; E. A. Briles has purchased the Weide Opera House, Strafford, Kans.; the Brown Grand theatre, Concordia, Kans., is being remodeled and repaired; a new theatre will be opened soon in Americus, Kans., by S. M. Biddison; the Pastime theatre, Downs, Kans., is being remodeled and redecorated.

Among the out-of-town exhibitors in the Kansas City market last week were: S. E. Wilhoit, Springfield, Mo.; Walter Wallace, Orpheum, Leavenworth, Kans.; Frank Weary, Farris theatre, Richmond, Mo.; G. L. Hooper, Orpheum, Topeka, Kans.; Ensley Barabour, Springfield, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kans., and I. W. Maple, Bethany, Mo.

Jesse L. Lasky, vice-president of Paramount; Edward J. Smith, general sales manager of Tiffany, and Bert Hall, who recently starred in a number of "stunt" pictures, were Kansas City visitors, individually and not collectively, this week.

The Economy Film Exchange has been moved to 113 West 8th street by B. C. Cook, manager.

Miss A. K. Le Gendre has been succeeded by Charles Palermo as cashier at the Fox exchange.

Russell Borg, Educational branch manager, was hustling in the territory this week, as was C. W. Allen, Pathe-De Mille manager.

W. Ray, president of the Ray-art Picture Crop., was a Kansas City visitor this week.

Miss Cecile Scott, formerly of the Independent Film Exchange, Kansas City, now is with the Enterprise exchange.

George Tawson, booker at the Pathe branch, has been transferred to Denver.

The week between Christmas and New Year's Day will be known as Bill Warner Week, in honor of Bill Warner, manager of the First National branch, in the Kansas City territory.

Ben Taylor, Universal sales representative; Harry Taylor, Universal branch manager, and Chas. Branaham, manager of Universal Chain Theatres, were among the Kansas City exhibitors at the Dempsey-Tunney fight in Chicago.

Jack Auslet has resigned as representative of Pathe and joined the F. B. O. forces. Jack has been with Pathe twelve years.

A. A. Renfro, formerly with Pathe in Oklahoma City, has returned to the Kansas City Pathe branch as special representative.

Oklahoma City

W. A. WEAVER has sold his Criterion theatre at Hartshorne, Okla., to the Hartshorne Theatre Company. This company already owned the Liberty theatre there, and the new purchase gives it the complete theatre interests in Hartshorne. A. B. Momand is the head of the Hartshorne Theatre Company.

The Gem Theatre at Dewey, Oklahoma, which has been closed for several months, is soon to be reopened by Dr. L. C. Hudson, according to reports this week.

The Kiowa theatre, at Kiowa, Oklahoma, which has been closed for some time, is being reopened by E. Korenowski. Mr. Korenowski also has the Amusu theatre, at Pittsburg, Okla.

N. A. Perkins is opening a new theatre at Weleetka about October 15th. It will be known as the Liberty theatre, and will make the second theatre in Weleetka.

Edward Kadane has sold his Ritz theatre at Davidson, Okla., to F. Gillum.

F. G. Roberts, who has the American theatre at Ada, Okla., has purchased a building at Allen, Okla., and is opening a new theatre there, to also be known as the American. This makes the second theatre for Allen.

M. R. Holbird, who planned upon reopening the Rex theatre, at Holdenville, Okla., has rejected the idea, and this theatre has recently been dismantled.

Holland & McGill, who have had the Majestic theatre at Dewar, Okla., announce that they have closed this theatre and are moving it to Dewey, Okla.

The Griffith Amusement Company, Oklahoma City, plan upon opening two theatres within a week. The Ritz theatre, at Ardmore, is scheduled to open October 14th. This is the old Adelphos theatre, which has been completely remodeled and redecorated and renamed. The other is the beautiful new house at Shawnee, the Bison, which will open between October 16th and 18th.

E. W. Johnson, of the Rialto theatre at Tulsa, and Fred Pickrel, of the Ponca City theatres, have been chosen as delegates to the Federal Trade convention for October 10th. W. Z. Spearman, president of the M.P.T.O., was also making plans this week to attend this meeting.

The M.P.T.O. annual convention, which was to have been held October 31st and November 1st, has been moved up to December 6th and 7th.



Minneapolis

CHISHOLM, MINN., is to have either a new theatre or have one of the old ones remodeled, according to announcement made this week by I. H. Ruben, of Finkelstein and Ruben, which recently affiliated with Publix and Paramount. The F. & R. officials are working on their new program and Chisholm is to be one of the first cities in which a change will be made to provide a fitting setting for their new run of pictures.

The first theatre to be opened under the new program will be The Chateau at Rochester, Minn., which is expected to open this month. It is an open type theatre and will seat 1,700 persons.

Phil Reisman, head of distribution, of the Pathe company, is effecting the district consolidation of the forces and under the new arrangement some branch managers and salesmen will be eliminated wherever the forces seem overmanned. Walter Liebmann has been made manager of both features and short subjects in Minneapolis and Ed. Lipson, who was manager, resigned rather than accept an appointment elsewhere.

T. A. Burke, manager of the Minneapolis branch of First National, announces that the McGuirk Month drive will be carried out to its conclusion October 28 in spite of the resignation of John J. McGuirk as president of the company. Charles McCarthy has been in charge of the sales force here.

There were numerous visitors at the Minneapolis film exchange offices last week. Among them were Stanley Wait, Paramount home office representative for short subjects; Fred Quimby, E. M. Saunders and Sam Shirley, all of M-G-M company. W. B. Fulton, home office representative of Warner Bros., is here for two weeks, while E. T. Gommersall, short subjects salesmanager of Fox Films, was here all of last week. Lee Marcus, salesmanager of F. B. O., who was in town last week on his way to Sioux Falls, S. D., is expected back next week.

Sam Morris, general manager of Warner Bros., is making an extended inspection tour of the company's branch offices and spent part of last week in Minneapolis.

Joe Wolf, of the Minneapolis office of Warner Bros., left last week on an extended trip through northern Minnesota. Another traveler is Max Stahl, home office representative for Educational and acting manager of the Minneapolis branch. Stahl is spending his vacation at the home of relatives in Pennsylvania.

Joe Comer has resigned from the Minneapolis M-G-M exchange after spending eleven years there as booker. He has left for the west coast to enter business for himself.

Construction work is expected to start soon on a new theatre at Mayville, N. D., plans for which have already been drawn.

I. H. Hoffman has leased the Star theatre at Amboy, Minn., to Charles F. Wentland, who has been managing the theatre at Good Thundred for the last year.

A building at Gary, Minn., has been purchased for remodeling into a motion picture theatre by Art Hyland, owner of the Hyland at Fertile, Minn.

Don Harris, manager of the Lounge theatre at Huron, S. D., announces that construction work will start immediately on the rebuilding of his theatre. There will be a new 26-foot stage and a new ventilating and heating system.

During the last couple of weeks the following houses have been opened: The Ritz at Flandreau, S. D., managed by P. R. Matson, and a theatre at Oklee, Minn., which is managed by John H. Brummond.

St. Louis

ST. LOUIS film stocks closed October 8th as follows: St. Louis Amusement A, $40 bid and $42 asked, a decline of $1 for the week. Skouras A, $39.40 asked.

"Blind Boone," 63 years old, internationally famous negro pianist, died at Warrensburg, Mo., on the night of October 5th from dilation of the heart. He had been ill for several months.

During his life time Boone appeared in many of the leading theatres of the Middle West, and also played in the East and in foreign countries.

James Kirkwood, stage and screen star, will appear in person at the St. Louis theatre the week of October 16.

Reports from Southern Illinois are that the reopening of coal mines has brought about a spirit of optimism and it is probable the motion picture houses of the coal mining towns will have fair business this fall and winter. However, there has not been the general revival in coal digging throughout Egypt that was hoped for. Many operators have decided to permit their shafts to remain idle, contending that they cannot profitably operate under the prevailing wage scale. Non-union coal from Kentucky and West Virginia has taken much of the Southern Illinois market away for this year and it is very doubtful if Southern Illinois coal will regain the prestige it once enjoyed. Naturally the theatres of the coal fields will suffer if the coal mines cannot come back.

Out-of-town exhibitors seen along Picture Row this week included: J. T. Delaney, Monroe City and Shelbina, Mo.; Tom Reed, Duquoin, Ill.; F. E. Barnes, Carmi, Ill.; Bob Cluster, Johnston City, Ill.; Noah Bloomer, Belleville, Ill.

Denver

THE Majestic Theatre, Pueblo, Colo., was visited by robbers on Sunday night a week ago, who gained entrance by removing a piece of plate glass from the box office in front of the theatre. The yeggs broke the combination from the safe but secured only $70 in cash, twenty dollars of which was in two and one-half dollar gold pieces. Angered because they secured so little cash the vandals proceeded to damage the equipment in the projection room of the theatre. The lens on each projection machine was broken with a hammer and the generator was badly damaged with the point of a screwdriver. Not satisfied with what damage they had done in the projection room, they went to the advertising department and tore up all the advertising which was being prepared for coming attractions. Then they left a note addressed to P. H. Hoppen, manager of the theatre, threatening his life unless he left more money in the safe thereafter. No trace of the culprits have been found by Pueblo police. The loss is covered by insurance.

One of the boldest robberies ever attempted was almost pulled at the Aladdin theatre last Sunday night, October 2nd, when two young bandits walked into the manager's office of the theatre with drawn guns while hundreds of people were entering the theatre for the evening performance about 7:30 P. M. The robbers held up Giles Foley, auditor, the only person they found in the office at the time, demanding him to open the safe, which was locked, containing the receipts of Saturday and Sunday. Mr. Foley replied that he did not know the combination of the safe and, after numerous threats on the part of the robbers, Foley finally convinced them that he did not know the combination. They demanded Foley to telephone down to the box office and get someone who did know the combination and Foley called Miss Patricia Barry, cashier. Just at this time the secretary of the Denver Film Board of Trade, Duke W. Dunbar, was preceding Miss Barry to the manager's office, to see Mr. Huffman, manager of the theatre for his signature on the certification of delegates to the Federal Trade conference. Dunbar knocked on the door, which was opened, the bandits thinking some one had arrived to open the safe. Dunbar was ordered to "stick 'em up" but instead he slammed the door, ran down stairs and out of the building to police headquarters, a block and a half away. Knowing an alarm would be turned in, the robbers fled immediately after Dunbar left without securing anything. Several arrests were made shortly after but all were released. This is the second attempt to rob the Aladdin theatre; the first time the theatre was visited early in the morning, the yeggs using nitroglycerin to blow open the safe. They secured over $400.

James Epperson is the new manager of the local Pathe exchange, succeeding S. B. Rahn, who has been transferred to the Pathe office in San Francisco. Mr. Epperson comes from Salt Lake City, where he has managed the Pathe branch office for several years. Mr. Rahn has been in charge of the Denver office for the past two years. The change is a result of the recent merger of the Producers and Pathe interests.

The Denver Orpheum theatre, in line with the Orpheum theatres throughout the country, will add a feature motion picture to their program of vaudeville, the new policy to go into effect sometime in November. The fact that the circuit, the combined Orpheum theatres and Keith-Albee, arranged for the distribution of Pathe-Producers product in their own theatres, made this arrangement possible. All contracts for the showing of pictures in the local Orpheum theatre were made in New York City.

Florida

THOMAS MEIGHAN and his wife are visiting in Florida. Mr. Meighan is the owner of considerable property in the state and has a home at New Port Richey; the theatre in that city being named for him. The citizens of this city have slated him to preside at the dedication of the new $30,000 concrete bridge over the Cotee River. The Meighan party will also visit in Sarasota and Fort Myers, he having accepted invitations.

The wife of Cecil Fernandez, projection expert of Tampa, died here last Wednesday afternoon. Cecil has been appointed to the staff of the M-G-M News and will shoot the events of national interest for that weekly.

This is Harvest Month at the Tampa theatre, and Manager Carroll is putting on some corking shows. One feature of the month will be a preview midnight matinee each Saturday night, when the pictures billed for the following Sunday opening will be shown. To arouse interest in this special show he has arranged to have the front brilliantly lighted and have a camera man shoot the crowds attending and then show them at the following week's show.

John A. Campbell, who recently opened the West Coast theatre in Port Tampa City, is staging a big "get-together" show for next week. He has a number of prominent people who will deliver brief addresses, and besides the regular picture program he has engaged two vaudeville acts. Besides operating the theatre, Mr. Campbell is a member of the city council and owner of a flock of business and residential properties.

Frank Morris, director of the Florida theatre orchestra, Jacksonville, is away on vacation, and his assistant, Hans Gawers, is in charge during his absence.

The entire state of Florida is anticipating a profitable winter season and advance reports from many sources indicate an increased tourist business. Hotel and railroad men are predicting bright prospects.

Manager Jesse Clark, of the Imperial theatre, Jacksonville, announces the promotion of a new athletic association to be known as the Jacksonville Amateur Club, with headquarters in the Temple theatre. Instruction in athletic sports, including basketball, baseball, football, tennis and boxing, will be embraced in the program. Manager Clark's amateur boxing contests in the Temple have been popular.

The city commission of St. Augustine met Tuesday morning and enacted before a movie camera a typical business session.

E. J. Sparks, head of the E. J. Sparks Enterprises, who returned to Jacksonville this week from an extended trip abroad, went to West Palm Beach Monday night, to remain until the ceremonies attendant to the opening of his Arcade theatre there are completed. Vitaphone policy will prevail in this house, with A. P. Talley, formerly in charge of the Riverside theatre here, as manager. First run pictures will be offered.

Besides Mr. Sparks, Marion Talley, of Lakeland; Jesse L. Clark, of Jacksonville, and other officials of the Sparks organization, went to West Palm Beach for the opening.

C. P. Lester, manager Universal's Jacksonville exchange, left Saturday for Atlanta to attend a sales conference.

E. Bru, of the Rialto theatre, Little River, Fla., and N. B. Blount, of Fort Meade, were visitors at exchanges last week. Mr. Bru recently returned from a trip to England.

Frank Dowler, district manager for Publix, was in Miami last week and will attend the opening of the new Sparks' theatre, the Arcade, at West Palm Beach, Fla.

Scotty Chestnutt, manager Paramount exchange, also left Jacksonville Friday to attend the opening of the Arcade theatre at West Palm Beach. From there he will go to several other cities down state.

William A. Krause, Jr., manager of the Empress Theatre, Jacksonville, has purchased a new Hudson car.

William Bain, of Jacksonville, has been employed by Universal as bookkeeper to succeed James McIlvaine, who has been transferred to the booking department.

Messrs. Biggers. of Winter Garden Theatre, Winter Garden, and Callahan, of Eastport, were visitors at the Universal exchange this week.

C. B. Ellis and Mrs. Ellis attended the opening of the new Albany Theatre, at Albany, Ga., last week.

The Arcade Theatre broke the record on children's matinee for this city, Saturday morning, when 1,200 children turned out to enjoy the special program arranged by Manager Charlie Morrison.

A marked appreciation for his good will and community spirit of co-operation was shown to Manager George E. Hoffman, of the Arcade Theatre this week by The Kissimmee Valley Gazette in a front page laudatory praise.

Mr. Hoffman was host last Tuesday to a matinee party honoring school teachers.

Canada

A DARING robbery occurred at the Eden theatre, Hull, Quebec, the second largest theatre, during the night of October 2, when an entrance was forced from the rear of the house. Donat Paquin, proprietor, reported the loss of $485.25 in cash, which was taken from the safe in the manager's office. The robbers have not been traced.

The robbers opened the door of the office by working the spring lock with a knife. The combination of the safe had been left unset but the crooks did not realize this fact because they forced the safe, necessitating the repair of the combination. Apparently the same gang also tried to gain entry to a nearby store the same night but were foiled because of heavy iron bars on the rear windows.

Donat Paquin is also the proprietor of the new Laurier theatre, Hull, which was recently reopened after being enlarged and improved.

Don Stapleton, manager of the Centre theatre, Ottawa, Ontario, and Mrs. Stapleton, have taken up residence in their magnificent new home at 201 Carling avenue, Ottawa.

An attractive new mezzanine floor has been constructed over the entrance to the Galvin theatre, Ottawa, Ontario, by Manager John Galvin. This is a downtown house which was formerly known as the Family and Franklin theatre in days gone by. The mezzanine is visible from the street through large full-length windows and is handsomely furnished, adding much to the beauty of the theatre front.

Harold Hitchinson, veteran manager of Famous Players Canadian Corporation, Toronto, has been transferred from the new Belsize theatre, a new suburban house which he opened some months ago, to the Parkdale theatre in the West End of Toronto.

A brand new moving picture theatre in Hamilton, Ontario, is the Kenmore, a suburban house with 1,100 seats. It is situated on King street west, near Victoria park. The opening is scheduled to take place Monday, October 17.

Detroit

OWNERS of neighborhood houses here are viewing with considerable interest the activities of John F. Simmons, secretary of the Detroit Federation of Labor and secretary of Typographical Union No. 18, who recently appeared before the common council and asked that free advertising be curbed by the city. Should the law become effective, many of the exhibitors will be deprived of a valuable method of advertising.

Al Boasberg, former Paramount exploiteer in Michigan and now a writer of gags for pictures, has married for the third time. Last week, he was joined in wedlock to Miss Rosalind Goldberg of Minneapolis.

Robert Cotton has resigned as district manager for Pathe and Frank Stuart, a former Michigan resident, has left the Indianapolis branch.

The Idle Hour in Riverdale was closed recently for nearly a week while the house went through a remodeling process and Dick Rockwell, the manager, took a brief vacation.

Free automobile parking is one of the accommodations supplied to customers at the new Hollywood. Other unique features are the crying babies' room and a nursery, from either of which the entire program may be viewed with ease. Thomas McGuire, the publicity director, is billing this service in the theatre's advertisements. As a result, cars from all parts of the city have been parked in the lot adjoining the house.

Theatre "rushing" by the University of Michigan students at Ann Arbor will not be tolerated this year by college authorities, according to a statement issued last week by Dr. Clarence Cook Little, president. Expulsion of those found guilty of attending entertainments of any type without tickets was threatened by Dr. Little in an address to freshmen last week.

Des Moines

MORRIS COHEN, who is remodeling his theatre at Council Bluffs, where he has the Strand theatre, in partnership, is not closing the theatre while the changes are being made. Work on the exterior of the house has already been completed and as complete a transformation is being effected on the exterior of the house. It will probably be a month before the work on the theatre will be completed.

September 17 was the opening date of the Crystal theatre at Waterloo, Iowa, which was closed for almost a year following fire, which practically destroyed the theatre interior. New furnishings have been put in the Crystal and entire new equipment installed. The theatre is operated by Ford-Diebold.

Work is progressing on the new $750,000 theatre and office building which is being constructed at Cedar Rapids. The structure is being built by the Century Building Corporation and the theatre will be leased to A. H. Blank. It will be included as one of the Blank-Publix houses. Mr. Blank last week consulted with contractors who will do the work on the theatre, contractors for the refrigeration, heating, etc., and also with artists who will take over the decoration of the interior and the planning of the drapes and lights. The theatre will not be opened until March and the definite date has not yet been set. The theatre will be the most magnificent house in the state when completed.

Frank Merz, who has theatres at Jessup and at Cowgen, is now in the hospital. He is convalescing at the hospital at Waterloo, Iowa.

W. T. Biggs has the management of the Palace theatre at Adair, Iowa, which has been remodelled and newly equipped. Mr. Biggs also has theatre interests at Anita, Iowa.

The smaller towns in Iowa have been suffering severely from the continued cold rains. Small town exhibitors have been fighting bad weather for several weeks now.

Harry David, district manager for Publix Shows, just returned from a coast to coast hop. He was out to the Pacific coast on business and got to Des Moines just in time to start east.

John Veenschoten, owner of the Hiland theatre, Des Moines, is now on the road to recovery after having been ill for some time when blood poisoning set in from a carbuncle on his neck. Mr. Veenschoten is now actively looking after the management of his theatre.

A change of ownership took place at Rowan, Iowa, last week, when the Opera House there was bought by R. Viska. The former owner of the theatre was A. A. Williams.

At Lucas, Iowa, the National theatre was bought by G. W. Thomas from D. A. Powers.

Miss Audrey Lytell is at the Des Moines office of the Film Board of Trade this week, having spent the last week in Omaha, where she instructed the new Board secretary there in her work. Miss Lytell this week is finishing grooming Miss Leone Mathews to take charge of the Board here. Miss Mathews succeeds Mrs. Mary Benjamin, who was secretary of the Des Moines Board for several years.

Several Iowa exhibitors were in town for the Shrine ceremonial and called also in Film Row. Among these was Charles Peterson, of the Windsor theatre at Hampton. Elmer Tilton, manager of the First National office, and Lou Ellman, First National salesman, were also taking part in the ceremonial.

George Nalor, manager of the Universal office in Des Moines, was in Chicago for the regional convention of managers.

A. H. Blank left last Saturday for New York City.

Milwaukee

N. J. BLUMBERG, manager of Milwaukee Theatre Circuit, and R. B. Radtke, comptroller for Universal chain, left Friday for New York on business. Mr. Radtke has been in the Milwaukee office for the past two weeks.

The new Majestic theatre at Cudahy will be opened on or about the 15th of October, according to Jake Disch, owner and manager.

E. H. Brechler, manager of the Opera House, Fennimore, was in the city on business early in the week.

A. C. Accola, manager of the Bonham, at Prairie du Sac, left his plane at home on this last trip to the city and deigned to take the trusty train.

Neil Duffy, manager of the Elite at Appleton, made a flying (not literally flying) trip to the city for a reel or two of film and hurried back.

Dan Kelliher, of Elkhorn, Lake Geneva and other southern points, was in the city during the week. Mr. Kelliher says his new house at Burlington is nearing completion.

The partners, Ainsworth and Smith, of the Orpheum theatre at Fond du Lac, made a dual appearance in the city on Wednesday.

Walter Rourke was in the city making final arrangements for his new house in Horicon.

William Roob, manager of the Grand at Port Washington, and H. S. Wales, of the Rialto theatre at Sharon, were among Film Row visitors this week.

George Huebner, of the Strand at Oconomowoc, came to Milwaukee on business during the week.

Jack Hickey, of the Grand at New London, came down in spite of the pouring rain to visit the various exchanges.

The Masik theatre, at Racine, being built by Mr. Masik is rapidly nearing completion. The Masik is an 800-seat house.

Parkis Waterbury, of the Idle Hour at Jefferson, was in the city on Wednesday and visited exchanges.

George Gaston, formerly associated with the Regent theatre at Prairie du Chien, is going to build a theatre at Richland Center, according to recent report.

Central Penn

CONTRACTORS have begun work of erecting the new $500,000 Colonel Drake theatre, which the Vemark Theatre Company, controlled by George J. Veach and M. Marks, plan to build at Seneca and Duncomb streets, Oil City. The house is to be named for the man accredited with having been the first to strike oil in the Pennsylvania oil fields. It will be a very handsome structure, designed by Rapp & Rapp, and will in some respects resemble the new Roxy theatre in New York City. The building will be 225 by 150 feet, facing on the two streets, and will have an arcade with rooms for 22 stores. The seating capacity of the auditorium will be 2,200.

Charles Gaige, feature organist of Loew's Regent theatre, Harrisburg, left on October 9 for a vacation to be spent in New York City and his former home in Hackensack, N. J.

The new Embassy theatre, built by Harold Cohen in Lewiston with a seating capacity of 750, was opened for business early in October.

The Lancaster chapter of the National Association of Organists held its first meeting of the fall season in the Capitol theatre, that city, on October 9. Committees were appointed to have charge of the season's activities and after the business session the organists were permitted to inspect the Capitol's Robert Morton unit organ.

The Earle theatre, Allentown, which will open about November 1, and of which William Seitz is the owner, will have a seating capacity of 850. Heim Jacobs will be the house manager.

Alex Fetsko has taken over the new Ridge theatre, Allentown, and renamed it the Peerless. The manager will be H. A. Dubeoski, who formerly was in charge of the Diamond theatre, Hazleton.

All the principal down town theatres of the Wilmer & Vincent company in Harrisburg, arranged to announce the play by play results of the World Series baseball games, which were received by radio and special leased wires.

A published report that the Capitol theatre, Shamokin, had been taken over by the Chamberlain Amusement Enterprises, Inc., of that city, is denied in a statement issued by an officer of the Arcadia Amusement Company.

Josh Daly, of New York City, has succeeded Hugh Bernard as manager of the Colonial Theatre, Lebanon, Mr. Barnard having recently resigned to go to Boston, where he has accepted a position as manager of the Casino Theatre.

The first of a series of Saturday matinees for children, at the Hamilton theatre, Lancaster, under the auspices of the women's organizations of the city, was held on October 8.

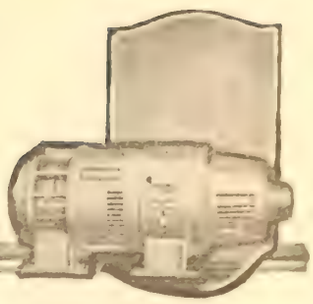
After undergoing extensive improvements the Poli theatre, Scranton, has been reopened with Edward L. Pash, many years with the Comerford Amusement Company, of that city, acting in the managerial role. He succeeds Moe Goodman, who has been transferred to a post in a Shenandoah theatre.

Results of the World Series baseball games were announced in the matinee performances at the Harris-Majestic theatre, Johnstown, without interruption to the regular program.



Projection

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Inquiries and Comments

Stage Floods as Operated from the Projection Room

IT is the exceptional theatre these days which does not provide some degree of supplementary embellishment to the "straight movie" part of the program. However small this "side show" part of the program may be, it is a fact that few theatres make use of motion picture projectors alone.

Instead, reliance is placed upon auxiliary equipment such as spot lamps, flood lamps, effect projectors and stereopticon lanterns to assist the "movie" end of the show in holding the interest of the patrons for a period of two hours or more.

This practice, first inaugurated by the de luxe house, is rapidly spreading to even the small community theatre. Such extensions to the program, in turn, naturally call for the use of additional equipment designed to do just such work.

Use of Flood Lamps Common

This auxiliary equipment in its simplest form may consist of but a single flood lamp for illuminating the entire stage with light of various colors. It is common for even small theatres to do this and, indeed, this often constitutes the first step toward working up a modified form of de luxe program in imitation of the larger city theatres.

In spite of the fact that such elaborations to the motion picture entertainment call for extra projectors it is often possible for the theatre manager to make one piece of apparatus serve two or more purposes, thus reducing the cost of showing such extras. It is not always wise to work each piece of equipment to the limit but where conditions are such that expense must be closely watched the manager is justified in this procedure.

A Suggestion for Double-Duty Projectors

The small theatre, especially, should be quick to grasp these opportunities and in this connection we would like to describe how the manager of a small town house is making his reflector arc lamps serve the double purpose of projecting motion pictures and flooding the stage.

Mr. Samuelson, manager of the Newton Theatre, Newton, N. J., recently showed the writer how this was done and at the same time suggested passing the idea along to other exhibitors and projectionists.

The equipment in the projection room of this theatre consists of two Simplex Projectors equipped with Peerless Reflector arc lamps and one Brenkert Effect Projector. Even though the effect projector is used for showing colored floods and spots, Mr. Samuelson said he had constant need for flooding the entire stage with various colors and while waiting for the installation of a spot-flood lamp he hit upon the idea of using one of his reflector arc lamps for a fixed stage flood.

This is how he did it. The entire reflector arc lamphouse was pushed to one side as if for showing stereoptican slides and a suitable projection lens was mounted on the side of the projector in order to pick up the light from the reflector arc. This projection lens may be a simple bi-convex type of short focal length.

On the front wall of the projection room, an additional port hole is cut to pass this light beam and a large color box is then mounted on the front wall directly over the port hole cut for this purpose. This color box contains about six frames for holding various colored gelatines and may be purchased complete since it is of the same type for mounting on the front plate of a standard spot lamp. A string is attached to each color frame and is led out through the top of the box and then hooked to one of its sides so that each color frame can be raised or lowered to either place in the light beam or remove it therefrom.

Masks Placed in Slide Carriers

When flooding the stage, the lamphouse is shoved over to one side, the large round plate (at the front of the Peerless lamphouse) on which the slide carrier with its condenser lens is mounted, is put in position and a suitable mask is placed in the slide carrier for confining the projected light to just that section of the stage which is to be lighted.

The result is a reflector arc flood light which gives quite a brilliant flood and at but small additional expense. It is also possible for the projectionist to use a variety of masks, placing them in turn in the slide carrier conveniently handy for just this work.

This describes one type of stage flood which, it is safe to say, is not commonly used. Another more commonly used type employs a standard high intensity arc lamphouse in conjunction with two or three projection lens of graded focal length to give choice of either spot or flood, together with the necessary framing shutters and color holders.

These lamps use from 120 to 150 amperes and the entire equipment, in effect, comprises a stereopticon lantern. Small diameter projection lenses are used because the arc crater is focussed approximately in the projection lens and this crater image seldom exceeds 1½ inches in diameter.

Strange though it may seem, this flood lamp in spite of the fact that it uses the high intensity arc does not give a higher intensity of stage illumination than that provided by a standard type of spot-flood lamp when compared on an equal current basis. This would indicate that the method of using the high intensity lamp in this manner was inefficient.

As a matter of fact, the high intensity arc floodlamp, as above described, will give a beam candlepower of approximately 200,000 on a current of 150 amperes. An ordinary type of spot-flood lamp, operated on a current of 100 amperes will also give just about 200,000 beam candlepower, so that the advantage as far as light is concerned is with the standard type of flood lamp.

Reflector Arc Flood Efficient

It is interesting to note in this connection that the reflector arc flood lamp, of a type similar to that described above, will give flood candlepowers ranging from 400,000 candlepower up to, and even exceeding 1,000,000 candlepower on a current of 40 amperes, so that it becomes apparent at once that here is a very efficient type of stage flood. It is more than likely that the future will see the development of such a lamp for use as a regular part of the projection room equipment.

New Lens Made by Chas. Rosher, Cameraman

A new type of short-focus lens has been perfected by Charles Rosher, veteran camera man, and photographer of all of Mary Pickford's screen productions. The new lens, upon which Rosher worked for several years, is officially known as the Rosher-Kinoportrait Lens and is suitable only for close-ups. Its short focus and wide diameter give unusual depth to a picture, it is said, producing an almost stereoscopic or bas-relief effect. As there were no suitable grinding facilities at the United Artists' studio, the lens was made in Germany. The new Pickford vehicle, "My Best Girl," has offered the first opportunity for a practical try-out of Rosher's new lens.

Plans Completed for New Stanley Theatre

Announcement is made that plans have been completed for the $600,000 theatre that the Stanley company will build in East Liberty, in the Pittsburgh district. It will be a picture house with a frontage of 181 feet and the building will have space for a number of store rooms.



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"Vocal Trailer" Service To Soon Appear

Announcement has just been made of a new service for exhibitors which its promoters believe, because of its uniqueness, will prove popular among the trade.

The innovation is in the form of a record on which will be recorded in the voice of the star appearing in a coming attraction, the highlights and interesting episodes appearing in his or her picture. The patron of a theatre will be means of this record, which will be heard in the theatre the week previous to the showing of a picture hear in the star's own voice just what the picture is all about.

The recording will be done on records which will permit the star's voice to be heard all over the theatre clearly and distinctly.

It is understood that the company plans to record between 52 and 60 of these "Vocal Trailers" the first season, this number to include the bigger and better pictures produced.

Ben Fitzer, who has been in the exhibiting end of the motion picture industry for over twenty years, has taken over the presidency of the company.

Builds First House Under New Canadian Law

The first theatre to be constructed under the new building bylaws of Winnipeg, Manitoba, is the Tivoli at Maryland Street and Westminster Avenue, which is now nearing completion. It is being erected by the local interests which operate the Osborne Theatre.

The new Tivoli is constructed of concrete, steel, brick, tile and stone, with a four-inch gypsum roof, all being fireproof. Exits lead out to streets or laneways without steps, making practically a perfect type of exits. The equipment includes a Reynolds system of ventilation, two DeLuxe Motiograph projectors fitted with Ross English lens and dissolving arcs. The Daylight screen is the largest of any screen in the city.

National Supply Appoints New Branch Managers

The National Supply Company recently made three changes among its many branches when transfers of the following of their personnel went into effect:

C. P. Anderson, well known in Oklahoma territory, succeeds A. G. Smith as manager of the Oklahoma City branch. The latter has been transferred to take charge of the Kansas City office. T. J. Cole, former Kansas City manager, resigned in order to devote his entire time to other interests.

Through his new connection Mr. Anderson will be able to render the type of equipment service which he has long felt was needed in the industry, and National feels extremely gratified in being able to back him up in his efforts.

R. G. Faulds, who for the past two years has been selling supplies and equipment in Minnesota and the Dakotas, has been transferred to Omaha, Neb., in the capacity of branch manager. Mr. Faulds will assume charge immediately and will have as his assistants, I. E. Newman and Joe O'Neill, both of whom are being transferred from the general offices in Chicago.

"Rudy" Faulds is a hustler, having made a splendid record for National service in the Minneapolis territory and exhibitors in Nebraska and Iowa will find him ideally fitted and always ready to care for their requirements in all equipment matters and with promptness and satisfaction.

Before assuming charge of the Omaha office, Mr. Faulds spent a week at the General Offices in Chicago, where he received special instructions in the working of the National Complete Service Plan.

Another example of the one-contract equipment contracts is the following through by National Supply of the equipment problems of the Monte Vista theatre, a house recently built by the Montgomery Amusement Company in Cincinnati, Ohio. Matters were placed entirely in the hands of National Supply from start to finish.

Albuquerque's New Theatre of Unique Design

The new Kimo theatre, Albuquerque's elaborate 1500 seat amusement place opened its doors to the public about ten days ago. The new theatre is of the Navajo Indian design to the smallest detail throughout, and is believed to be the only theatre of its kind in the world. The construction of the theatre itself is replete with the latest of improvements and theatre conveniences. The opening was an elaborate affair, city officials taking part in the opening exercises and a party of Navajo Indians performing tribal rites to dedicate a building whose motif and design was inspired by their own lives and customs. The theatre is owned by the Bachechi Amusement Company, this company having operated the Pastime theatre of Albuquerque, N. M., for a number of years. The new theatre will be managed by Otto and Victor Bachechi.

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Typhoon Appoints Lichtig to Managership

The Typhoon Fan Company announces the appointment of B. Lichtig to the managership of the organization. He is taking the place of A. Sorin, who resigned recently to go into business for himself.

Mr. Lichtig is well known in the motion picture industry, particularly in Spain, Cuba, Brazil and the Latin Americas, having been long associated with the Universal Pictures Corporation in establishing distributing offices in these countries. Mr. Lichtig is also on the board of directors of the DeForest Phonofilm Corporation of New York.

Confer on Plans for New Cedar Rapids House

Contractors for heating, refrigerating, and general plans for the new theatre at Cedar Rapids, Iowa, of which A. H. Blank will have the management, were in Des Moines last week to confer on plans for this new house, which will be by far the finest house in Iowa when it is completed, it is reported. The opening of the theatre will not be planned until about March first. The theatre, which has not yet been named, will be included as one of the A. H. Blank-Publix houses, and it is probable that one of the men from the East, trained by the Paramount school, will be brought in to take the management of the house.

New Kansas City Theatre To Open Soon

The Garden theatre, down town theatre of Kansas City seating about 2,100 will reopen and blossom forth under a new name in a few days, it has been announced by Dan McCoy, who will manage the theatre. The house, which will run seven acts of vaudeville and a feature picture afternoon and night, will be known as the Uptown theatre. Improvements costing $25,000 have been made on the theatre, including redecorating, new drapes and a children's room. The admission price will be 25 cents.

Work Well Under Way on New Loew Theatre

Construction work is well under way on the new Loew Theatre on Weybosset street, Providence, on the site of the old Gaiety theatre and adjoining properties. Foundation work has already started, several weeks having been required to clear the site of office buildings.

Front of Theatre Causes $50,000 Damage Suit

The Royal theatre, Kansas City owners of the building and show, were sued for $50,000 damages in federal court in Kansas City this week by Samuel M. Fechheimer of Ohio, owner of a 2-story building north of the theatre, a Publix house, the 2-story building being occupied by the Robinson Shoe Co. The petition alleges that the theatre's electric sign and canopy, by protruding across the sidewalk, cut off light, air and view from the south and thereby damage Mr. Fechheimer's property. Robert F. Lakenan is named as owner of the theatre building and the Kansas City Operating Corporation as owner of the show.

Fischer to Build Theatre in Cambridge, N. Y.

A new theatre is to be erected in Cambridge, N. Y., for Lew Fischer, who already has houses in Fort Edward, Ticonderoga, Hoosick Falls and Chatham. The house will cost $25,000 and the work will begin at once. It will be opened on Christmas Day. The theatre will be built on the site of the Liberty which was burned to the ground about a year ago.



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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M. Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W. Beery-S. Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E. Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D. Dwan-H. Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7065 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6108 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6628 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warne Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	5854 feet	Oct. 7
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
She's My Baby	M. Harris-R. Agnew	Sterling Pict.	5249 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Tenderfoot Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	6823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict	5750 feet	
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.	5013 feet	
Callahans and the Murphys, he	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	5875 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures	5470 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr-N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-C. Windsor	M-G-M	5875 feet	
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies Beware	G.O'Hara-N.Luxford	F. B. O.	4900 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures	5267 feet	
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict	4723 feet	
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox	5301 feet	
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National	5488 feet	
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 9
For Ladies Only	J. Logan-J. Bowers	Columbia	5507 feet	
For the Love of Mike	F. Sterling-G. Sidney-R.Lyon-C. Colbert	First National	6588 feet	
Galloping Thunder	B. Custer-A. Sheridan	F. B. O.	4691 feet	
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Ladies at Ease	P. Garon-G. James	First Division (S. R.)	5800 feet	
Lady Bird, The	Compson-McGregor	First Division (S. R.)	6568 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	4615 feet	Dec.12 '25
Lonesome Ladies	A. O. Nilsson-L. Stone	First National	5718 feet	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox	4557 feet	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5671 feet	Aug. 12
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6400 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6053 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.	4954 feet	
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6667 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia	5831 feet	Oct. 7
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M	5821 feet	
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
Face Value	J. Mower-F. Ridgeway	Sterling Pict	4393 feet	
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount	6399 feet	
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-			
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
	P. Haver	Pathe-De Mille	5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M Harris	A. C. A	5446 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Say It With Diamonds	B. Compson-E. Williams	First Division (S. R.)	6041 feet	
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict	5443 feet	Sept. 16
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures	5484 feet	
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	Oct. 14
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11109 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros	10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict	5867 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel or Broaway, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 28
Chang (Jungle Film)	Special Cast	Paramount	6836 feet	May 13

Feature	Star	Distributed by	Length	Reviewed
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
Finnegan's Ball	B. Mehaffey-Landis.	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767! eet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe.	Tiffany	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe.	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keene-B. Kent.	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	7 reels	Oct. 7
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict	7393 feet	Oct. 14
Nevada	G. Cooper-T. Todd.	Paramount	6258 feet	
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Painted Ponies	H. Gibson-E. Claire.	Universal	5415 feet	Aug. 5
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Rush Hour, The	M. Prevost-H. Ford.	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook.	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Lden	Paramount		
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith.	United Artists		
Two Girls Wanted	J. Gaynor-G. Tryon.	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner.	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National		
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Widow, The	D. Costello-Collier, Jr.	Warner Bros		
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5 reels	
Comrades	G. James-A. Sheridan	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Fair Co-ed, The	Marion Davies	M-G-M		
Figures Don't Lie	E. Ralston-R. Arlen.	Paramount		
Forbidden Woman, The	J. Goudal-V. Varconi.	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	Oct.	14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Highschool Hero, The	S. Phipps-N. Stuart.	Fox		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O		
Jesse James	Fred Thomson	Paramount		
Les Miserables	Special Cast	Universal	7713 feet	
Lingerie		Tiffany		
My Best Girl	M. Pickford-C. Rogers.	United Artists		
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Once and Forever	P. R. Miller-J. Harron.	Tiffany		
Pajamas	O. Borden-L. Gray	Fox		
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict		
Publicity Madness	L. Moran-E. Lowe	Fox		
Ranger of the North	Ranger (Dog)	F. B. O		
Reno Divorce, A	M. McAvoy	Warner Bros.		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor.	First National		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	Oct. 7
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros		
Shanghai Bound	R. Dix-M. Brian	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur.	M-G-M		
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore.	Pathe-De Mille		
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Gilmore	Paramount		
Wreck of the Hesperus, The	A. Hale-V. Bradford.	Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bowery Rose	P. O'Malley-G. Hulette	Excellent Pict		
Cheer Leader, The		Lumas		
French Dressing	B. Lyon-C. Colbert	First National		
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National		
Grass Widows		Tiffany		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O		
Judgment of the Hills	V. Valli-F. Darro	F. B. O	5700 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille		
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Polly of the Movies	Jason Robards	First Division (S. R.)		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Tempest	J. Barrymore-Verona Wolheim	United Artists		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaiz	First Division (S. R.)		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Women's Wares	Brent-Lytell-L. Kent.	Tiffany		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Blue Danube, The	L. Joy-R. La Rocque.	Pathe-De Mille		
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook.	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Percy Marmont	Lumas		
Good-Time Charley	W. Oland-H. Costello	Warner Bros		
Gun Gospel	K. Maynard	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Hypnotist, The	L. Chaney-C. Nagel-M. Day-Walthall.	M-G-M		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Lovelorn, The		M-G-M		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Streets of Shanghai		Tiffany		
Valley of the Giants	M. Sills-D. Kenyon.	First National		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	
Caravan Trail, The	Ken Maynard	First National		
Creole Love		First Division (S. R.)		
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery.	United Artists		

Feature	Star	Distributed by	Length	Reviewed
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Love in a Cottage		First Division (S. R.)		
Man Crazy	Mulhall-Mackaill	First National		
Noose, The	Richard Barthelmess	First National		
Ramona	D. Del Rio-W. Baster	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
United States Smith		Lumas		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Algerian Nights		First Division (S. R.)		
Bare Knees		Lumas		
Down Went McGinty	C. Murray-G. Sidney	First National		
Napoleon (French Film)	Special Cast	M-G-M		
Over the Andes	D. Fairbanks-E. Southern-L. Valez	United Artists		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Sailors' Wives	Astor-Hughes	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Darling of the Gods, The	Special Cast	United Artists		
Free Lips		First Division (S. R.)		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Belle of Avenue A		First Division (S. R.)		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict.	5428 feet	
Surrender	M. Philbin-I. Moskine	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose		Paramount		
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O.		
Avenger, The	Bob Custer	F. B. O.		
Baby Mine	G.K. Arthur-K. Dane	M-G-M		
Bad Little Good Girl		Chadwick		
Balaoo	E. Lowe-G. G. Katsonaros	Fox Films		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pictures		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict.		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight		F. B. O.		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
College Hero, The		Columbia		
Comeback, The (tentative)	Monte Blue	Warner Bros		
Coney Island		F. B. O.		
Cossacks, The	John Gilbert	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Desert Pirate, The	Tom Tyler	F. B. O.		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Driftin' Sands	Bob Steele	F. B. O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flower of Spain, The	Coleman-Banky	United Artists		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Galloping Fury	H. Gibson-S. Rand	Universal		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Ghost Ship, The	D. Sebastian	Tiffany		
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Good Morning, Judge		Universal		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Her Summer Hero		F. B. O.		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honeymoon Hate	Florence Vidor	Paramount		
If I Were Single (tentative)	May McAvoy	Warner Bros		
I'll Tell the World	Colleen Moore	First National		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 23
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros		
	blatt-McAvoy	Warner Bros		
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 23
Ladies of Leisure		Tiffany		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Lady Be Good	Mackaill-Mulhall	First National		
Legionnaire in Paris, A	Al Cooke-Kit Guard	F. B. O.		
Legion of the Condemned, The	G. Cooper	Paramount		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Light in the Window, A	H. B. Walthall-P. Avery	Rayart (S. R.)		
Lilac Time	Colleen Moore	First National		
Little Buckaroo, The		F. B. O.		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Million Dollar ,Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)	6022 feet	
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Friend From India	F. Pangborn	Pathe-De Mille		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Night Life, The	A. Day-J. Harron	Tiffany		
Nineteenth Hole, The (tentative)	H. Langdon- G. McConnell	First National		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Paris or Bust	Glenn Tryon	Universal		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Quality	Gardner James	Inspiration Pict.		
Rachel	P. Negri-G. Cooper	Paramount		
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O.		
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Red Hair	Clara Bow	Paramount		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	R. Adoree-R. Forbes	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Serenade	Adolphe Menjou	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Sheiks and Shebas	Junior Stars	Paramount		
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields!Conklin!Brian.	Paramount		
Silver Slave, The	Irene Rich	Warner Bros.		
Slingshot Kid, The	"Buzz" Barton - J. Morgan	F. B. O		
Song of Steel		Tiffany		
South Sea Love		F. B. O		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy	Harold Lloyd	Paramount		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Spotlight, The	E. Ralston	Paramount		
Squads Right		Tiffany		
Steamboat Bill, Jr.	Keaton-E. Torrence.	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Swift Shadow, The		F. B. O		
Symphony, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Thanks For the Buggy Ride	L. La Plante -G. Tyron	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Under the Tonto Rim		Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)		
When the Law Rides		F. B. O		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese		Tiffany		
Wild West Show, The		Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wizard of the Saddle	Buzz Barton	F. B. O.		
Wolf Fangs (tentative)		Fox		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian.	M-G-M		
You Will Marry Me	Clara Bow	Paramount		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	Oct. 7
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	
Felix the Cat in Dough-Nutty	"Sullivan Cartoon"	June 12	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in Jack From All Trades	Sullivan Cartoon	Aug. 7	1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	
Felix the Cat in the Non-Stop Fright	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	Sept. 23
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
High Spots	Al St. John	July 31	2 reels	Aug. 12
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Curiosities	Aug. 28	1 reel	Sept. 2
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Pick a Pet	Curioisities	July 3	1 reel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 1	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore	Aug. 28	2 reels	Sept. 2
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	Oct. 7
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yulo	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	
Arkansas Traveler	Variety	Jan. 18	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyles Brooks	Sept. 25	2 reels	
Gentlemen Prefer Scotch	N. Stuart-S. Phipps	June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	
Her Silent Wow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens		2 reels	
Midsummer Night's Steam, A	Eddie C ayton	June 5	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	Oct. 14
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitude	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why B ondes Leave Home	R. Walling-M. Beebe	July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Gritty Pups	Ufa Oddity	Mar.	1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb. 25	1 reel	
Nature's Wizardry	Ufa Oddities		1 reel	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Elegy, The	Novelty	Aug. 6		
Fantasy	Novelty	Oct. 15		
Find the King	E. E. Horton		2 reels	
French Fried		Sept. 3	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon		1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty		1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	July 31	2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 6
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
From Soup to Nuts	Rarebits	Oct. 23	1 reel	
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept. 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"	Aug. 28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	Sept. 9
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	
Should Second Husbands Come First?		Oct. 23	2 reels	
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Up the Ladder	Sportlight	Oct. 6	1 teel	
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 16
With Love and Hisses	Roach Stars	Aug. 28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

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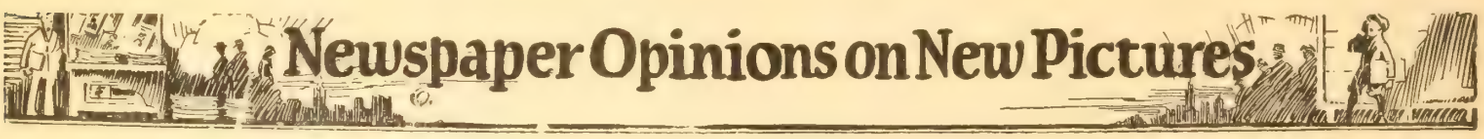
Title	Star	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray	2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.	2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark	1 reel	
Big Pie Raid, The	McDougall Kids	Bray June 1.	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal	2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord Aug. 1	2 reel	
Custard's Last Stand		Bray	2 reels	Sept. 16
Derelects of the Sea	Novelty	Bray June 30.	1 reel	
Deuce, The	McDougall Kids	Bray June 1.	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp	1 reel	May 27
Fresh and a Devil		Bray		
God Made This Day For Me (Guest Jewel)		A. C. A. Aug. 1.	1 reel	
Golf and How	Novelty	Castle Mar. 26.	1 reel	
Good Scouts		Bray	2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke	2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke	2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke	2 reels	
Heralds of the Spring	Nature Special	Bray April 19.	1 reel	
Here's Another One	Novelty	Bray	1 reel	Oct. 7
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine. Dec. 1.	10 episodes	
His Ticklish Predicament		Bray		
Iron Derby, The		Bray		
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine Sept. 1.	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke	1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke	2 reels	
Hit and Win		Bray Aug. 20.	2 reels	
It's a Great Life	Sketchograf	Cranfield-Clarke	1 reel	
It's All Wet		Bray July 10.	2 reels	
Japanese Oddities	Novelty	Castle Aug. 11.	1 reel	
Jungle Belles	"Lantz Cartoon"	Bray	1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal	1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke	1 reel	
Let's Go	Nove.ty	Cast e Aug. 27.	1 reel	
Lift Your Face		Bray Aug. 10.	2 reels	
Little Feet	Novelty	Castle June 14.	1 reel	
Lost in a Pullman		Bray	2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod.	2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema	1 reel	
Magic Hands	Novelty	Castle July 16.	1 reel	
Memories	Color Classic	Tiffany	1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke	2 reels	
Oh Boy Paris	Novelty	Castle July 30.	1 reel	
Orphans, The	McDougall Kids	Bray	2 reels	
Over There	Al Joy	Cranfield-Clarke	2 reels	
Pals	Novelty	Castle May 7.	1 reel	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros.	10 episodes	Aug. 6
Sappy Days	Tommy Albert	Cranfield-Clarke	2 reels	
Scoop, The		Bray July 20.	2 reels	
She Beast, The	Sid Smith	Capitol Prod.	2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.	1 reel	
Sky Walkers	Novelty	Castle May 21.	1 reel	
Sophomore, The	G. O'Neil-L. Graydon	Hi-Mark		
Speed	Novelty	Castle Apr. 9.	1 reel	
Spooky Money	Al Joy	Cranfield-Clarke	2 reels	
Stepping Along	Novelty	Castle April 23.	1 reel	
Style Book	Sketchograf	Cranfield-Clarke	1 reel	
Two Arabian Sights		Bray	2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod.	2 reels	Sept. 1
Water Sports	Novelty	Castle July 2.	1 reel	
Water, Water Everywhere		Bray June 20.	2 reels	
When Redskins Bit the Dust. (Guest Jewel)		A. C. A. July 1.	1 reel	
When We Were Kids (Guest Jewel)		A. C. A. June 1.	1 reel	
Who's Who	Al Joy	Cranfield-Clarke	2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema	1 reel	April 15
Yosemite	Novelty	Castle June 18.	1 reel	

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Comrades	Color Classic		1 reel	
Footing the Bill	Color Classic		1 reel	
Greenwich Village Romance, A	Color Classic		1 reel	
King of Sports	Color Clasyic	Sept 1	1 reel	
Love in the Jungle	Color Classic		1 reel	
Man Who Married the Moon	Color Classic		1 reel	
Me and My Pal	Color Classic		1 reel	
Memories	Color Classic	Sept. 15	1 reels	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July 25	1 reel	July 15
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Barrymore Tommy (Mustang)	Fred Gilman	June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug. 15	10 episodes	
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog	June 6	2 reels	May 20
Buster's Handicap	Trimble, Turner and Dog	Aug. 1	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster's Initiation	Trimble, Turner and Dog	July 4	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor	Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
Fighting Finish, A	George Lewis			Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
His Day of Days	Neely Edwards	Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman	Aug. 20	2 reels	
Hot Stuff			1 reel	Oct. 14
Jane's Relations	M. Marcel-E. McCarthy	July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Model George	Sid Saylor	Dec. 28	2 reel	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds' Mistake The	Snookums-Bartlett-McPhail	Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct. 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Oh! Mabel	C. King-C. Doherty	Nov. 23	2 reels	
Oh Taxi!	Sid Saylor	Aug. 10	2 reels	July 22
On Deck	Sid Saylor	Nov. 30	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor	July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb	Aug. 6	2 reels	July 15
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July 16	2 reels	June 24
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
Plain Jane		Aug. 17	2 reels	
Please Don't		Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Red Warning (Western)	Newton House		2 reels	Oct. 14
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Roaring Gulch, The (Mustang)	Edmund Cobb	July 17	2 reels	July 1
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	
Run for His Money, A	Arthur Lake	Aug. 21	1 reel	
Rushing Business	Sid Saylor	Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial)	F. X. Bushman Jr.)		10 episodes	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	
Silent Partner, The (Mustang)	Edmund Cobb	Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug. 3	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Son of America, A	George K. Arthur	Aug. 8	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Square Shooter, The (Mustang)	Fred Gilman	Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug. 1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July 4	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
What An Excuse	Charles King	July 13	2 reels	June 24
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	
Winning Five, The	Lewis-Gulliver	Sept. 26	2 reels	Sept. 16



"What Price Glory"—Fox Films, Erlanger Theatre, Atlanta

Constitution: "Revealing power to run gamut of human emotions, power to clutch very core of heart with dramatic intensity and proving to be amazing and astounding spectacle. Opened before one of largest crowds that has ever jammed into playhouse and fairly entranced every man, woman and child present with its sustained appeal. Great War classics may come and go, but it is certain that they will hardly surpass 'What Price Glory.' By far one of greatest pictures ever seen in Atlanta."

"What Price Glory"—Fox Films, Empire Theatre, Lawrence, Mass.

Tribune: "The throngs which attended the Empire Theatre yesterday to witness . . . The greatest motion picture in history. Throngs were thrilled and pleased with real human characters. McLaglen, Dolores Del Rio and Lowe shone in brilliancy of their perfect roles."

"What Price Glory"—Fox Films, Palace Theatre, New Orleans

Times-Picayune: "A great picture, as great as any year has seen, at least one of 'ten best.' Has a world of strength and more comedy. Almost all comedy, but crusty, human comedy. . . . Picture is really glorious thing in all details."

Tribune: "Is closer to perfection than any picture ever made, and in years to come will be placed among classics of screen no matter how much art of cinema develops. . . . The best picture of 1927 and among best five of all time."

"Alias the Lone Wolf"—Columbia Pictures, Hippodrome Theatre, New York City

Herald-Tribune: "The best thing on program. Denouement was a surprise to us. Edward H. Griffith, director, has kept story up at rapid pace from beginning to end. There is not a single extraneous scene. Lois Wilson looks extremely pretty, and she plays with her usual sincerity. Bert Lytell the wisest choice we can think of for Lone Wolf. Please stay for picture when you visit Hippodrome."

Times: "Quite diverting, especially to those who devour detective stories. There are some excellent "shots" on deck of ocean greyhound."

World: "Mr. Griffith has directed his melodrama in a realistic marine atmosphere . . . he is to be congratulated."

Evening World: "Better than average crook story . . . well done by capable cast."

American: "Holds one's interest. There is no doubt that it will afford a pleasurable hour."

Sun: "By far most entertaining photoplay of week. Situations offer excitement and suspense."

"Chang" — Paramount, Berlin, Germany

Berliner Tageblatt: "Here we have Kipling at last in his very true image. They (Cooper and Schoedsack) lived, hunted and feared, together with Laos, working with never tiring power, and results: a wonder film. We in the dark room tremble and tremble again, together with them, in happiness, fear, anxiety and joy."

Der Montag Morgan: "All Berlin will make a pilgrimage to 'Chang.'"

Die Rote Fahne: "One sees probably grandest scene one ever saw in an animal film—how a herd of 300 elephants destroy a village."

Der Tag: "Unquestionably this picture is an event in history of motion pictures."

'A Man's Past" — Universal, Colony Theatre, New York City

America: "Real gripping thriller. Full of suspense and thrills of a nature new to picture audiences. Veidt excellent."

Herald Tribune: "Veidt has never done anything as good as his convict surgeon in 'A Man's Past.' Melford belongs in list of ten best directors for work in this picture. Veidt magnificent actor. Whoever selected cast knows his business."

Daily News: "Absorbing film fare. Melford has directed well."

Morning Telegraph: "Worthy of your prompt attention. Run—don't walk—to Colony this week."

Daily Mirror: "Good cast headed by Veidt. Picture the superior of other two openings on Broadway this week."

"Chang" — Paramount, Plaza Theatre, London, England

Kinematograph: "Film is marvelous; should do an enormous business. An elephant charge is perhaps one of most remarkable things yet recorded by camera."

Daily Film Renter: "Paramount's astounding epic of jungle, 'Chang,' opened to large audience, who were spellbound by film the like of which has never before been seen on screen. Is greatest jungle picture ever seen; it is not just a wild animal adventure film, but a thrilling and dramatic entertainment, which will appeal to old and young alike. Provides one of greatest entertainments we have ever seen. It has to be seen to be believed."

Cinema: "Intensely, terribly real, bringing jungle of Siam and its denizens to our very doors in unforgettable fashion. Every cinema in land should screen it, for it will not only increase general prestige of industry, but make many new patrons. A high-grade box-office entertainment for any cinema, and it offers big opportunities for showmen. No one can afford to miss it."

Bioscope: "Film of engrossing interest, combining comedy and drama and sensation in beautiful surroundings."

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KURT W. NEUNZIG

October 28, 1927

Motion Picture News

Reg. U. S. Patent Office

THANK YOU!



Proudly we acknowledge congratulatory messages on "Big Parade's" big business from:

Madison, Detroit; McVicker's, Chicago; Aldine, Pittsburgh; Criterion, Los Angeles; Regent, Grand Rapids, Mich.; Majestic, Columbus, O.; Marion, Marion, Ind.; Bellevue, St. Albans, Vt.; Corliss, Woodstock, N. H.; State, Schenectady, N. Y.; Elmac, Maple Rapids, Mich.; Colonial, Reading, Pa.; Palace, Ashtabula, O.; Liberty, McKeesport, Pa.; Norva, Colonial, Richmond, Norfolk, Va.; Jefferson, Roanoke, Va.; State, Altoona, Pa.; Strand, Syracuse, N. Y.; Shattuck, Hornell, N. Y.; Allen, Acron, O.; Washington, Maysville, Ky.; Utopia, Painesville, O.; Henry Hall, Beeville, Sinton, Taft, Texas; Alhambra, Torrington, Ct.; Crown, New London, Ct.; Rivoli, Portland, Ore.; Louis Marcus, Provo, Ogden, Twin Falls, Utah; Strand, Portland, Me.; Palace, Memphis, Tenn.; Columbia, Washington, D. C.; Rialto, Monticello, N. Y.; Isis, Des Moines, Ia.; State, Canton, O.; Stillman, Cleveland, O.; McCauley, Glenwood, Minn.; Sanborn, Wolfsboro, N. H.; Atlantic, Atlantic Highlands, N. J., Traco, Toms River, N. J.; Kelliher, Elkhorn, Wis.; Grand, Estherville, La.; Galli-Curci, Margaretville, N. Y., Hollywood, Petoskey, Mich.; Palace, Blackwell, Okla.; Pastime, Boone, N. C.; Essex Sq., Essex, Ct.; Brewster Hall, Wolfsboro, N. H.; Arcade, Manchester, Vt., Weller, Alexandria Bay, N. Y.; McTod, Willoughby, O.; Chamberlain, Mountainview, N. H.; Premier, Littleton, N. H.; Colonial, Bethlehem, N. H.; Opera House, Sanbornville, N. H., Rivoli, So. Fallsburgh, N. Y.; Lyric, White Horse River Jct., Vt.; Opera House, Lancaster, N. H.; Court, Wheeling, Pa.; Hall-in-Pines, Bretton Woods, N. H.; Premier, Littleton, N. H.; Strand, Buffalo, N. Y.; Curville, Corsicana, Texas; Newton, Hutchison, Pittsburgh, Ks.; etc. etc. etc.

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It's the year of Metro-Goldwyn-Mayer's
THE BIG PARADE *(and now comes)* **BEN-HUR**

Vol. XXXVI No. 17 Entered as second-class matter April 22, 1926, at the Post Office at New York, N. Y. under the Act of March 3, 1879. PRICE 20 CENTS

Published Weekly—$2.00 a Year

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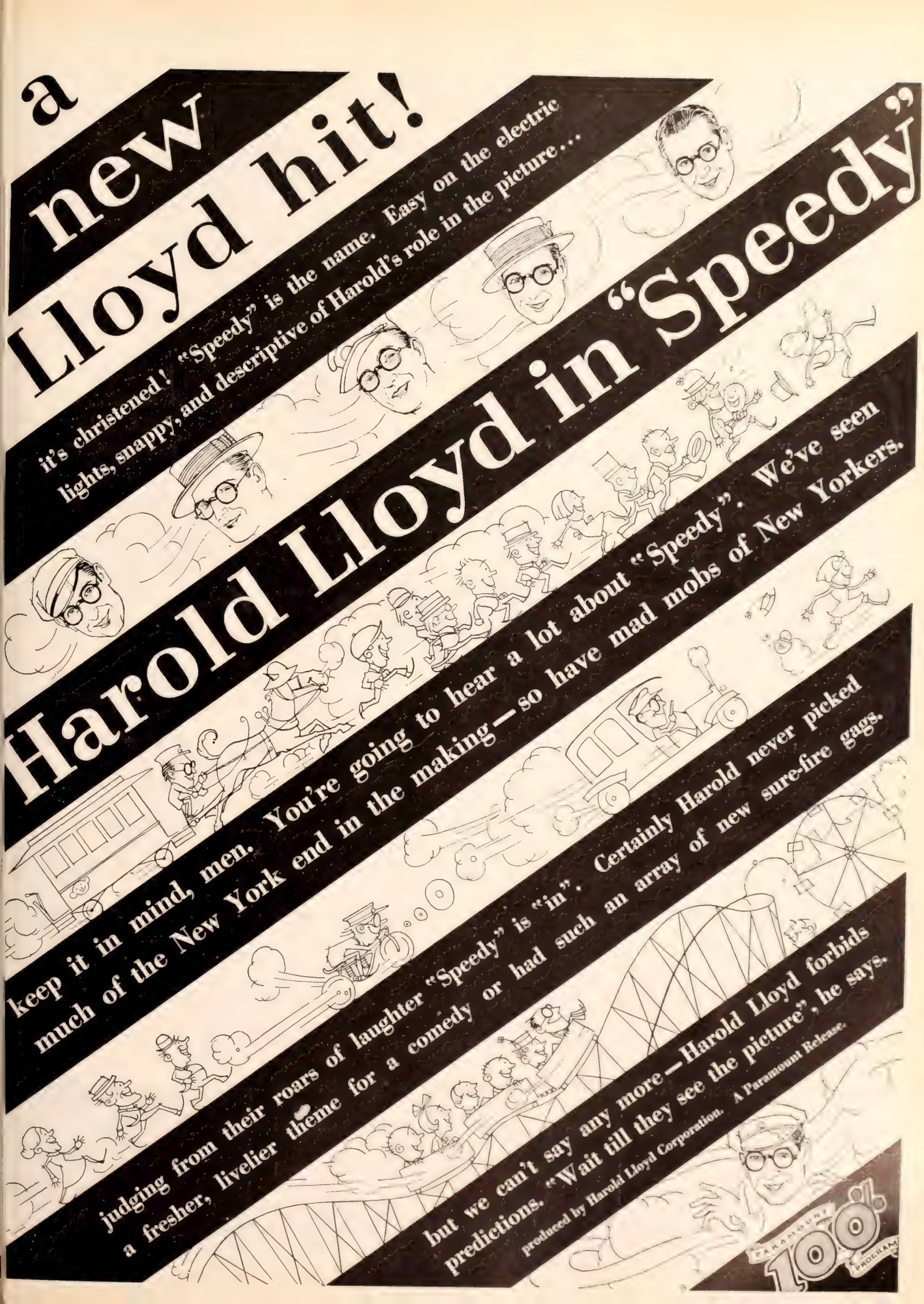
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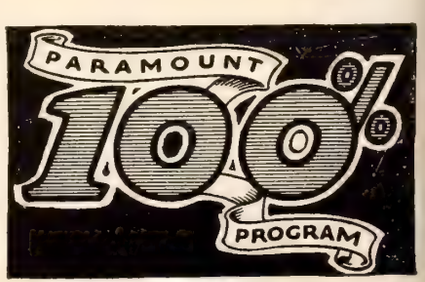
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LOS ANGELES


a new Lloyd hit!
it's christened! "Speedy" is the name. Easy on the electric lights, snappy, and descriptive of Harold's role in the picture...
Harold Lloyd in "Speedy"
keep it in mind, men. You're going to hear a lot about "Speedy". We've seen much of the New York end in the making—so have mad mobs of New Yorkers.
judging from their roars of laughter "Speedy" is "in". Certainly Harold never picked a fresher, livelier theme for a comedy or had such an array of new sure-fire gags.
but we can't say any more—Harold Lloyd forbids predictions. "Wait till they see the picture", he says.
produced by Harold Lloyd Corporation. A Paramount Release.
PARAMOUNT 100% PROGRAM



another record-wrecker!

¶ Yes, sir, we laid off talking about this "Tell It to Sweeney" picture till we knew from actual box office returns that we had another big winner. Worthy to add to the smashing Paramount specials that have made this season one continual golden harvest for Paramount exhibitors. ¶ "Tell it to Sweeney". Debut of George Bancroft (star of "Underworld") and Chester Conklin (unsung star of a hundred pictures) as a comedy team. Produced by Gregory La Cava, who made "Let's Get Married" and many other laugh hits. Paramount introduced the first comedy team in Beery and Hatton. A mob of near-Beerys and Hattons have followed but—. Paramount waited till we could give you another *real* comedy combination as good as the original. ¶ Here it is—Bancroft and Conklin in "Tell it to Sweeney". And—glory be, boys!—there is no war, trench or racial, in it! No thumb and nosing. No rehash of stale laughs. A fresh type of comedy yarn in a brand new setting. Lavishly made, swift, smart, loaded with roars. A new era comedy—and how!



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L. M. MILLER, PRESIDENT
EXECUTIVE OFFICES MILLER THEATER BLDG.
WICHITA, KANSAS

STANLEY CHAMBERS
MANAGING DIRECTOR

Sept. 26, 1927.

Mr. Russell Holman,
Paramount Famous Lasky Corp.,
Times Square,
New York City.

Dear Mr. Holman:-

This is in reply to your letter regarding FIGURES DON'T LIE. I just screened the picture. It is a natural. Could not possibly miss; perfect entertainment. I am going after it in a big way as the picture is bound to please.

Thanks for your tip.

Consolidated Amusement Co.

SEC:OP

¶ Not only big Paramount specials like "Underworld," "Way of all Flesh," "Chang," "Beau Geste," "Metropolis," "Firemen, Save My Child," etc. But exceptional star pictures (like those listed below) week after week. ¶ Make Paramount's 100% Program stand head and shoulders above the field. Nothing to it this year but Paramount—*pass the good word along!*



CLARA BOW *in*
"HULA"
"GET YOUR MAN"



BEBE DANIELS *in*
"SWIM GIRL SWIM"
"SHE'S A SHEIK"



THOMAS MEIGHAN *in*
"WE'RE ALL GAMBLERS"
"THE CITY GONE WILD"



ESTHER RALSTON *in*
"FIGURES DON'T LIE"
"THE SPOTLIGHT"



RICHARD DIX *in*
"SHANGHAI BOUND"
"THE GAY DEFENDER"



ADOLPHE MENJOU *in*
"SERVICE FOR LADIES"
"A GENTLEMAN OF PARIS"



FLORENCE VIDOR *in*
"ONE WOMAN TO ANOTHER"
"HONEYMOON HATE"



DOUGLAS MACLEAN
in
"SOFT CUSHIONS"

Laem

"CARL LAEMMLE—Merchant!" says William A. Jo
Mr. Johnston! MERCHANT—that's the word. You sai
MERCHANDISING." That's the truth. And that expresse
CHANT for twenty-two years. And a MERCHANDISE thinke
His eyes and ears on the public. His hatreds: Fluff and Bunk
CONSUMER wants! Make your DEALER a PROFIT every tim
and the Kellys" a great example of MERCHANDISING? Eigh
the Canary" another? You said it! Isn't that "*Big Gu*
SEATS, another example of MERCHANDISING? Yessir! An
THE PUBLIC! That's MERCHANDISING. That's Car
know it. They may switch from "one" to the "other"
That makes PROFITS. Years ago—last year—this yea

Universal Protects Yo

mle!

nston editorially in the Motion Picture News. You said it, it again—"The salvation of this industry will be efficient Carl Laemmle. MERCHANT! He has been a picture MER- and do-er for years before that. Has his feet on the ground. His hobby: "Give the EXHIBITOR the MERCHANDISE the – and you are MERCHANDISING!" Wasn't "*The Cohens* housand exhibitors shout, "YOU BET!" Isn't "*The Cat and Group,*" built from the ground up by showmen to SELL hose "*Super-Shorts*"—each with a definite SALES ANGLE TO Laemmle. All his life. That's Universal. Exhibitors But never from Universal! They get MERCHANDISE. -YEAR IN AND YEAR OUT!

ur Brick and Mortar



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Opened Big
Cat and Canary Bre
Cat and Canary Grosse
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Cat and Canary Opened to One of Bi
Cat and Canary Wonderfully Received Don'
Enormous Business Every Day Since Ca
Cat and Canary Box Office Buil
Fifty-two Weeks.
Cat and Canary Opened Standing Roo
Picture Ever Produced.
Cat and Canary Sensation of Washington Newspaper Critic
Cat and Canary Playing to Capacity.
Audiences Wild with Excitement any Exhibitor in Small or Larg
Canary.

Cat and Canary going over exceptionally well. *Kunsk*

U's cat tops montreal houses. *Variety Repor*

Cat and Canary one of finest mystery plays ever had, gav
months. *Eastman Th*

Cat and Canary marvelous week three times average business a
Capitol The

Playing to bigger business at Madison Theatre
we have received for several months. *John H. Ku*
In face of strongest opposition Cat an
Canary doing record business our St.
Francis Thea. *A.M. Bowles, Westcoast, Thea. Inc.*

Cat and the

ywhere!

The Cat and the Canary Wonderful Picture. *Frank H. Bell, Beacham Theatre, Orlando, Fla.*

The Cat and the Canary A Real Thriller from Beginning to End. *Waldo Ebinger, Palace Theatre, Muscatine, Iowa*

The Cat and the Canary Broke All Midnight Show Records and Single Day's Admission this House. *Lea Richmond, Virginian Theatre, Charleston, W. Va.*

The Cat and the Canary is Box Office Wow. Holds Record or 1927 Season. *Emily Theatre, Paul's Valley, Okla.*

Everyone Boosted Cat and Canary. More People Came to See it in Two Days Than I Have Ever Played to Here. *Grand Thea. Moberly, Mo.*

Cat and Canary Wow Topped Everything in Town. *Variety Report, Victory Theatre. Providence, R. I.*

One of the Outstanding Productions we Have Played. *Cameo Theatre, American Fork, Utah*

We Are Holding Cat and Canary for Second Week at Lyceum. *Lyceum Theatre, Winnepeg, Can*

The Cat and the Canary A Triumphant Success Surefire Business Puller. *Rialto Theatre, Racine, Wisc.*

A Real Mystery Thriller. Will Get the Business. *Arvada Theatre, Arvada, Colorado*

do Well Wherever Played. *Arcade Theatre, Ft. Myers, Florida*

Continued Big to Last Day. *Gillioz Theatre, Springfield Mo.*

e All House Records Yesterday and Again Today. *Liberty Theatre, Okla. City, Okla.*

More Money at Box Office Than Any Picture we Have Played This Season. *Pal. Thea. Ham. O.*

Canary Outstanding Picture of Year *Burns Theatre, Colorado Springs. Colorado*

est Sundays we Ever Had Despite Big Parade Opposition. *Royal Theatre, Atchinson, Ka.*

know When You Have Hit Public Taste Better. *Rialto Theatre, Butte Mont.*

nd Canary Opened. *New American Theatre, Salt Lake City, Utah*

Receipts Exceeded any Production we played for *H. M. Messiter, Baltimore, Maryland*

Only Newspapers Acclaim Greatest Mystery *Wm. Epstien, Mg. Dir., Aztec Theatre, San Antonio, Texas*

Unanimous in Praise. *Rialto Thea., Wash., D. C.*

Columbia Theatre, Seattle, Washington

Town has Gold Mine in Cat and *Capitol Theatre, Atlanta, Georgia*

Theatre Corp., Detroit, Mich.

Capitol Theatre, Montreal, Can.

us biggest week in

tre, Rochester, N. Y.

this theatre.

re, Dallas, Texas

han

sky

It's a Universal LongRunSpecial

Starring

Laura La Plante

with ARTHUR EDMUND CAREW, Tully Marshall, George Siegmann, Creighton Hale, Forrest Stanley, Gertrude Astor, Flora Finch—from John Willards stage play—Presented by Carl Laemmle.

A Paul Leni Production

Canary

The one way to be sure

Screen quality is important to the public and therefore to the box office. It is *too* important an item to be overlooked by the exhibitor.

There is one way to be sure of getting the highest photographic quality in your productions. Specify prints on Eastman film—the film that made motion pictures possible—and look for the important words "Eastman Kodak" in the margin of each reel.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

One of the season's biggest

WILLIAM SISTROM *presents*



WILLIAM BOYD

in

Dress Parade

with

BESSIE LOVE

Screen play by DOUGLAS Z. DOTY
from the story by MAJOR ROBERT GLASSBURN
MAJOR ALEXANDER CHILTON and
HERBERT DAVID WALTER

Produced by
DeMILLE PICTURES CORPORATION

WAR DEPARTMENT TELEGRAM

Cecil B. DeMille
De Mille Studios
Culver City, Cal.

Dress Parade previewed by War Department yesterday and approved for release with exception slight changes in four captions. Heartiest congratulations on a splendid picture typifying spirit of West Point

LUTZ WAHL
The Adjutant General

A
DONALD CRISP
Production

Pathé Exchange, Inc.

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A sure-fire box-office combination



JAMES CRUZE
presents

MARIE PREVOST

in

"On to Reno"

Personally directed by
James Cruze

Screen play by
WALTER WOODS

from the story by
JOSEPH JACKSON

Produced by
JAMES CRUZE, *Inc.*

Pathé Exchange, Inc.

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THE SCREEN'S MOST FASCINATING PERSONALITY



WILLIAM
C. de MILLE
presents

Jetta Goudal

in The FORBIDDEN WOMAN

with VICTOR VARCONI *and* JOSEPH SCHILDKRAUT

Adaptation and continuity by CLARA BERANGER
from an original story by ELMER HARRIS

Directed by PAUL L. STEIN

PRODUCED BY DeMILLE PICTURES CORPORATION

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WILLIAM M. VOGEL, *General Manager.*

A Film Knockout



Produced by
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CORPORATION

VERA REYNOLDS

in

"The MAIN EVENT"

with
RUDOLPH SCHILDKRAUT
JULIA FAYE, CHARLES DELANEY *and*
ROBERT ARMSTRONG—*From the Story,*
"THAT MAKES US EVEN" by PAUL ALLISON
Continuity by ROCHUS GLIESE
Directed by WILLIAM K. HOWARD

Pathé Exchange, Inc.

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Very Confidential!

FOX FILM CORPORATION

HEAD OFFICE WEST 55TH STREET, NEW YORK

TELEPHONE COLUMBUS 3320 CABLE ADDRESS FOXFILM-NEW YORK

Dear Showman Pal:

I am coming to your theatre early in November. There'll be a big, big crowd of my friends there, too. Its a date!

Yours
Madge Bellamy

P.S. You'll get an eyeful all through my picture and some thrill during the auto-race—twenty-five beautiful girl drivers, and I win!

M. B.



WILLIAM FOX Presents

"VERY CONFIDENTIAL"

with

MADGE BELLAMY

Patrick Michael Cunning — Mary Duncan

Story by James K. McGuinness

JAMES TINGLING Production

FOX

There is one STANDARD by which all other "Westerns" are gauged That is the standard set by

Tom Mix



This season sees Mix with TONY the WONDER HORSE *at their best in*

"TUMBLING RIVER"
with Dorothy Dwan
Lew Seiler Production

"SILVER VALLEY"
with Dorothy Dwan
Benjamin Stoloff Production

"THE ARIZONA WILDCAT"
with Dorothy Sebastian
R. William Neill Production

"Westerns" are "Westerns" always—with the exception of Tom Mix productions; they are different! Mix pictures are played and replayed, remembered, talked about, watched for. They are depended on by many Exhibitors as "rent payers". Despite the fulsome advertising of other Western stars the fact remains that in the class of Western productions Tom Mix pictures are supreme. Here is one test—infallible:—Tom Mix pictures bring the highest price of any Western productions. The crowds that storm your theatre when you play Mix pictures give you the answer. Mix pictures today, as for many years past, are in a class by themselves.

FOX

Who Has the Most Heart-Warming Grin in America?



BIG BOY!



When his flashing smile lights up the screen, Pallid Care and Wrinkled Worry scramble for the nearest exit. And that goes for you as well as for your audience.

There never has been a more delightful or more lovable kid on the screen. No man, woman or child can resist his heart-gripping appeal.

And he is endowed with amazing talent. "Big Boy" is such a remarkable performer he does not seem to *act* his parts; he seems to *live* them.

If you ever had a chance to make big profits with Short Features, you have it in "Big Boy"-Juvenile Comedies. Clean, sparkling, spontaneous fun. Backed by national advertising; supported by some of the finest exploitation tie-ups on record. And eight chances this season to cash in on "Big Boy's" fast growing popularity and power.

BIG BOY *in "SHE'S A BOY"*

You can promise your patrons a dandy "Big Boy" comedy in "She's a Boy." The little fellow's name has become synonymous with quality entertainment, and this particular two-reeler is in better form than ever. It is interesting to watch the progress of a kid actor, see how he is expanding and growing more varied in his appealing art. "Big Boy" has assumed new expressions and the intelligent youngster responds wonderfully under the direction of Charles Lamont. . . . "Big Boy's" slim little frame has passed the toddling stage. The kid is growing up, not only physically, but adding additional strength and charm to his natural Thespian powers. We are sure of one thing, that he is the most inviting and attractive kid actor on the screen today. . . .

Motion Picture News.

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, *President*.

FACTS

ABOUT PICTURES AND PEOPLE

ALL YOU NEED TO KNOW

Whatever your connection with the industry—
Producer, Distributor, Exhibitor or Newspaper.

IN A COMPACT VOLUME

Just the information you need. Arranged in
a way that you can easily find it.

THE BOOKING GUIDE

and

STUDIO DIRECTORY

Now Being Compiled By

MOTION PICTURE NEWS

PATHÉ timely money-making hints

Are you cashing in on

GENE TUNNEY *in* The FIGHTING MARINE

with **WALTER MILLER** *and* **MARJORIE GAY**



Colonial Theatre, Depew, says, "I am pleased to advise that 'The Fighting Marine' with Gene Tunney did a gross business about 200% higher than the usual Monday night business at this theatre."

Grab this timely subject - It's a knockout!

A Pathéserial of 10 smashing chapters

Aviation! Wow! Here's a genuine scoop!

MONTY BANKS *in* FLYING LUCK

Directed by **HERMAN RAYMAKER**



Be the first to show it!

Here's your chance to make a real ten-strike. A riotous thrill comedy on AVIATION—the first BIG SPECIAL COMEDY on this live subject.

And a short subject on football that's a winner!



GRANTLAND RICE *presents*

FOOTBALL SENSE

Directed by **"CHICK" MEEHAN**

N. Y. U.'s Great Football Coach

Produced by John L. Hawkinson Edited by Grantland Rice

Titles by W. B. Hanna, famous football writer

Ask your PATHÉ EXCHANGE *about this*

A Clean-up for the Football Season!

And Another big PATHÉ coup!

HAL ROACH *presents*

HAROLD LLOYD

in one of his biggest and best

"GRANDMA'S BOY"

**A RE-ISSUE WITH NEW PRINTS-
NEW PAPER AND ACCESSORIES**

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES - PATHE NEWS - PATHE WESTERNS - PATHESERIALS - PATHECOMEDIES

An absolute sure-fire clean-up/


Hal Roach
OUR
GANG
COMEDIES
HAL ROACH
THE LIFE OF THE PARTY
Thats Hal Roach He's the guy who took short subjects out of the "time filler" class and put them into the "house filler" class
Im paying particular attention to shorts this year and I find my receipts are increasing daily
Ive seen two Our Gang Comedies from M G M so far and I confess that Roach's rascals are even better than they used to be You know what that means Valuable for The Old Wall and Yales Harvard There gems!
Those Kids are great!
CHARLEY CHASE
MAX DAVIDSON
M-G-M NEWS
The World Spotlight
104 ISSUES
Twice Weekly
I wondered what M G M would do with its newsreel and Ive got to hand it to those boys again for turning out a News thats full of pep and originality Anything that M G M touches is class
Look at Charley Chase and Max Davidson You can't name two stars in the Short Subject field to even touch those boys Chaney Chase draws like a feature and Davidson I predict will be just as big Did you see "The Second Hundred Years?" Its a Roach All-Star and its one of the funniest ever!
STAN LAUREL
JIMMY FINLAYSON
VIOLA RICHARD
MARTHA SLEEPER
OLIVER HARDY
Hal Roach ALL STAR
M-G-M ODDITIES
Yep its a live wire outfit. no mistake and the way they've gone into Shorts proves it
It pays to use the best comedies Ma'am know the difference
If you haven't played the Oddities yet you've got a big surprise coming They're wonderfully interesting little subjects made by UFA all over the world My people love them M G M is the only company you can get this type of picture from Once you get to know them you'll never stop using them One reeders are handy
Those M G M Great Events complete M G M's shorts They're little dramas based on history and all in color I played The Flag and my audience applauded I got good comments
I'm sold! on em Lets turn over my page and see what else they have
What are those M G M oddities up there
GREAT EVENTS
M-G-M

BULLETIN BOARD

Metro-Goldwyn-Mayer

NEW YORK, N. Y.—

The beautiful Embassy Theatre is enjoying better business with "THE GARDEN OF ALLAH" than ever before in its history. Records established with "The Merry Widow" and "Tell It to The Marines" are now surpassed. The Embassy plays twice daily at $2 admission.

PHOENIX, ARIZ.—

Newspapermen and photographers are still congregated here covering Metro-Goldwyn-Mayer's Flying Lion stunt. Thousands of words have been telegraphed from this city to all points concerning the novel airplane and its Lion passenger whose rescue from the desert is now accomplished. Leo will continue his triumphs on tour.

ALBANY, N. Y.—

Local M-G-M office reports "The Big Parade" has broken all records at Rialto Theatre, Monticello; Weller Theatre, Alexandria Bay; and Gayety Theatre, Inlet, N. Y. Every day brings additional reports.

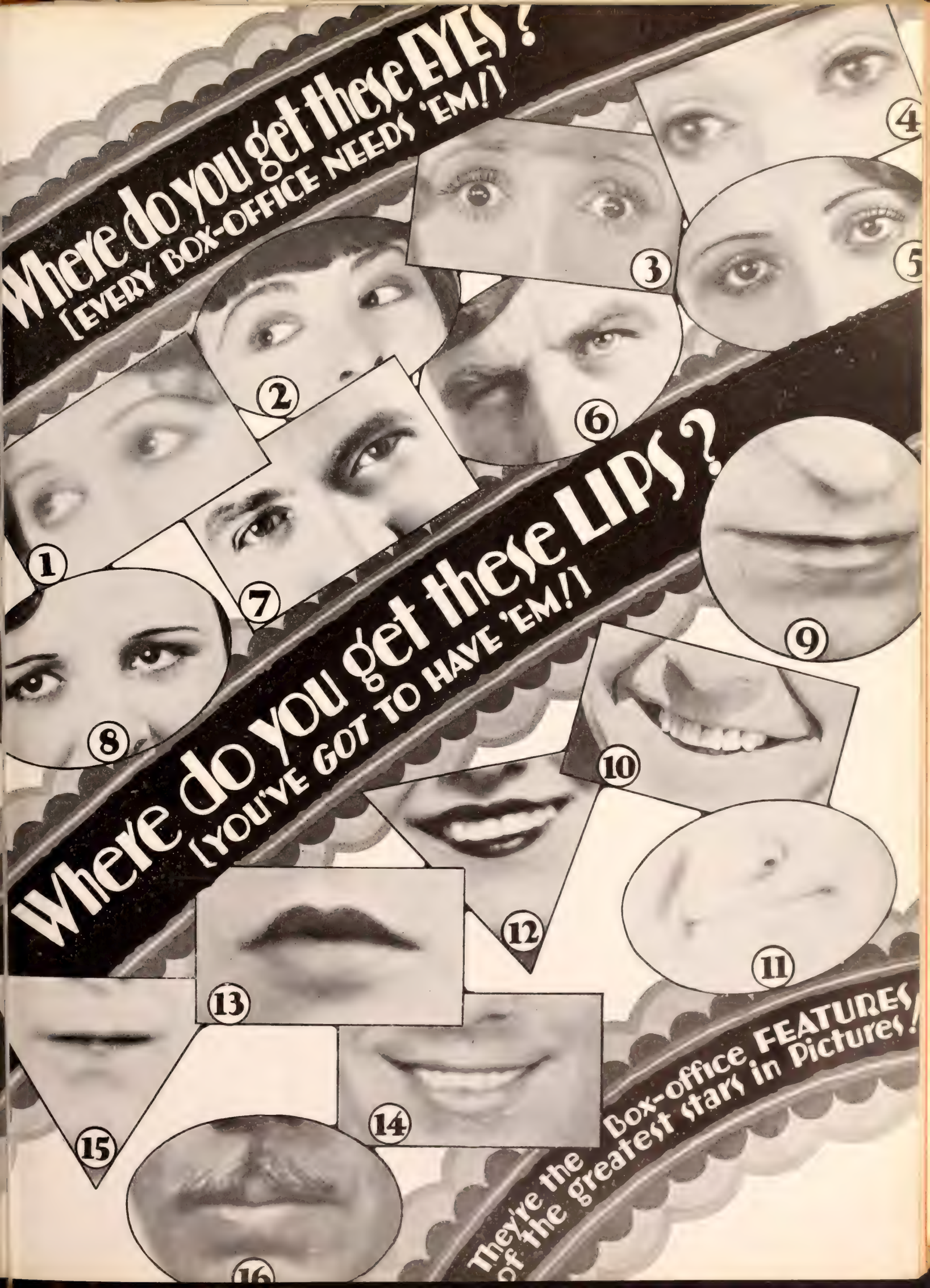
DETROIT, MICH.—

New theatres opening in Michigan favor M-G-M pictures. The last four houses to open are Temple, Saginaw; State, Kalamazoo; Ramona, Detroit; Wayne Theatre, Wayne. The first two are Butterfield Theatres, the latter are Koppin houses. M-G-M leads in this state.

ASBURY, PARK, N. J.—

An unusual situation arose here when local theatre after running "Ben-Hur" has now contracted to bring it back soon for a full week, the return beating the first engagement. Metro-Goldwyn-Mayer is commanding public interest here.




Where do you get these EYES?
[EVERY BOX-OFFICE NEEDS 'EM!]
Where do you get these LIPS?
[YOU'VE GOT TO HAVE 'EM!]
1
2
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They're the Box-office FEATURES of the greatest stars in Pictures!

-YOU get them ONLY from FIRST NATIO





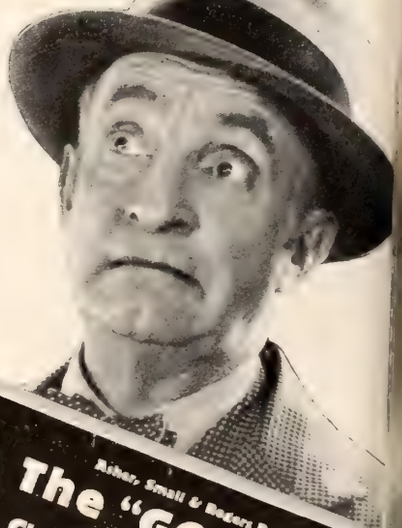


NORMA TALMADGE in "Camille"
Extended-Run Hit in Every House It's Played! —SPECIAL!

COLLEEN MOORE in Her New Success
The One You've Been Waiting For! Typical Colleen Comedy! Marshall Neilan's Direction.

CONSTANCE TALMADGE in "Breakfast at Sunrise"
Great French Farce. Over big at Warfield, San Francisco, Premiere —SPECIAL!





The BOX-OFFICE FEATURES on the Preceding Page belong to:-

·NORMA TALMADGE
·COLLEEN MOORE
·CONSTANCE TALMADGE
·HARRY LANGDON
·BILLIE DOVE
·MILTON SILLS
KEN MAYNARD
·MARY ASTOR
9—RICHARD BARTHELMESS
10—JOHNNY HINES
11—CHARLIE MURRAY
12—MARIA CORDA
13—DOROTHY MACKAILL
14—JACK MULHALL
15—LLOYD HUGHES
16—LEWIS STONE

RICHARD BARTHELMESS in "The Patent Leather Kid"
An Alfred Santell Production
Directed by Alfred Santell
Roadshow Smash in New York and Chicago —SPECIAL

and "The Drop Kick"
Highest Gross in 4 Key Cities in Same Week!

Asher, Small & Rogers Present
The "GORILLA" with Charlie Murray & Fred Kelsey
An Alfred Santell Production
Directed by Alfred Santell
From the Record-Breaking Mystery-Comedy by Ralph Spence. "Box-Office Winner. Preview audience still talking about it." O.W. Lewis, Mgr., Alhambra Theatre, Alhambra, Cal.—SPECIAL!

NAL In these Tremendous Hits!



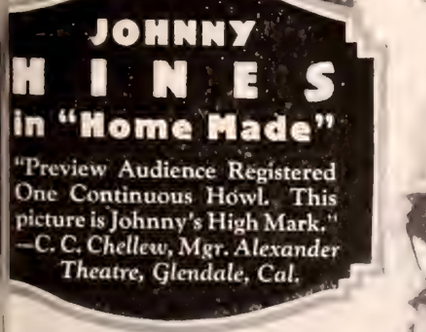
"The Private Life of HELEN of TROY"
with
Maria Corda—Lewis Stone—Ricardo Cortez
America is on Tip-Toe for this Sensational Novelty SPECIAL from the Famous Best-Selling Novel.

BILLIE DOVE
in
"American Beauty"
Duplicating the Universal Triumph of "The Stolen Bride."

HARRY LANGDON
in **"Three's A Crowd"**
Gross Way Above Averag
at Lyric, Minneapolis



MILTON SILLS
in
"Hard Boiled Haggerty"
1000 Thrills in the Air—It's Thrilled every Exhibitor who's Played It.



JOHNNY HINES
in **"Home Made"**
"Preview Audience Registered One Continuous Howl. This picture is Johnny's High Mark."
—*C. C. Chellew, Mgr. Alexander Theatre, Glendale, Cal.*





"NO PLACE TO GO"
with Mary Astor and Lloyd Hughes
"Comedy Success.... New angles.... Lots of appeal."
—*Jed Buell, Mgr., Westlake Theatre, Los Angeles.*

"SMILE, BROTHER, SMILE"
With Dorothy Mackaill and Jack Mulhall
Great Week at the Colorado, Denver, for this Comedy-Romance of a Traveling Salesman.

KEN MAYNARD
in **"Gun Gospel"**
Standout Premiere at the Liberty, Seattle, Proved It's Sure-Fire First Run!

First National Pictures

Barthelmess gives Chicago THE ONE-TWO!



Leads the Loop at the CHICAGO IN The DROP KICK

Boosts gross $3,000 at the WOODS IN The PATENT LEATHER KID

What a Mighty Mauler!—He shows in 2 releases at 2 famous Chicago first-run houses the SAME WEEK—and does Sensational Business in BOTH!... Seems like they can't get enough of him!

Football Romance—Sensation Everywhere!

RICHARD A. ROWLAND presents

RICHARD BARTHELMESS IN "THE DROP KICK"

Adapted by WINIFRED DUNN From College Humor Story "Glamor" by KATHERINE BRUSH

Directed by MILLARD WEBB Produced by RAY ROCKETT

First National Pictures

Long-Run Two-a-Day Special!

RICHARD A. ROWLAND presents

RICHARD BARTHELMESS IN The PATENT LEATHER KID

An ALFRED SANTELL Production

by RUPERT HUGHES

Directed by ALFRED SANTELL

Titles by GERALD C. DUFFY

Production Management AL ROCKETT

Scenario by WINIFRED DUNN

First National Pictures

Motion Picture News

Volume XXXVI NEW YORK CITY, OCTOBER 28, 1927 No. 17

Benevolent Regulation

The Trade Conference and the Uncured Structural Disorder

By William A. Johnston

THE results of the Trade Practice Conference are, as Commissioner Myers has said, substantial, but not complete.

It was hardly to be expected that they would be. The job was too big for a single conference. There were too many conflicting interests to permit of full harmony within a period of six days.

In the main, however, the Conference was a good thing. It showed the industry, more than any other one event in its history, that it has a definite responsibility to the public interest which must be, and will be fulfilled.

It also reduced some of the swollen egos, and removed from certain minds the idea that the people in this industry are a privileged class.

It brought out into the open the much-discussed Standard Exhibition Contract and Arbitration system and provided for their revision. This, in itself, was a genuine achievement.

Block-booking, the main and imperative issue, deadlocked the meeting. The independent exhibitor group demanded its complete condemnation and offered a substitute. The distributors, at first, felt that they could not agree to any modification whatever, because concessions might prejudice the legal case which, if the signs are right, will wind up in the United States Supreme Court.

In the role of harmonizer, Commissioner Myers, whose handling of the whole affair was nothing short of brilliant, intervened, and the Six Points Compromise resulted.

No legal rights are waived by either side. The courts, evidently, will decide in the end. Meanwhile, block-booking has been modified in some respects, but it still remains the prevailing sales method.

What these modifications are, we set forth in detail elsewhere. No substantial changes in the selling or booking of films can take place before the beginning of the next season—say, next May.

With this exception, and it is highly important: coercion or intimidation are outlawed. This must be the meaning of the first of the Six Points, which reads:

"1. The sales method known as block booking shall not be used for the accomplishment of any illegal purpose".

Just what an "illegal purpose" would consist of, in all its ramifications, is a matter for court decision, or definition by the Commission, when its full membership considers the report of Mr. Myers and studies the record of the conference.

That will come later, next month, no doubt, when the extension given to Paramount by the commission in the matter of the "cease and desist" order expires. It should be understood that the resolutions and suggestions of the Conference do not officially become the industry's Code of Ethics until the Commission passes upon and approves them. When it does, they will have all the effect of law.

We turn now from consideration of the specific events of the conference to its larger application to the industry and its future.

Mr. Hays speaks of the Conference as a "demonstration of constructive co-operation". In the main, he is right, we believe. Get

(Continued on next page)

An Editorial by William A. Johnston

men together in a room and let them argue out their differences, and good is likely to result—provided, there is pressure from some source to induce them to arrive somewhere.

It was present at this Conference—in person, and through unquestioned public interest. As a plain matter of fact, the Federal Government began to regulate the industry from the moment Mr. Myers' gavel fell the opening day of the Conference.

Benevolent regulation—which says: "Regulate yourselves with the Government's aid, or the Government will regulate you in a way you may not like".

Acceptance of indirect Federal regulation —which is what was done when this Conference was agreed to by the industry—may prove to have been a wise step in the long run, and it may not. On that point, we are from Missouri, but it has been done and it is entirely possible that the whole situation may work out constructively.

This much, however, is perfectly clear: the industry, as a result of the Conference, is squarely out in the open as a public utility, with all the responsibilities appertaining thereto and is now on official record as acknowledging that fact.

And a fact it is. The carvers of pie will have something new to think about from now on. There has been too much disposition on the part of a few to consider this business as something to be divided up among themselves, without regard to the public interest, but according only to the measure of greed and power possessed by these individuals.

The Government has stepped in—benevolently so far. We shall see how much further it will go.

The great difficulty remains just what it was: a structural disorder whose main seat is in Hollywood. The evils connected with block booking have their origin there, because an arbitrary number of pictures is produced, without regard to public demand.

As we have so often stated, it is the struggle of the industry to absorb these pictures, arbitrarily determined upon, that causes all the trouble.

It is the simple matter of putting the cart before the horse. The producer shoves the product through the theatres to the public; the present system does not permit the public to pull the product from the producer.

This grave, fundamental weakness of our operation as an industry was not handled by the Conference; probably it could not be, from several viewpoints.

But now that the industry is in an era of benevolent regulation, now that it has gone into a Government-supervised trade conference as a protective measure against the cranks and the censorship fanatics, it would seem that it must, within itself, go the whole route and deal with the main structural disorder.

The initiative in this matter will come, we believe, from the great theatre groups. It seems likely that they, under the stern operation of economic laws, may prove to be the physicians who will cure the structural disorder.

In any event, the industry will be in a thoroughly healthy state only when and if this chief ill is corrected. Meanwhile, economic laws go right along governing the picture business, as they do every other business.

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Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

THE sensational success of "The Jazz Singer" has set some of he wise men making new prophecies about future motion picture entertainment.

One of these, and his name counts heavily, says that the present lapse into bands and vaudeville will be followed by a combination of pictures and sound movies. The prologues and presentations will be sound movies, and so will the orchestration, while the feature picture as well as the short features and news pictures will have their dramatic effect heightened by talking, musical, or sound effects.

Interesting—and, we believe, a wise and true forecast.

Not many years ago Famous Players-Lasky made two pictures with Caruso as a star. The noted singer was then at the height of his world fame and popularity; his phonograph records were selling in vast quantities. A high price was paid for his picture services, of course. But, in general, the idea was hailed as sure-fire.

Yet the first picture flopped; so dismally that the second was never released. In fact, it stands as the only completed picture Famous ever put away on the shelf.

Then came the enterprising Samuel Goldwyn with his widely heralded contracts with Geraldine Farrar and Mary Garden. Aside from "Carmen" these pictures were not successful, and "Carmen" itself fell far short of the high expectations of those interested, in particular Morris Gest.

And now comes Al Jolson in a picture of no great calibre whatever, and, lo, it puts Broadway up on its toes. The sound movie does it. Just as the sound movie would have changed the Caruso picture into a sweeping success and made quite another story of Farrar and Mary Garden on the screen.

Looks like the sound movie might supply that one mysterious thing the picture lacks today in today's public favor.

If so, we'll have another era—another industrial era, too—in motion pictures.

All of which *Motion Picture News* has contended right along.

* * *

THE box-office career of "What Price Glory" is being followed with interest. There were predictions, when it opened, that it had a limited appeal, because it was not a woman's picture, and therefore could not succeed on a big scale.

The predictions, apparently, were wrong. The picture has done as well in rural cities and towns as in the metropolitan centers. We say this not for the purpose of boosting, but as a matter of record, because the fate of a picture is one of the things this industry is vitally concerned about.

It ran 26 weeks at the Sam Harris Theatre, New York, followed by a three weeks' engagement at the Roxy, where it played to 493,059 paid admissions and grossed $408,152.45. The first week, $144,267.30, set a world's record.

Other cities return these results: Los Angeles—24 weeks at Carthay Circle; Chicago—12 weeks at the Garrick, followed by six at the Monroe; Detroit—twelve weeks at the Detroit, and six more at the Fox-Washington; Boston—12 weeks at the Colonial-Majestic; Philadelphia—13 weeks; Newark, N. J. six weeks; San Francisco—eight weeks; Cincinnati—four weeks. And others of similar length.

In cities where a two weeks' run is unusual, "What Price Glory" played a fortnight each as follows; Albany, Utica, Syracuse, Milwaukee, Minneapolis, St. Paul, New Orleans, Atlantic City, Harrisburg, Pa., Reading, Youngstown, O., and Omaha.

A great and deserved showing of a fine picture.

* * *

THE other day, just as the publicity representative of a person thoroughly unimportant to the film business was 'phoning, asking us to leave a busy desk and sally forth to interview said person, Harold Lloyd strolled into the office to make one of his regular calls.

Which seemed an interesting coincidence, and one which requires no further remark, except to say that we often see important people at our office and as often are haled forth to see a number without whom the industry could worry along most successfully.

* * *

CALLING at trade paper offices is not the only nice and sane thing about Harold Lloyd.

Here are some other characteristics which we submit to the High Hats of Hollywood—meaning stars and would-be stars and the directors and would-be directors:

He is eternally asking questions and never tells how it is all done.

He has a keen knowledge of and sympathy for those wheels of the industry that begin when his negative is ready for the master-print.

He would rather talk about the business of motion pictures than about himself.

There isn't a pose in his system; he gives all his acting to the camera.

He is earnest, diligent, keen, genuine.

What a different Hollywood we would have if the high hats gave way to Harold Lloyd's cap!

* * *

ANOTHER Harold—and an important one, too—called, too; Harold Franklin, the one man in the country who operates all the other fellows' theatres.

It is interesting enough that he has put West Coast Theatres on a sound and paying basis. But it also appears that he has done a good job for the theatres of Loew's, Famous Players and the North American Company.

The fact is that Mr. Franklin's industrial laboratory—for so one may style his unique job of operating the majority of the theatres of the great west coast section is, seemingly, the most interesting and important piece of work now being done within the industry.

The public—and how important that is!—has been benefited. At least they are paying more money in at the box-office, a pretty sure sign of public satisfaction. The producer has been benefited by proper allocation of pictures. And even the independent theatres have been, or at least in the long run will be, benefited by the better application of the supply of pictures to the demand.

This piece of work—in the hectic motion picture business—sounds like the wisdom of Solomon.



The fragile and charming Lillian Gish as she appears in Metro-Goldwyn-Mayer's "The Enemy"



Dolores Costello just can't bear the voice of that director any longer. The hefty megaphone wielder is Archie Mayo and he is guiding Dolores through "The College Widow" for Warner Bros.



Lia Tora, judged most beautiful of Brazilian girls, who has signed with Fox Films



Colleen Moore and Director Marshall Neilan receive a distinguished visitor to Burbank in the person of Sec. of Labor James J. Davis. Though they are in the presence of Labor they seem to be taking things easy



Because he lost a bet to Wally Beery on the Hawaii air races, Raymond Hatton had to answer all the Beery fan mail. Hence the Mussolini-like air of Beery. The two Paramount comics latest is "Now We're in the Air"



Dimples Lido, discovered by Carl Laemmle, Jr., as she arrived on the Berengaria. Needless to say she has signed a Universal contract



Little Buzz Barton, F B O's juvenile Westerner, listens to Director Frank Clark describe a scene in "Wizard of the Saddle." Take it from us, Buzz is a regular hornet when he's on a horse



The baby leopard is safe in the clasp of Jacqueline Logan, who is now playing in Pathe's "The Leopard Lady"

Pictures and People–*Continued*

ANOTHER caller was W. C. Quimby, owner of the five downtown theatres of Fort Wayne and one of the country's most successful showmen. His new theatre, and a beautiful one, opens in February. It will cost a million, and will have all the newest appliances, including an elevating platform for the orchestra and equipment for radio, looking into the far future.

Mr. Quimby is 'way up on the list of the really progressive exhibitors of the country.

* * *

THE list of "don'ts," introduced and passed as a resolution at the Trade Practice Conference, was the subject of extended comment by Robert E. Sherwood, one of the foremost photoplay critics, in an article in the New York *Evening Post*. Mr. Sherwood is always as courageous as he is witty. We reproduce his article in part, as showing the reaction of an important critic writing for an influential newspaper:

* * *

A MOVING PICTURE trade conference has been going on in New York, at which Louis B. Mayer, representing the producers, delivered a resolution intended to promote artistry and morality on the screen.

"His resolution consisted principally of 'don'ts' for film makers, and a close scrutiny of it fails to reveal any suggestions which will contribute to the artistic elevation of the silent drama. As for morality—well, if Mr. Mayer's ringing words are taken seriously (which they won't be) the screen will be more than clean; it will be positively blank.

"Here are some of the elements which shall not appear in any pictures in the future:

" 'Pointed profanity—by either title or lip,' including irreverence or the use of such horrible words as h—(hell) or d—(damn). Which means that William Fox will have to withdraw at once, his profitable product, 'What Price Glory,' and that M. Mayer himself will immediately cancel all future bookings of 'The Big Parade.'

"Any licentious or suggestive nudity—in fact or in silhouette; and any lecherous or licentious notice thereof by other characters in the picture." (This means the elimination of every picture ever produced, with the possible exception of "Little Lord Fauntleroy" and "Chang").

"Ridicule of the Clergy." (Or, lay off 'Rain').

" 'Willful offense to any nation, race or creed.' (This applies principally to the Irish, the Jews and the Mexicans; its all right to kid the English—they don't seem to be so sensitive).

"Here are some of the other dangerous elements which, urges Mr. Mayer, are to be handled with the utmost care:

" 'Theft, robbery, safe cracking and dynamiting of trains, mines, buildings, etc. (having in mind the effect which a too-detailed description of these may have upon the moron).' I notice that Mr. Mayer says nothing about dynamiting dams; if that were forbidden, every scenario writer in Hollywood would have to quit his job.

" 'Brutality and possible gruesomeness.' (It might be Lon Chaney.)

"Excessive or lustful kissing, particularly when one character or the other is a 'heavy.' "

"This last stipulation, translated means that excessive or lustful kissing is pardonable when practiced by John Gilbert, but not when practiced by Noah Beery.

* * *

THE Hollywood rumor market is active this week. We set down some of the current reports, which are buzzing around the film capital, but we do not vouch for their truth:

That Watterson R. Rothacker will retire from First National at the end of his year's contract.

That D. W. Griffith will join the Pathe-De Mille-First National combine when, if and as that combine is effected.

That Josef von Sternberg, after cutting down "The Wedding March" to about five miles of film, gave it up as a bad job, and Eric von Stroheim is back again on the cutting assignment.

That Dolores del Rio has refused to play the feminine lead in "The Cock Eyed World," sequel to "What Price Glory," in which the cast of the latter was to be reunited.

That Ben Lyon and Greta Nissen will be co-starred or co-featured by United Artists in a picture. Mr. Lyon is under contract to Robert T. Kane, First National producer. The rumor is that they recently had an argument in which Mr. Kane told Mr. Lyon to go out and find a better job, which, it seems, he did.

PAUL THOMPSON, one of the country's best known news photographers, left this week for Hollywood to write special articles on motion picture personalities for magazines and newspaper syndicates.

Mr. Thompson, previous to his photographic work, was sporting editor of The New York *Evening Sun*, and editor of *The Illustrated Outdoor News*. For the past year he has been a valued member of the staff of *Motion Picture News*. He has contributed a number of articles to leading fan magazines, including *Motion Picture Classic*, *Motion Picture Magazine*, and others, and wrote "The Film of the Month" for *The Schrine Magazine*.

Laemmle's Radio Tour a Novel Entertainment Idea

UNIVERSAL went on the air last Wednesday night from Station WOR with a radio program marked by novelty and an ingenious method of supplying an entertainment of appeal to the operators of the receiving sets as a vehicle for direct publicity on forthcoming productions from Universal City.

Carl Laemmle addressed the radio public in person, acting as official guide on a mythical tour of Universal City and a visit to the sets where several important photoplays are in course of production.

The program was presented in the form of a tour, with a guessing game introduced as an added feature of interest. Music arranged by Hugo Riesenfeld and played by an orchestra which he directed, furnished the entertainment around which the game was built. Mr. Laemmle asked his listeners to draw their own conclusions as to which set was being visited by the musical accompaniment played by Riesenfeld's competent and well directed orchestra.

Those productions which the listeners-in were to see in the course of production were described by title and a brief sketch of the story by Mr. Laemmle. A musical score suited to the mood and background of the pictures thus described was than played by the orchestra.

From the standpoint of obtaining publicity as well as an entertainment of popular appeal to command a large audience, the Universal program was the most successful of any of the radio programs thus far introduced in connection with motion pictures.

Trade Conference Will Be An Annual Event

Group Chairmen Ratify Hays' Suggestion to Hold Next Meeting in October, 1928

TRADE Practice Conferences will be held annually by the industry, it was decided this week.

At the suggestion of Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., the chairmen of the four groups represented at the Trade Practice Conference, called by the Federal Trade Commission, agreed that another conference of the industry will be held next October. The chairmen of the groups are R. F. Woodhull, president of the Motion Picture Theatre Owners of America, for the non-affiliated exhibitors; Fred Desberg of Cleveland, chairman of the affiliated theatres' group; R. H. Cochrane for the distributor group and Louis B. Mayer for the producer group.

The group representing the public, members of important national organizations, which attended the conference last week, also will be asked to have a part in these annual meetings.

"There is no doubt in the minds of the exhibitors that material progress was made at the Trade Practice Conference," said Mr. Woodhull, "and the Federal Trade Commission did the industry a signal service in getting us all together to discuss our problems. That we are well satisfied with the conference is evident in our ready acquiescence to the thought that annual meetings should prove most profitable."

Representatives of churches, women's clubs, Y. M. C. A.s, Boy Scouts, and all other organizations representing the public, will be asked to present ideas for advancing the interests of the public.

"One of the most constructive results of the Trade Practice Conference," said Mr. Hays, "was the removal of the suggestion at times made by the public that block booking forces objectionable pictures to be shown. The statement of principles by the distributors eliminates any suggestion of what is known in other trades as 'full line forcing,' it gives exhibitors the opportunity to cancel pictures out of blocks that they have bought at wholesale prices, and eliminates pictures that may be locally offensive to race or creed.

"These annual conferences will give the industry a chance to agree upon new ideas for the good of all, and to see that practices that are adopted are being carried out."

R. H. Cochrane, chairman of the Distributors' group said "Some of us carried with us until the third or fourth day of the conference the idea that the whole thing would be only a waste of time. We found in the end, to our amazement, that real progress could be made. The Federal Trade Commission forced us to live together for a week, and we all found that we could work out some of the difficulties that most of us believed to be insurmountable. We believe it would be a profitable education for all branches of the business, if get-together meetings could be held every year."

"By all means let us have another conference," said Mr. Mayer, chairman of the Producer's group. "All our difficulties in the past have been caused by lack of understanding and the Federal Trade Commission has shown us how to bring about that understanding between the various groups. We want to continue them because, with proper cooperation among ourselves, there is no problem that we cannot solve amicably."

Moe Silver Promoted to Mark Home Office

Moe Silver, formerly general manager in New England for the Moe Mark interests, has been promoted to the home office of that company and left the middle of the week to take up his new duties.

It is understood the promotion is made to fill the position formerly held by Walter Hays.

Al Newhall has been advanced to the position formerly held by Mr. Silver in the New England territory. Mr. Newhall has been in charge of the Lynn theatres of the Mark Strand circuit and has also acted as assistant to Mr. Silver in the larger field.

FBO Announces Seventy-Five Per-cent Production Schedule Completed

WILLIAM LE BARON, vice-president in charge of production for F B O, arrived back on the coast last week after a three weeks' conference at the home office in New York, to find that 75 per cent of the company's product for the 1927-28 season had been completed.

In addition to 29 films already finished, Le Baron found that shooting on 4 specials had been concluded last week, with 8 in process of filming. The pictures concluded last week were, "Coney Island," "Freckles," "Red Riders of Canada" and "Her Summer Hero."

The 8 in course of production are: "Legionnaires in Paris," "Chicago After Midnight," "Wall Flowers," "Alex the Great," "The Little Yellow House," "Phantom of the Range," "Breed of the Sunset" and "The Better Man."

W. H. Clune, Pioneer Film Man, Dies

WILLIAM H. CLUNE, film pioneer, who helped to finance "The Birth of a Nation," and who was one of the richest men in the industry, died on October 18 at his home in Los Angeles at the age of 65.

He started in the penny arcade business, then became an exchange owner and finally entered production. One of his best known productions was "Ramona." He was also a theatre owner. He retired three years ago.

Chicago Theatres Increase Prices 10 to 30 Percent

A general swing upward in the scale of prices has taken place in Chicago theatres, film houses increasing their prices from 10 to 30 per cent.

In all their houses, Balaban and Katz have raised their evening prices from 60 to 70 cents. A similar increase will prevail at the Uptown, Tivoli, Chicago and Oriental theatres. McVickers and the Roosevelt have also boosted their prices.

The reason for these increases may be found in the more than $1,000,000 losses suffered by Chicago theatres during the recent strike.

Barrymore Begins Work on "Tempest" for U. A.

Actual filming has begun at the United Artists studio upon "Tempest," John Barrymore's second production for United Artists release, in which the actor plays the role of a Cossack in the wake of the Russian Revolution. Vera Veronina is playing the chief feminine role and Slav Tourjansky is directing. In support of Barrymore are Louis Wolheim, Feodor Chaliapin, George Fawcett, Alberg Conti, Vadim Uranoff and Jesse Devorska. John W. Considine, Jr., is producing the film.

Columbia Film Exchanges Opens New Offices

Columbia Film Exchanges, Inc., the newly formed distributing organization of Columbia Pictures, has opened permanent offices in Butte, Montana, and Portland, Oregon. A deal was closed recently by which Columbia Film Exchanges took over the space vacated by P. D. C. in those two cities; temporary cities had been open for some time. The Butte office has Adolph Rosecan as branch manager. L. E. Tillman is branch manager at Portland.

Schines Acquire Lockport Theatre From Publix

A deal has been closed with Publix by Schine Theatrical Enterprises, Inc., whereby the Palace Theatre in Lockport, New York, will be taken over by the Schines company. W. B. Frieday has been made manager of the Palace and the Rialto.

Block Booking Still Unsolved; Six Concessions Made

Deadlock on Main Issue at Trade Parley Broken by Commissioner's Intervention, and "Six Points' Compromise" Agreed to With Reservations

By OSCAR COOPER

A COMPROMISE was reached on block-booking in the final hours of the Trade Practice Conference on October 15. Some concessions were made by distributors to the demands of the independent exhibitor group, but these are not regarded as going to the heart of the problem, and it now seems probable that the final determination will be made by the courts.

For virtually two days the conference was deadlocked on this all-important issue. It was only upon the insistence of Chairman Abram F. Myers, representing the Federal Trade Commission, that any plan was agreed upon at all. Mr. Myers, whose ability as a presiding officer and harmonizer won the praise of the delegates, conferred with Will H. Hays when it became apparent that the conference was deadlocked.

Mr. Myers is understood to have urged Mr. Hays to bring the members of his organization into agreement on some plan. Eventually this was done, after a prolonged session of the distributors, followed by a joint session of their committee with conferees from the unaffiliated and affiliated exhibitor groups.

The Chairman likewise used his harmony efforts successfully when it seemed that the independent exhibitor group, in caucus, might fail to approve the distributors' plan. Finally, both groups agreed to the plan, with the reservation that the legal rights of neither would be impaired when the matter goes to the courts.

The Six Points' Block-Booking Compromise, as agreed upon, was presented by J. Robert Rubin, of M-G-M. It follows:

Text of Compromise

"The distributors, after an extensive and exhaustive discussion among themselves, have agreed, in substance, upon the following expressions of future policy:

"1. The sales method known as block booking shall not be used for the accomplishment of any illegal purpose.

"2. No distributor will require as a condition of permitting an exhibitor to lease its pictures that such exhibitor shall also lease pictures of another distributor.

"3. If any exhibitor shall claim within a reasonable time prior to the date fixed for the exhibition of any picture included in any block leased by him that such picture will be offensive to the clientele of his theatre because of racial or religious subject matter, such claim shall be arbitrated by the board of arbitration of the proper zone, and, if sustained, such exhibitor shall be relieved of obligation to take and pay for such picture.

"4. If any exhibitor who has purchased an entire block of pictures offered by any distributor so elects within a reasonable time prior to the date fixed for exhibition of any picture included in such block, such exhibitor may refuse to take such picture by paying one-half the allocated price thereof, provided that the pictures so rejected out of any block shall not exceed 10 per cent of the number included in such block, and, if a rejected picture is resold by the distributor, one-half the net price received on such resale shall be credited against the exhibitor's obligation in respect of such picture up to the amount of such obligation.

"5. Reissues will not be included in any block with new pictures.

"6. News reels and short subjects will not be included in any block with features and the lease of news reels or short subject blocks shall not be required as a condition of being permitted to lease feature blocks or vice versa.

"7. The matters dealt with by paragraphs three and four shall be covered by appropriate provisions to be included in the new uniform contracts."

Goes to Commission

The Six Points' Agreement, together with the resolutions passed by the Conference, will be considered by the full Trade Commission, upon receiving the first-hand report of the proceedings from Commissioner Myers. It is expected that his report will be ready within a month, or about the time the sixty-day extension given to Paramount expires on November 8.

It will be recalled that the "cease and desist" order was issued by the Commission against Paramount in connection with Block booking and other practices.

After the code of ethics is promulgated by the Commission, it will have all the effect of law, and every individual and company in the industry will be expected to comply with it.

In case of refusal, the Commission can issue a complaint against the offender. However, the person or corporation cited in such a complaint can appeal to the courts.

The final session of the Conference, scheduled for Saturday morning, was delayed while the block-booking problem was being considered in committee.

The distributors, when they reached a decision to agree to the Six Points' Compromise, made it clear that these were not to be considered trade practices, from their viewpoint, but as statements of company policy, to be announced by the individual distributors.

This was done undoubtedly for legal reasons, pending the final disposition of block-booking. If Paramount decides to fight the block-booking order in the Federal Courts, it would take a year to eighteen months before the matter could be adjudicated and it would probably eventually go to the Supreme Court of the United States.

The distributors understood that, while the "cease and desist" order assigned applied to Paramount specifically, it would also govern them inasmuch as all companies but one book en bloc.

Controversy on Producer Theatres

On their side, the independent exhibitors made it clear that they regarded the Six Points' Concession as "infinitesimal," and they announced through R. F. Woodhull, chairman of the group, that they must be understood as not waiving any of their rights in connection with their unanimous condemnation of block-booking.

Before the exhibitor caucus agreed to accept the Six Points, there was a lively debate. Charles L. O'Reilly read the proposed compromise to the caucus, and explained the points that had been made for and against it in the meeting with the distributors.

Just before the end of the conference Saturday afternoon, a controversy developed on the subject of the acquisition of theatres by producers or distributors for purposes of coercion.

The independent exhibitor group had already introduced a resolution on the subject, and the producers and distributors had introduced a substitute. It had gone back to the producers-distributors committee for further consideration.

At the concluding conference session, the exhibitors asked that it be brought up, and

Leaders Sum Up Conference Results

Commissioner Myers also declared that it should be taken up by the whole Conference. Gabriel L. Hess, of the Hays office, demurred on the ground that the producers and distributors had not been able to decide on the wording of the resolution.

The independent exhibitors then reintroduced their original resolution. It read:

"Resolved: That the building, buying, leasing or otherwise acquiring or threatening so to do, of any theatre building or buildings, or theatre or theatres, for the purpose and with the intent, or with the effect of intimidating or coercing an exhibitor or exhibitors of motion picture films to lease or book and exhibit motion picture films produced or offered for lease or leased by a producer or distributor, or for the purpose and with the intent or with the effect of intimidating or coercing an exhibitor or exhibitors of motion picture films to surrender his theatre holdings, either in whole or in part, in an unfair trade practice."

Chairman Myers then called for a standing vote. The independent exhibitor group voted solidly for it; the producers, distributors and affiliated theatres solidly against it.

R. H. Cochrane, chairman of the distributors' committee, agreed to the Commissioner's invitation that they would send communications on the subject to the Federal Trade Commission. The producer-distributor group also got into the record the statement that, while they were in sympathy with the principle voiced in the resolution, they needed further time to study the language in which it was expressed.

The resolution on the cutting of pictures by exhibitors was referred by the exhibitor group to the Committee of Six on Revision of the Uniform Contract.

The conference came to an end at 2.10 o'clock Saturday afternoon, after the various groups and the Commissioner had exchanged thanks for the courtesies shown.

Following are expressions on the results of the Trade Practice Conference as viewed by some of the leaders who participated:

Will H. Hays, President M. P. P. D. A.: "The result of the conference, of course, is a material progress. The industry's position on several matters heretofore not understood by many is made definite and plain.

"The provision for the modification of the sales contract by arbitration including the arbitration of all disputes under the contract and the endorsement of the industry's purpose to promote commercial arbitration is of vast value. The motion picture industry could not stand the loss incident to the possible litigation involved in ten million contractual relations every year.

"The pronouncement of the distributor's policy in relation to block booking, agreed to unanimously by the exhibitors, is the complete assurance to the public that in its operation this sales policy shall not be misused and that any pictures which might possibly actually be offensive locally, by reason of any racial or religious content, will not be shown, and that at the same time there shall be no secession of the steady supply of good pictures including those especially desired by the discriminating public. And not the least accomplishment is the demonstration of constructive co-operation."

R. H. Cochrane, Chairman, Distributors' Division: "The conference has proved a definite step forward. Real good has been accomplished, and accomplished without friction. There was a feeling of friendliness and co-operation which was commendable.

"While at times a little acrimonious debate evidenced itself, we appreciate the fine spirit that was shown throughout the conference."

R. F. Woodhull, Chairman, Independent Exhibitors: "While the concessions made by distributor are comparatively small, they were accepted in the spirit of co-operation with which exhibitors entered the conference.

"We are appreciative of the commission's fine efforts in our behalf and, in accepting the distributors' offers, we do so without any prejudice of our rights in the matter on the question of block booking. There has been a fine spirit shown throughout the conference, and all branches worked hard to reach accord on the problems involved. Each now has a better appreciation of the rights and problems of the other, and the conference has been a productive one.

Fred Desberg, Chairman, Affiliated Exhibitors: "We are very appreciative of the spirit displayed here. I think the industry has made more progress this week than it has during the last decade. Everyone met in the spirit and with the attitude of wanting to do something, not to make a speech. There was more work done here than I ever have seen at any conference or meeting, and I think the results speak for themselves.

"One of the finest results of the conference was the willingness of both exhibitor and producer to understand more of each other's troubles. As soon as the exhibitor was willing to recognize the problem of the producer-distributor by standing ready to share the loss of pictures he did not care to play, progress was made. The exhibitor in the past has had an idea that the producer, making rafts of money, should stand the loss of poor product. Now, by an understanding of the many conditions which the producer has to face, we find this attitude has undergone a change. We took the mask off and by telling each other the truth, made a definite advance. I think the industry has stepped forward considerably."

J. Arthur Hirsch, Chairman, Conference Committee, Theatre Owners Chamber of Commerce: "For those who believed that a new constitution could be written for the industry in a week, the conference might be considered a failure, but, for those who looked to it for a constructive step towards such a Constitution, I believe the conference proved itself a success.

"The outstanding accomplishment, in my opinion, was the agreement to give the exhibitors an equal part in the writing of a new contract.

"The outstanding achievement was the placing before the Commission of evidence that, unless the present special privileges being enjoyed by the producer-owned circuits were curtailed, and eventual trustification of the industry, through the elimination of the independent exhibitor, would take place.

"The fact that a group of unorganized exhibitors drawn from all parts of the country could, within twenty-four hours, agree upon the major unfair practices that were affecting all, is significant when compared to the failure of the splendidly organized and prepared producers to bring in one major practice that was affecting them, and that, when confronted with the statement of facts on these major ills, they became so divided as to end the conference by refusing to approve their own resolution.

"The change from the spirit of arrogant obstinacy by the producers and of sarcastic distrust by the exhibitors as shown on the

Commissioner's View of Trade Parley

THE following statement was made by Abram F. Myers, of the Federal Trade Commission, who presided at the Trade Practice Conference:

"In the matter of formal resolutions adopted, the accomplishments of the conference were substantial but not full as I had hoped they might be.

"The committee appointed to negotiate a new contract have an opportunity to do much in the way of providing against conditions that are now the subject of complaint, and thus add to the tangible benefits of the conference.

"The vital thing in an industry is not the great properties accumulated or investments made, important as they are, but the welfare and happiness of the men and women engaged therein.

"No industry can be said to be in a healthy, happy condition so long as the largest group numerically feels that it is victimized or exploited by the other branch, and to the extent that such misunderstanding results from lack of acquaintance, it can be largely overcome by association and conference.

"A very important result of the conference has been the contact established between the several groups, which will continue during the negotiations for a new contract.

"All branches manifested a co-operative spirit and I believe that, had preparations been made for a longer conference with more time for committee work, even more would have been accomplished, as the spirit of accommodation is contagious and was spreading as the meeting came to a close."

Contract Revision Starts in January

opening days of the conference to the get-together policy that was displayed at the final sessions, is a tribute to the genius, ability and fairness of the presiding Commissioner.

"To us laymen, his chairmanship was a mental treat."

The Committee of Six, appointed at the Trade Practice Conference to draft a new uniform contract and revise the arbitration rules will hold its first meeting in January.

This committee is composed of three unaffiliated exhibitors, and three distributors. Three affiliated exhibitors, who will have no voting power, will meet with the committee.

The method selected to revise the contract and the rules is tantamount to arbitrating the contract. If the committee gets into a deadlock, they are empowered, by the resolution adopted at the conference, to select a seventh arbiter. This they must do unanimously. If they cannot do so, Chief Justice Taft of the United States Supreme Court is to be asked to name the seventh arbiter.

The committee is made up as follows:

Independent exhibitors—R. R. Biechele, Missouri; B. I. Berinstein, California; Nathan Yamins, Massachusetts. Alternates—J. Louis Rome, Maryland; H. A. Cole, Texas; Joseph Walsh, Connecticut. Distributors—Felix Feist, M-G-M; J. R. Grainger, Fox; Phil Reisman, Pathe. No alternates. Affiliated exhibitors—E. A. Schiller, Loew's, Inc., New York; Harold B. Franklin, Wesco, Los Angeles; Fred Desberg, Loew's Ohio Theatres, Inc., Cleveland; Alternates; E. V. Richards, Jr., Saenger Enterprises, New Orleans; Dan Michalove, Universal Chain Theatres, New York; and Harry Crandall, Stanley-Crandall Corp., Washington.

In connection with the decision to arbitrate the contract, R. F. Woodhull, President of the Motion Picture Theatre Owners of America, said this week:

"One of the leading accomplishments of the Motion Picture Conference, which just concluded its sessions in this city, is the introduction of the good offices of the Government in providing a way to avoid a deadlock on the contract negotiations. This question has long remained in the disputed division because representatives of the different elements within the industry failed to agree on the more important phases of contractual relations and there was no agency at hand to break this deadlock. The provision made in the new plan is to have the Chief Justice of the United States Supreme Court name the deciding member of the Contract Committee in the event that no agreement is reached on any part of the new contract."

Continuing he said: "As most of the disputed situations within the industry can be adjusted through agreed contract provisions, it is very important that complete success attends the efforts of the new joint Contract Committee, which consist of three members representing Producers and Distributors and three members representing Independent Exhibitors. This Committee will meet in New York City soon and take up the work of completely revising and rewriting the contract. This will, I feel sure, contain such provisions as will bring about fair trade practices within the industry and afford all concerned entire business protection in keeping with the advancement and evolution of the Motion Picture Industry.

"Special precautions were taken by the Exhibitor Members of the Conference in the selection of the members of the Contract Committee. This work necessitated giving attention to geography and representative capacity. Theatre Owners are fortunate in their selections as the men named fit well into these situations. Nathan Yamins, of Fall River, has substantial Theatre Holdings and has for years been in close touch with Exhibitor problems through our National Organization, of which he is a director. He is also an attorney of much ability.

"R. R. Biechele, of Kansas City, has been a leader of Exhibitors in the Middle West for years, and his ability to handle all of the varying business conditions is without question.

"Benjamin Berinstein, of Los Angeles, who has been made a part of the Contract situation for years, knows the varied problems intimately and will be able to give an excellent account of himself on the Committee. Mr. Berinstein is also a director of the National Organization.

"The alternates, Joseph Walsh of Hartford, Louis Rome of Baltimore and Col. H. A. Cole of Marshall, Texas, are also of the highest type. The best legal advice will be available for the members of the Committee and it is now generally believed that an absolutely fair contract will follow the deliberations of this important body.

"The Conference was a marked success in many ways, thanks to the splendid work of Commissioner Myers, M. Flannery and others of the Federal Trade Commission."

"I cannot refrain from saying that in all my experience with Exhibitor bodies I never presided over a more responsive or better disposed group. The Exhibitors of the country are to be congratulated on the fine character of the men they sent to represent them."

How Washington Views Conference

BY CLARENCE L. LINZ

Washington Correspondent, Motion Picture News

WASHINGTON, October 19.—Although the motion picture conference in New York last week failed to come out flat-footed with a ban on block booking, members of the Federal Trade Commission feel that their efforts were by no means wasted, for the meeting did adopt resolutions in six points which, although they have not yet been thoroughly analyzed, are believed to cover the most salient points of this hotly contested subject.

At any rate, the Commission is entitled to the credit of having brought out in open meeting a number of subjects of a highly controversial nature, regarding which there has never before been a "round table" discussion, and it is believed here that, at the very least, a good start has been made toward the voluntary suppression of practices which do not meet with the approval of the Government.

A great deal of credit is being given Commissioner Abram F. Myers for the qualities he displayed in conducting the conference. Faced with the embarrassing task of having to reconcile the various opposing forces and with the necessity of guiding the discussion along constructive lines, his sincerity, ability and utter fairness won for him the friendship of all, as has been attested by the highly favorable comment which has already reached Washington.

The Conference has apparently resulted in greatly altering the sentiment of the industry regarding the Commission, again thanks to Mr. Myers. Formerly believing that the commission was eager to "make" cases to justify its existence and needed only a hint of possible unfair practices to induce the issuance of a complaint, the delegates to the New York meeting learned, much to their surprise, that the Commission was anxious only that unfair practices should be eliminated from the business of the country, and that it was more pleased when an industry undertook to make such eliminations voluntarily than when it forced such action by order.

The next step on the part of the Commission will be to receive the report and recommendations of Commissioner Myers and then determine whether the points agreed upon in New York are comprehensive enough to serve as a code for the industry or whether it will be necessary to insist upon compliance by Paramount-Famous Players with the order issued last July.

Paramount has until the end of the first week of November in which to file its response to that order, under the 60-day extension granted by the Commission, and, of course, no decision can be reached as to future action until the company has filed or refused to file its report. In other words, if the Commission decides to insist upon compliance with the report, rather than adherence to the findings of the Conference, it cannot decide whether court action is necessary until Paramount has given some indication of the attitude it will adopt.

Capitol Sets New House Record for Week

Grosses $95,312 With First Program Under New Stage Policy

NEW YORK theatregoers are responding to the new policy shows at the Capitol, with the result that a house record of $95,312 gross receipts for the first week was established by the program inaugurating the new style of presentations.

Major Bowes introduced his new policy at the matinee performance Saturday, October 15, and business started off with such a rush that by Sunday night two house records were broken.

It was evident at the outset that the Capitol was going in for "names" on the new stage bills, and later developments proved this to be the case. The show had Pat Rooney, Marion Bent and Pat Rooney 3rd, Paul Specht, Rome and Dunn, and others prominent in vaudeville and musical comedy. On the current bill Major Bowes has Nora Bayes and Ben Bernie, as the principles, and for next week he has announced that Van and Schenck will be featured with Ben Bernie remaining to lead the "Capitolians," the new jazz orchestra, and act as master of ceremonies.

Equipped with new stage devices, including an orchestra lift, two stage lifts, a moveable bridge, electrically operated stage platforms that travel on steel tracks set in the floor, a complete counterweight system, and lighting, the Capitol inaugurated the vaudeville policy with an unusually elaborate bill.

From its gold cloth curtain to the illuminated stairway, the feature of the revue called "Oddities," there was a lavishness of setting and a generous supply of stage talent specializing in the vaudeville and night-club variety of entertainment to regale the customers. With the assistance of the remarkable stage resources which the Capitol now claims, there was a spectacular finale which for novelty as well as protentiousness was the equal of the most ambitious stage effects attempted by the bigger Broadway musical shows.

The show was opened with an offering called "Echoes from the Opera," which carried out the best traditions of the previous presentations at the Capitol. This act enlisted the services of the orchestra under David Mendoza, and four vocal soloists, appearing in operatic scenes. Also included in this presentation were the Capitol singing ensemble and a ballet corps.

A newsreel, of about ten minutes screening time, followed. The full orchestra accompanied this presentation. Next there was a combined screen and musical number, with a small orchestra, installed in one of the upper proscenium boxes and vocal artists interpolating songs and instrumental music in conjunction with a reel of Western views on the screen.

The stage revue opened with the appearance of the jazz orchestra on a moving stage, traveling downstage, with Pat Rooney going through the motions of leading the musicians through a sprightly tune. Rooney then turned the baton over to Paul Specht, who mounted the platform as the automat was moved backward and picked up by one of the stage lifts. The jazz orchestra was then elevated about six feet above the stage level, and Rooney continued through his act, during which he introduced Marion Bent and Pat Rooney 3rd. Rome and Dunn, a singing team followed, working before the jazz orchestra, which was brought down to stage level for the number.

The following feature was the appearance of the Keller Sisters and Lynch, who did their act on the piano section of the orchestra lift. At the conclusion of this group of popular songs, the piano elevator was lowered as the stage curtains were drawn on a spectacular set, with the various stage lifts moving into position to form a stairway leading from the stage floor to the top of the set at the rear. The Chester Hale Girls paraded down the stairs into the setting, singing to the accompaniment of the "Capitolians," grouped at either side of the stairway at the second level.

This bill represented an outlay of about $10,000 for salaries to performers, exclusive of the orchestra, the singing ensemble, Chester Hale girls, and the vocal soloists who appeared in the operatic number.

The screen feature was "The Road to Romance," a Metro-Goldwyn-Mayer production based on Joseph Conrad's "Romance" and starring Ramon Novarro.

The Capitol advanced the new and greater stage policy with a vigorous and well planned advertising and publicity campaign reported to have cost about $50,000. The remodeling of the stage, completely overhauled and transformed into one of the finest and most resourceful of any to be found in a picture theatre, is said to have cost $175,000.

Red Cross Roll Call for '27 Will Cover Industry

Already occupied in formulating a comprehensive Roll Call program, Jesse L. Lasky, vice-president of Paramount Famous Lasky Corporation, plans to extensively cover the entire motion picture field in New York City. Mr. Lasky is acting as volunteer chairman of a specially organized motion picture group. The Paramount executive served as chairman of a similarly organized group in the Roll Call of last year. He anticipates generous support for the forthcoming appeal and is aiming at a 100 per cent enrollment of the personnel throughout the motion picture industry.

The Roll Call opens on Armistice Day. The volunteer alignment will be based on the plan of wide-spread committee groups headed by chairmen culled from the various industries; these chairmen will probe their respective industries for a response to the Red Cross organization's annual appeal.

"Gorilla," F. N. Special, a November 15th Release

"The Gorilla," First National's second special production for the new season, will be generally released on November 15th. The first special was "Rose of the Golden West." The third will be "The Private Life of Helen of Troy."

Charlie Murray and Fred Kelsey play the detectives in the screen version of the Ralph Spence mystery play which Alfred Santell directed. In the cast are Tully Marshall, Claude Gillingwater, John Colb, Walter Pidgeon, Gaston Glass, Alice Day, Brooks Benedict, Syd Crossley and Aggie Herring. The name of the actor playing the gorilla has not been released.

First National has advanced the release date of "No Place to Go," so that it will be the last of the five releases of October, replacing "Gun Gospel," which is now scheduled to lead the November releases from First National.

"Blue" Law Battle Still Raging in Homestead, Fla.

The Sunday "Blue Law" war in the little Floridan city of Homestead came to a head Sunday last when J. W. English, manager of the Seminole Theatre, gave the citizens a taste of what a really "closed" town was by having deputies close every place of business in Homestead that attempted to operate.

The stunt achieved the effect desired for, according to report, the city government assured him that he might operate his theatre on Sundays without interference. When he re-opened last Sunday, four pastors combined the following day and requested a warrant for his arrest for alleged violation of the state "blue" law.

The case was discharged because of insufficient evidence by W. H. Edwards, justice of the peace.

Eight Pathe-DeMille Feature Pictures for Broadway Houses Same Week

PATHE-DE MILLE feature pictures will be shown simultaneously in eight Broadway motion picture theatres the week starting October 29th. There will be eight different features on display, which is said to be a record for Broadway houses. In addition to the features, Pathe News, a number of two-reel comedies, Fables and Topics of the Day, all Pathe product, will be shown on program with the features.

The theatres and features to be shown during the week are: Roxy Theatre, "The Main Event;" Paramount Theatre, "The Forbidden Woman;" Mark Strand Theatre, "Dress Parade;" Colony Theatre, "The Angel of Broadway;" B. S. Moss Cameo Theatre, "The Wise Wife;" B. F. Keith's Hippodrome Theatre, "The Girl in the Pullman;" B. S. Moss Broadway Theatre, "A Harp in Hock;" Gaiety Theatre, "The King of Kings."

Param't Pep Club Presents Zukor With Portrait

Climaxing the series of Paramount Pep Club banquets, and in Adolph Zukor's words, climaxing, too, his career as the Paramount president, a painted portrait of Mr. Zukor, executed by Giuseppe Trotta, was unveiled at a dinner at the Hotel Astor in New York this week. More than 700 men and women, all employees of the Paramount Famous Lasky Corporation, applauded at the unveiling and enthusiastically received Palmer Hall Stilson's speech of presentation, and the remarks of Jesse L. Lasky in accepting the painting for Paramount. "This is the greatest personal tribute ever paid me," declared Mr. Zukor.

At the conclusion of the dinner, the retiring president, Mr. McLaughlin, thanked the members of the club for their support during the past year. Melville A. Shauer, manager of the Paramount Ad Sales department, then introduced, as toastmaster, the new president, Vincent Trotta. The officers elected at the polls in the Paramount building on September 30th were installed. They are: Vice-president, Joseph R. Sweeney; Treasurer, Arthur Leonard; secretary, Catherine Kent. The Board of Governors is Eugene J. Zukor, Palmer Hall Stilson, Belle Goldstein, Joseph R. Wood, Joseph P. McLaughlin, William S. McIllvain, Arthur Dunne, Chalmers S. Traw, Rebeckah Shuman.

Lloyd Finishes N. Y. Scenes for "Speedy"

Harold Lloyd and his company, which has spent the last two months in New York filming scenes for "Speedy," his next Paramount starring comedy, left last Wednesday for Hollywood.

Accompanied by his wife, the former Mildred Davis, their daughter, Mildred Gloria, his father, J. Darsie Lloyd, and his brother, Gaylord Lloyd, who acts as his assistant director, Lloyd had several drawing rooms in a car of the Broadway Limited as it pulled out of the Pennsylvania station shortly after 2 o'clock last Wednesday.

According to Lloyd, his present comedy is within two months of completion. Several sequences remain to be shot on the West Coast, and then will come the work of cutting, titling and editing, which to Lloyd is always one of the most important jobs on his films.

Predicts Good Season for Northwest Theatres

Crop conditions in the northwest are still reported wonderful, and theatre owners are smiling at the good times in prospect. Government estimates for October raised both the corn and spring wheat figures by many million bushels over the September predictions, and thtat means so much more money in the northwest to be spent in the theatres. Everybody agrees that it is one of the best grain crops in years.

Violence Marks St. Paul, Minneapolis Strike

Two Theatres Bombed and Other Offenses Are Committed as Settlement Nears

VIOLENCE marked the strike this week in Minneapolis and St. Paul of 500 stage hands, picture operators and musicians, when two theatres were bombed during the week and other minor offenses were committed. The city council is offering theatre goers every protection and has authorized the appointment temporarily of 100 extra men to the police force.

The Logan Theatre, a neighborhood house in Minneapolis operated by W. A. Steffes, president of the Northwest Theatre Owners Association, and the Forest Theatre in St. Paul, were the bombed houses. The Logan was dynamited at 1 A.M. with only the night watchman in the house. The rear of the theatre and the projection screen were damaged and a few windows broken. The owners' association immediately offered $10,000 reward for information leading to the arrest and conviction of the guilty parties.

The blast in the Forest Theatre occurred while 250 men, women and children were in the house. One woman was injured in the rush that followed the explosion. Attendants prevented serious disorder by quieting the crowds. Not much damage was done the theatre, though twenty windows in a nearby hall were shattered by the blast.

Police guards have been stationed at every theatre in Minneapolis and for a time it was thought the National Guard would be called out, but Mayor Leach frowned upon this measure as unnecessary. Some members of the council favored closing the theatres until the strike was settled.

A number of minor cases of violence were reported during the week. A former theatre usher was arrested and charged with spraying an obnoxious liquid in the Hennepin-Orpheum. A stench bomb was thrown into the Porter Electric Company, which had been doing considerable work for the theatres.

Negotiations between the theatre owners and strikers were broken off abruptly following the bombings, but they have again been renewed and there is some prospect of an early settlement, as both sides are suffering. The owners have offered to submit the entire case to a special city council committee for arbitration but the strikers rejected the proposition, countering with a new plan of their own which is still under discussion.

The strike started when the stage hands of Minneapolis and St. Paul demanded one day a week off with no reduction in pay. When the theatre owners refused and employed non-union stage hands, the operators and musicians walked out in sympathy.

Paramount Perfects Negative Machine

A NEW negative developing machine, which, it is claimed, will revolutionize methods of developing motion picture film and will eliminate the danger of breakage of the film, has been perfected by Frank E. Garbutt, who has been working on the device for three or four years in conjunction with Leigh Griffith at the laboratory department of Paramount, B. P. Schulberg, Paramount executive, announces.

The developer is approximately 40 feet long and nine feet high. The laboratory is conducting final experiments with it prior to its actual use on a program picture.

The machine is made up of rollers, the mechanism controlling them and tanks of developing and film cleansing fluids. There are also rollers in the developing liquid tanks. These rollers, operating at a fixed speed and maintaining an absolute even tension on the film, thread the undeveloped negative through the developing tanks and into an inclosed drying cabinet. The machine is said to lessen to an infinitesimal degree the danger of the negative becoming too taut and snapping, causing camera retakes.

Seven New M. P. Firms Obtain N. Y. Charters

Newly incorporated motion picture companies, granted charters during the past week by the department of state, at Albany, New York, included the following: Brady and Wiman Productions Corporation, capitalization not stated, William A. Brady, Dwight D. Wiman and M. I. Trimble, New York City; Miseris Productions, Inc., $10,000, Irving Aaronson, Frederick E. Ahlert, New York City; Frank J. Friedman, Brooklyn; Sayville Amusement Corp., $10,000, Henry Liman, Rose Leff, Brooklyn; Leslie Lester, New York City; Coross Production, Inc., capitalization not stated, Sidney Lieberman, Edward Berkowitz, Edward Whiteside, New York City; Hi-Mark Film Sales Company, $20,000, Nat Nathanson, Winifred Mason, Rudolph Schor, New York City.

Five M-G-M Features Set for November Release

"The Garden of Allah," "Quality Street," "Man, Woman and Sin," "The Thirteenth Hour" and "Becky" are Metro-Goldwyn-Mayer's releases for the month of November.

The first production is now in its seventh week at the Embassy in New York City. Alice Terry and Ivan Petrovich are its featured players. "Man, Woman and Sin" has John Gilbert in the starring role with Jeanne Eagels his leading lady. "The Thirteenth Hour" marks the debut of Napoleon, a new dog star. In "Becky" Sally O'Neil and Owen Moore are the [illegible] leads.

Elected to Hays Directorate





(Left) Nicholas M. Schenck, of M-G-M, who succeeds Marcus Loew as a director of the Hays organization; and C. B. Hawley, First National, who succeeds R. A. Rowland

Annual Conventions On

Problems of More Than Usual Importance Are Up Before State Exhibitors

THE Motion Picture Theatre Owners associations of the different states either have just held or are about to hold their annual conventions for discussion of their problems and to elect officers for the ensuing year. These conventions this year are of more importance than usual because of new conditions and questions that have arisen in the past few months.

How the result of the Trade Practice Conference held in New York City will affect Ohio exhibitors will be one of the chief questions of the Motion Picture Theatre Owners of Ohio to be held November 15-16 at the Deshler-Wallick Hotel, Columbus. William M. James, President of the Ohio body, and P. J. Wood, Business Manager, attended the hearing.

Business Manager Wood announced this week that he is completing a list of speakers for the annual banquet which is to be held at the Deshler-Wallick Hotel on the evening of Tuesday, November 15th. Among them are James T. Begg, congressman from the Thirteenth Ohio District, John L. Clifton, Ohio commissioner of education, and in charge of motion picture censorship in Ohio; and Attorney-General Edward C. Turner, of Ohio.

The meeting of the Motion Picture Theatre Owners of Utah took place October 7th at the Newhouse Hotel, Salt Lake City and a discussion of the problems of motion picture exhibitors regarding Sunday closing laws occupied most of the time. All of those present at this conference pledged themselves to support the organization against the Sunday closing laws for motion picture houses, and against the invasion of their field by schools and churches.

The officers elected for the coming year were: C. Mell Stringham of Ogden, as president; Carl Porter of Salt Lake, as vice president; J. E. Ryan of Brigham City, as treasurer; Andrew Murdock of Heber City, and J. J. Gillette of Tooele, as directors.

The Associated Theatre Owners of Indiana, Inc., held their annual meeting in Indianapolis October 7th, in the Chamber of Commerce Bldg., and this was the largest meeting the exhibitors of Indiana had in years, about three hundred theatres being represented from different parts of the state.

H. M. Richey of the Motion Picture Theatre Owners of Michigan, Inc., was the principal speaker of the day. Mr. Richey and the exhibitors present at this meeting took up the problems of block booking and producer owned theatres in competition to the already established independent theatres, and the Indiana exhibitors went on record as favoring the abolition of block booking and producer owned theatres.

Seventeen of the Board of Directors were reelected by acclamation, namely, V. U. Young, Gary; J. N. Wycoff, Terre Haute; Walter Easley, Greensburg; Wm. Brenner, Winchester; O. I. Demaree, Franklin; Chas. R. Metzger, Indianapolis; A. C. Zaring, Indianapolis; Jean Marks, Indianapolis; B. D. Cockrill, New Castle; Arthur Jackson, Crawfordsville; R. E. Remley, Richmond; Sam Neall, Kokomo; H. H. Johnson, LaFayette; Harry Markum; Indianapolis; Paul Melloy, Shelbyville; Harry Vonderschmidt, Bloomington; Billy Conners, Marion. In addition there were three new members elected to the Board of Directors, Floyd R. Bietman, Indianapolis; Jack Belger, Bluffton and Joe Schilling, Connersville.

The officers of the association were reelected by acclamation.

St. Louis Benefit for Tornado Sufferers Called Off

The theatrical and motion picture benefit show that was to have been given in the St. Louis Coliseum on Friday, October 21, under the joint auspices of the St. Louis Theatre Managers Association, the Motion Picture Theatre Owners of St. Louis, and the St. Louis Municipal Theatre Association to raise fund for the St. Louis tornado sufferers has been called off.

The decision to abandon the big show was reached following a statement accredited to the members of the Citizens Red Cross Tornado Sufferers Relief Committee that no further funds would be solicited at the present time. About $850,000 has been raised for the Red Cross committee and this is deemed sufficient for all needs.

Prior to the Red Cross announcement about 25,000 tickets had been distributed, but preliminary reports from motion picture theatre owners and others endeavoring to sell the admissions was the public had lost interest in the show because they believed additional relief funds were not needed.

Illinois Strike Over; Miners Can Again See Films

The announcement from Chicago on October 1 that the strike of the Illinois coal miners had been settled was received with joy throughout the coal fields of South Illinois, and has given the motion picture theatre owners in that section their first chance to smile in many months. Within a few weeks mine workers will again have surplus funds with which to enjoy their favorite recreation—good motion picture shows.

Under the terms of the settlement the mines resume under the old wage scale, while a special committee of four studies the Illinois mine situation. This committee will report back on Feburary 7, 1928. Its findings will be used as a basis for a permanent scale and working agreement for the Illinois mines.

Clifford Lewis Succeeds Fred Rath at Paramount

Resigning his position of assistant advertising manager of Paramount in order to devote his time to the writing of scenarios and legitimate plays, Fred Rath has been succeeded by Clifford Lewis, who has been connected with the industry for 12 years, the last two having been spent in the advertising department of Publix.

Mr. Rath has sold several vaudeville skits and plays. Al Woods will produce a play of his this fall. Georgie Price has made Rath a tentative offer to do a play for him, it is said. Universal has also purchased a number of Rath's stories.

British Film Head Tells of Solving Problems

SAM HARRIS, one of Great Britain's leading cinema figures, addressed a luncheon of the A. M. P. A. last week after being welcomed to America by Will H. Hays, who was also present at the luncheon, as was Carl Laemmle. Harris, after urging a greater distribution of British films in the United States, told how the British had solved the problem that were being discussed last week at the trade practices conference.

He said two years were spent in threshing out the same problems, through committees representing exhibitors, renters and producers in conference with the President of the Board of Trade. The particular clauses that solved the block booking problem were that all films must be trade shown before being booked; every film must be registered; they must be screened within six months after date of trade showing; not more than one film must be booked at any one time, and the penalty for infringement is 100 pounds or $500.

Pathe Offers Eight Shorts for Week of October 30th

A collection of eight short subjects whose headliners are a Mack Sennett comedy and a Grantland Rice Sportlight is offered by Pathe for the week of October 30th.

"For Sale a Bungalow" is the Sennett film. It was directed by Earle Rodney under the supervision of J. A. Waldron. Madeline Hurlock and Eddie Quillan are supported by Andy Clyde, Vernon Dent and Phil Whitman. The Rice Sportlight, "Down to the Sea," depicts the delights of beach and bay. Pathe Review, No. 44, offers: "Bronze Workers of the New World," "The Garden City of the Orient" and "The Gentler Sex." The serial, "Hawk of the Hills," reaches its last episode in "The Triumph of Law and Love." "A Brave Heart," an Aesop film fable, Topics of the Day, No. 44, and Issues Nos. 90 and 91 of the Pathe News complete the week's program.

Denver Wins Tiffany National Sales Contest

The Denver exchange of Tiffany Productions, Inc., has been found winner of the Tiffany national sales contest which ran for 13 consecutive weeks. Boston is in second position and New York is third.

In the bookers' division of the same contest, first prize went to Denver and second and third to Boston and New York respectively. The final divisional standings finished as follows: 1, Western; 2, Eastern; 3, Southern; 4, Central; 5, Mid-West.

"The Secret Hour" New Title of Negri Vehicle

Instead of "Beggars of Love," Pola Negri's newest Paramount picture has been titled "The Secret Hour." Rowland V. Lee directed the production with Jean Hersholt and Kenneth Thompson in important leading roles. It is scheduled for release on December 17th.

Production in Advance of Schedules

First National, M-G-M and Paramount Making Rapid Progress With Season's Output

PRODUCTION plans and schedules laid out at the beginning of the season are being closely adhered to and, in some instances, exceeded by some of the larger producing companies. Great satisfaction is expressed at the different studios at the progress being made.

Paramount announces that of 44 pictures scheduled for release from August 1, 1927 to January 21, 1928, 34 are now finished. With the completion of photography on eight productions now in the making, First National will have finished 29 of the 58 pictures scheduled. M-G-M sends word that more than two-thirds of the release schedule is either in production or ready for release.

Among the Paramount pictures completed and now ready for release are: "Shanghai Bound," "A Gentleman of Paris," "Underworld," "The Woman on Trial," "Open Range," "The City Gone Wild," "The Last Waltz," "Jesse James," "Now We're in the Air," "She's a Sheik," "The Street of Sin," "Beggars of Love," "Beau Sabreur."

Six features now in production are: "The Spotlight," "Honeymoon Hate," "The Gay Defender," "The Side Show," "Honky Tonk (tentative title), and "Serenade."

At the First National studios production is under way on eight features which will be concluded by the end of the month. Among these is the first of the new group of Colleen Moore pictures as yet untitled. It is from the pen of Howard Irving Young. Others of the unfinished productions are: "The Private Life of Helen of Troy," "The Gorilla," "The Shepherd of the Hills," "A Texas Steer," a Sam Rork special with Will Rogers; "Louisiana," "The Valley of the Giants," "The Chaser," "The Caravan Trail," "Home Made," "Man Crazy," and "Sailors' Wives."

Only two of the seven special M-G-M features in its 1927-28 schedule remain to be filmed. They are "The Cossacks," starring John Gilbert, and "Rose-Marie," featuring Renee Adoree. The other specials either ready for release or in the final stages of cutting are: "The Garden of Allah," "The Crowd," "Mademoiselle from Armentieres," "Napoleon," and "Body and Soul."

Of the star pictures, "The Hypnotist" is in the final stages of production, and "The Big City" is in preparation. Others in production or being prepared are: "Trelawney of the Wells," two John Gilbert vehicles, "Fires of Youth," "The Enemy," "The Divine Woman," "Quality Street," "The Fair Co-ed," a Syd Chaplin vehicle, "The Loves of Louis," "Spring Fever," "West Point," "Baby Mine," "Mixed Marriages," "Tea for Three," "The Adventurer," "Wyoming," "Buttons," "The Dog of War," "The Trail of '98," "In Old Kentucky," "Becky," "Bringing Up Father" and "The Lovelorn."

Motion Picture Club Takes Legal Steps

THE first legal and authorized steps in the history of the Motion Picture Club of New York were taken this week at a luncheon of the charter members and those who signed the charter. The action taken was legal in this respect that it was authorized by a charter granted on October 3rd. This was the first meeting since that charter had been granted.

The first action taken was a resolution presented by Howard Tierney and seconded by Paul Gulick, that the ten men who signed the charter which was granted in Albany should constitute a temporary membership committee for the purpose of passing upon the qualifications for membership of those who have already sent in their $100 initiation fee. These ten men are Al Lichtman, Arthur Loew, Arthur Stebbins, Victor Shapiro, William A. Johnston, Bruce Gallup, Walter Moore, William Brandt, Lee Ochs and David Chatkin. Inasmuch as Mr. Stebbins and Arthur Loew are both in Europe, it was determined that a quorum of this membership committee should be constituted by any six members of the ten.

Applications for charter membership, which will be very soon closed, should be sent to Mr. Bruce Gallup, secretary pro tem, 729 Seventh Avenue.

Seven Warner Films Now in Work at Coast Plant

With the placing of "A Race for Life" and "Five and Ten Cent Annie" into preliminary production, the total number of new screen pieces now in work at the Warner Bros. studio on the West Coast was increased to seven. Work is progressing on the five other productions: "Glorious Betsy," "In Name Only," "Beware of Married Men," "If I Were Single" and "Brass Knuckles."

"A Race for Life" is Rin-Tin-Tin's next, and it is being prepared for Ross Lederman to direct. Charles R. Condon is completing the script for "Five and Ten Cent Annie," which will be the next comedy vehicle for Louise Fazenda and Clyde Cook.

"A Bowery Cinderella" New Title of Excellent Film

Instead of "Bowery Rose," its forthcoming production to follow "Broadway Madness," Excellent Pictures has attached "A Bowery Cinderella" as the new title for the picture. It is thought that this new title more clearly defines the story. The cast consists of Pat O'Malley, Gladys Hulette, Rosemary Theby, Kate Bruce, Pat Hartigan, Ernest Hilliard, Pauline Parr, Leo White, J. Webb Dillon and the chorus of the Muse Box Revue.

Six Features, Four Shorts From Fox During Nov.

Exhibitors will receive six feature productions and four short subjects from the Fox Film Corporation during the four weeks of November. This is the beginning of the company's winter releases.

"Very Confidential," featuring Madge Bellamy, will be the first of the features to be released. On November 13th a new Sammy Cohen-Ted McNamara, as yet untitled, and "Blood Will Tell," a Buck Jones Western, will be issued. Tom Mix appears on November 20th in "Arizona Wildcat," with Dorothy Sebastian in the feminine lead. November 20th sees the release of "Ladies Must Dress," with Virginia Valli, Lawrence Gray and Earle Fox. The last of the features for the month will be "Shame," another of the John Gilbert reissues. The shorts for November release are: "Four Faces West," with Tyler Brooks and Dione Ellis, November 6th; "A Silly Sailor," with Gene Cameron and Kay Bryant, "November 20th; "The Moose Country," a Varieties, November 13th, and "Lights and Shadows of Sicily," a Varieties, November 27th.



Robert E. Welsh, recently appointed personal representative of Carl Laemmle

Holding Out Film Costly

Court Awards Damages When Exhibitor Holds Print Waiting Return of Deposit

A DECISION handed down in the Common Pleas Court in Philadelphia should be of interest to exhibitors who feel they have a right to hold out a film on a distributing company that temporarily withholds a deposit paid by them. In a ruling during the week the court upheld a verdict of the arbitration board and granted Pathe (Producers Distributing Corporation) damages.

The case was decided against the Sunbury and Selinsgrove Railway Company, which operates the Rolling Green Park. The railway company contracted for a picture and advanced a deposit of $50. The picture was played and the railway company refused to return the print until the deposit was refunded.

When the distributing company refused the repayment of the deposit arbitration was resorted to, with the result that Pathe was awarded $1,080 and an additional sum of $20 a day until the print was returned.

The railway company refused to abide by the decision of the arbitration board and completely ignored the matter. The film subsequently was replevined and the damage action was started by Pathe. The trial before a jury started and continued for two days. After a complete hearing of the case the jury returned a verdict of $1,872.70 in favor of the distributor.

Walenstein Admitted In Reorganized Sterling

THE complete reorganization of Sterling Productions, Inc., and the admission into the firm of Irving L. Walenstein, former exchange and distribution man, has been announced by Henry Ginsberg, president of Sterling Productions, who terms the move as "the most important in the development and expansion of the company." The reorganization consists mainly in a larg increase in capitalization, which will be used chiefly for the purpose of producing a higher grade of pictures, and in the strengthening of the Sterling production personnel.

The executive officers of the new corporation are Henry Ginsberg president; Joe Rock, vice-president and general production supervisor; and Irving L. Walenstein, treasurer and secretary. The details of the reorganization were decided upon following the return of Mr. Ginsberg from Europe in a series of conferences with both Mr. Walenstein and Mr. Rock.

Laemmle Appoints Welsh Personal Representative

Carl Laemmle has appointed as his personal representative Robert E. Welsh, who for the last two years has been Advertising Manager of the Universal. Mr. Welsh's remarkable experience in trade paper work as Managing Editor of Motion Picture News, and in publicity, advertising and production, gives him unique qualifications for the work that Mr. Laemmle designs for him to do.

Nat G. Rothstein will again assume the advertising managership, in addition to his work as Exploitation Manager of the Universal Pictures Corporation.

"A Texas Steer" Now in Cutting Room at Burbank

"A Texas Steer," Sam E. Rork's production of the old Charles Hoyt stage play of that name, is now in the hands of the cutters at the Burbank studio. Will Rogers, the star of the piece, is writing the first titles while Frank Lawrence is doing the editing of the film. Mr. Rork feels that in "A Texas Steer" he has the foremost comedy feature of the season.

It is thought that the production will be ready for a New York opening about Thanksgiving week. It will be given a Broadway showing whether or not it is road showed. All activities at the Rork office in New York are centering on the New York premiere.

The exploitation of the picture is stressed by Mr. Rork, who mentions the cast supporting Rogers, the fact that the star's name is often seen in the public prints and Rogers' recent appointment as Congressman-at-large. There will be 6,000 billboards posted on 24 sheets. This arrangement is made possible through the co-operation of the W. K. Kellogg Co., of Battle Creek, Mich. These billboards will remain before the public for 90 days. There will later be 650 Kellogg salesmen arranging grocery store tie-ups. This huge hook-up will represent an expenditure of $800,000.

First Nat'l Grooms Eight Films for Early Filming

Within the next three weeks, the First National studio at Burbank will begin production on eight new pictures. Preparatory work is far advanced on the entire eight, and two of them are entering upon production.

Robert Kane has begun producing "French Dressing" with Allan Dwan at the megaphone. Lois Wilson and H. B. Warner are two of the featured players. Production has also been started on "Down Went McGinty," the tentative title of another Charlie Murray-George Sidney vehicle. Getting under way shortly are "The Noose," to star Richard Barthelmess under John Francis Dillon's direction; "Ladies' Night in a Turkish Bath," in which Dorothy Mackaill and Jack Mulhall will be directed by Richard Wallace, and a new Milton Sills vehicle which Charles Brabin will direct.

Three pictures which will be ready for production by the first of November are "Once There Was a Princess," the tentative title of Billie Dove's next vehicle; "The Royal American," the tentative title of a new Ken Maynard Western, and a new Johnny Hines comedy, the title of which has not been announced.

Coast Film Will Build Two at Portland, Ore.

WASHINGTON-OREGON THEATRE ENTERPRISES will construct two motion picture houses in Portland, Oregon, their cost to be $1,500,000. On Portland's West Side, a 3,000-seat house to cost $1,250,000 will be erected while a subsequent run theatre will be built on Portland's East Side at a cost of $250,000. The location of either house has not been announced.

Washington-Oregon Theatre Enterprises has plans for two houses in Seattle, Washington, one at Astoria, Oregon, one at Vancouver, B. C., and another at Salt Lake City. The Seattle structure is already going up and will seat 3,000. Plans have been completed for the Astoria house which will cost $250,000. Ivan Hyland is president of the firm.

Sheehan Back on Fox Lot to Launch New Films

Now that the post of supervisor of production at the Fox Films studio in Hollywood is again occupied by Winfield P. Sheehan, vice-president and general manager, the Fox plant is humming with renewed activity. Several special photoplays are soon to be launched at the Los Angeles plant or other locations. At present Sheehan is concentrating on 12 productions, some of which are already in work. Two films have also recently been finished: "Grandma Bernle Learns Her Letters" and "Wolf Fangs." Director John Ford completed the former production after several months of work. The Ford production is one of Fox Films' specials.

Two important pictures about to be launched are: "The Four Devils," which will be F. W. Murnau's second assignment for Fox, and "The Cockeyed World," the sequel to "What Price Glory," on which Laurence Stallings and Maxwell Anderson are collaborating. The principals and director of "What Price Glory" will again be reunited in "The Cockeyed World." Actual filming on the Murnau production is scheduled to begin early in December. It will be a picturization of the novel by Herman Bang, which deals with circus life. Berthold Viertal and Carl Mayer are doing the scenario and models and plans have been made under Murnau's direction by Walter Roehrig and Robert Herlth.

Also being shot are "Lady Cristilinda," "A Girl in Every Port," "Womanwise," "Balaoo," "Come to My House," "Free and Easy" and "Wildcat Law." Ludwig Berger, the German director, will soon be in Hollywood to start directing "The Dollar Princess."

Brenon to Direct Chaney in "Laugh, Clown, Laugh"

Herbert Brenon has signed a Metro-Goldwyn-Mayer contract to direct Lon Chaney in "Laugh, Clown, Laugh," the David Belasco and Tom Cushing stage play which was first produced in New York at the Belasco Theatre in 1923 with Lionel Barrymore and his wife, Irene Fenwick; in the romantic leads. Brenon will move his offices to the Culver City studio after applying the finishing touches to "Sorrell and Son," his production for United Artists. Camera work on the new Chaney vehicle is expected to begin at an early date. It may follow "The Big City," Chaney's latest, on the Metro-Goldwyn-Mayer production schedule.

Warners Will Release Four During November

Four releases have been scheduled by Warner Bros. for release in November.

"Good Time Charley," with Warner Oland, directed by Michael Curtiz, will be released on November 5th. "The Silver Slave," Irene Rich's starring vehicle which was directed by Howard Bretherton, will be issued on November 12th. "The Girl From Chicago," co-featuring Myrna Loy and Conrad Nagel and directed by Ray Enright, is set for November 19th. George Jessel's "Ginsberg the Great," directed by Byron Haskin, will come on November 26th.

Paramount News To Issue Regular and Occasional Regional Editions

EMANUEL COHEN, editor-in-chief of Paramount News, has decided upon regional editions starting with issue No. 18. Seven permanent regional editions have been established to be released twice a week, and in addition there will be ten occasional regional editions.

The permanent regionals will be released on the same days as the national editions and are to be attached thereto at the exchanges, the regionals always being made the first story of the reel.

The seven regionals, together with the cities wherein they are printed and distributed and the exchange territories included, are: New England, printed at Boston and including Maine; Southern, printed at Atlanta and including Jacksonville; Southwestern, printed at Dallas and including San Antonio; Central, printed at Cincinnati and including Columbus; Midwestern, printed at Chicago and including Milwaukee; Golden Gate, printed at San Francisco, and Pacific, printed at Los Angeles.

The occasional regionals will be the Gulf States at New Orleans, Great Lakes at Cleveland, Wolverine at Detroit, Missouri Valley at Kansas City, Mississippi at St. Louis, Rocky Mountain at Denver, Northwest at Seattle, Twin City at Minneapolis, Sioux at Des Moines, and Corn Belt at Omaha.

Columbia Denies Merger

Jack Cohn Declares Rumors of Consolidation Are Entirely Without Foundation

JACK COHN, treasurer of Columbia Pictures, denies emphatically that his company is considering consolidation with any other company, as had persistently been rumored. He declares Columbia is on a more sound basis now than ever before and that there is no reason why they should consider consolidation.

In his statement Cohn says:

"Columbia Pictures is not considering at the present time, nor has it been considering in the past, any plans for a consolidation of its interests with those of any other company or for the introduction of outside capital into its present organization.

"Our present position as a national organization of recognized importance has not been gained overnight, but is the result of a gradual and solid development, and we feel perfectly confident that no merger is needed for our continued expansion. We have greater plans and ambitions, but we feel that we can best accomplish them by proceeding as heretofore and following our policy of a steady but sure growth.

"Twice during the past year we have enlarged our personally owned producing plant by purchasing additional studios to take care of increased production. We now have our own exchanges in practically every important key city in the country, the latest addition being the five West coast exchanges.

"Never in the history of Columbia Pictures have we been so financially sound. Our present product has been acclaimed as on a par with the best, and the exhibitor approval, evidenced by the booking contracts, has been more than gratifying."



H. A. R. Dutton, president of The National Theatre Supply Co., which is celebrating the first anniversary of its organization

First Nat'l Buys Rights to Hurst and Glyn Stories

The world motion picture rights to a short story by Fannie Hurst and a novel by Elinor Glyn have been purchased by First National.

The Hurst story is "Roulette," which was first published in a volume of short stories, "The Vertical City." The Glyn Novel is "The Man and the Moment," originally published in 1914 by the D. Appleton and Company; it was recently reprinted. Robert Kane will produce the Glyn novel for First National. Allan Dwan's name has been mentioned as director.

Hughie Mack, Film Comic, Found Dead in Bed

Hughie Mack, [illegible] died this week at his home in Santa Monica, California. He was found dead in bed and physicians diagnosed his demise as having been caused by heart disease.

Lee Marcus of FBO Wedded to Claire S. Warner

Lee Marcus, F B O's general manager of sales, was married last Monday, October 17th, to Miss Claire S. Warner at Sherry's in New York. Directly after the ceremony, the couple left for a three weeks' honeymoon in Bermuda.

Exemplifying the good wishes extended Mr. and Mrs. Marcus by all their friends in the trade was the congratulatory dinner celebrated some days prior to the marriage by the executives of F B O. Attending this affair were: Joseph P. Kennedy, president of F B O; J. I. Schnitzler, senior vice-president; E. B. Derr, treasurer, Charles Rosenzweig, Jerry Safron, Hy Daab, Steve Fitzgibbons, Pat Scollard, Arthur Goldsmith, Tod Streibert and Ambrose Dowling.

Following the dinner the entire company took in a performance of "Five O'Clock Girl" at the 44th Street Theatre.

First National Releasing Two Specials in November

Two special productions on the First National program—"The Gorilla" and "The Private Life of Helen of Troy"—are included among the four features which First National has scheduled for November.

The schedule follows: "Gun Gospel," November 6th; "The Gorilla," November 13th; "The Private Life of Helen of Troy," November 20th, and "Man Crazy," November 27th. Ken Maynard is the star of "Gun Gospel." Featured in "The Gorilla" are Charlie Murray and Fred Kelsey. The large cast in "The Private Life of Helen of Troy" is headed by Maria Corda as Helen. The team of Dorothy Mackaill and Jack Mulhall is presented in "Man Crazy."

Ashton Dearholt a Business Manager at Burbank

Ashton Dearholt, film actor and independent producer, has joined First National at the Burbank studio as a business manager. He has just handled the business end of "Man Crazy." The production manager was Charles R. Rogers.

Dearholt entered the movies sixteen years ago working in the studios of the American Film company. Since that time he has been a featured player, business manager, studio manager and producer and director.

Substitutes Feature for Act in Test Venture

STARTING October 16, the Orpheum Theatre, Kansas City, of the Orpheum vaudeville circuit, adopted the policy of eliminating one act and substituting a first run feature picture, the picture to precede and follow the vaudeville bill. The venture, which has been tried out in other cities, will be a test in Kansas City, no feature picture ever previously having been shown in the Orpheum. The picture will necessitate starting the afternoon and evening programs one-half hour earlier.

"Whatever will increase business, that's what I'm for," said Fred Spear, manager, "although the feature picture policy, of course, is a test venture in Kansas City."



Samuel Goldwyn

Goldwyn Becomes Owner-Member of United Artists

By the unanimous vote of the other seven owner-members of United Artists Samuel Goldwyn was last week elected an owner-member of the corporation. The election occurred a few hours prior to the departure for England of Joseph M. Schenck, United Artists president, last Wednesday night.

Mr. Goldwyn became an independent producer for United Artists two years ago. Since joining the corporation he has released five films, three of them co-featuring Vilma Banky and Ronald Colman. He is offering "The Devil Dancer" and "Flower of Spain" on the 1927-28 program.

Mr. Goldwyn has been elected a member of the board of directors of United Artists. He has announced from Los Angeles that he will serve on the board himself.

Thos. Lawlor, New England Exhibitor, Dies

Thomas Lawlor of Lawlor Brothers, Greenfield, Mass., passed away early in the week. His brother, Nicholas Lawlor, died only three months ago. The two brothers were among the most popular of the New England exhibitors. Thomas Lawlor was a past exalted ruler of Greenfield lodge of Elks and was a member of the Democratic State Committee from that part of the state. The two brothers owned and operated the Lawlor Theatre in Greenfield as well as theatres in Amherst and Deerfield, Mass.

"College Hero" Columbia's First October Release

Columbia Pictures' first release for the month of October will be "The College Hero," featuring Bobby Agnew and Pauline Garon, and directed by Walter Lang, with Charley Paddock assisting in the capacity of technical advisor. Other roles are played by Churchill Ross, Rex Lease and Joan Standing.

Gotham to Make Special in "United States Smith"

Gotham Productions has plans to produce a special entitled "United States Smith," a story which was purchased last week by Gotham from the estate of the late Gerald Beaumont. The story originally appeared in the Red Book Magazine and deals with the U. S. Marines and the World War in what is said to be an entirely different manner.

Negotiations are in progress for the active co-operation of the Marine Corps from the San Diego base. Several months of preparation will be necessary before production can be attempted, says Gotham. Upon arriving in Los Angeles last week, Sam Sax, president of Lumas and Gotham, immediately went into conference with Sam Bischoff and Carrol Sax for the purpose of producing the Beaumont story.

Cleveland Film Men Back Wage Increase for Police

The Cleveland Motion Picture Exhibitors Association is officially backing a .7 mill tax levy for wage increase for local police and firemen. A letter to this effect has gone forth to every member of the Association with a request that every member run slides boosting the tax levy. This is not an effort on the part of the Association to take any part in local politics, but just to tell the public that 41 cities in the United States are paying their firemen and the policemen more than Cleveland is paying.

"Men, Women and Sin" Title of Gilbert Vehicle

Metro-Goldwyn-Mayer's production of newspaper life, starring John Gilbert and featuring Jeanne Engels, stage actress, in the leading feminine role, has had a change of title, and will henceforth be known as "Men, Women and Sin." The story, an original by Monta Bell, who is also directing it, was previously adorned with the working title of "Fires of Youth." Scenes for this film was recently shot in Washington, D. C., and the final sequences are now being filmed at the Culver City studio of Metro-Goldwyn-Mayer.

Param't Using Incandescent Lighting

REPLACING the customary arc carbons which have always been in use at motion picture studios, incandescent lights are being used at the Paramount studio on the West Coast for the filming of night sequences in Emil Jannings' new starring vehicle. The new lighting system has proved practical and it will be used during the production of all future Paramount pictures. The lights are of the Mole-Richardson type perfected by the Paramount electrical department after much research and experiment.

Panchromantic film is used entirely with the new incandescent lights and the Paramount camera department has been preparing for the changeover for some time.

Ideal Picture Theatre Programs

Bills That Appeal to Picture Fans Are Those That Are Built Around the Screen Attractions

(Editor's Note.—*Following is the second and concluding instalment of Mr. Clarke's paper, "An Exhibitor's Problems in 1927," presented at the recent convention of the Society of Motion Picture Engineers. The first instalment was published in the October 21st issue of* Motion Picture News.)

By Eric T. Clarke

General Manager, Eastman Theatre, Rochester, N. Y.

IN all this floundering what is the ideal for which to work? New York with its unique floating population need not worry about ideals. Yet, that is the problem facing all exhibitors who, like ourselves, must appeal to virtually the same audiences week after week.

First and foremost let us recognize that the movie-goers aggregate the largest audiences that have ever patronized any of the arts. So large is the following that there is no effective substitute for the movies. When Chicago houses were recently shut down the legits did not gain appreciably. It follows that whoever places the film first in importance will appeal to the greatest numbers and do the biggest business. To such an exhibitor there is nothing to be gained by setting up a variety show along vaudeville lines. That policy may be best for combination houses buying only the cheapest pictures, but the public interested in this form of entertainment has never been more than a small fraction of the vast array of movie goers. The exhibitor who has the best pictures will do better to play them with no presentation at all than to surround them with incongruities.

Feature of First Importance

First in importance comes the feature, for it after all will chiefly determine the success of the show. Second in importance comes the weekly film news. The addition of two news reel services this season, I regard as the most significant accomplishment of the year. We purchase all six national news reels. True, the addition of these services has increased our expense, but the extra cost is well worth while. For good measure we add a seventh which is the Rochester Film News. This Rochester Film News consists of motion pictures taken by the staff photographer of one of our local newspapers. Those events suggested by our Publicity Director as being of general interest to the citizens of Rochester are photographed and the shots developed by the Eastman Kodak Company. The pictures are then sent to the Eastman Theatre for use if we consider them satisfactory for showing. The expense of this service is borne by the newspaper and the Eastman Theatre, the newspaper furnishing the photographer and the camera and the Theatre paying for the developing of the reels.

I cordially recommend this to exhibitors in other cities as bringing the biggest return on the money invested.

Third in importance comes the short subjects. As I stated a year ago, we cannot often make use of two reel comedies, nor are there often so many real good ones, but the single and half-reel subjects are of great importance. Among these the new Metro Oddities added to the Fox Varieties, the cartoons and novelties of other companies are proving most welcome.

Having now our film, what comes next in importance? Here I unreservedly place projection. Careful and adequate projection must be assured before it is worth bothering with orchestral accompaniment or stage effects. And by projection I mean to include all the lighting embellishments, patterns, etc., besides a cleanly projected picture. In my opinion there is almost a virgin field in the art of projection embellishment. At the Eastern Theatre we have made, I am proud to claim, considerable progress in this art, and when our Projection Engineer, Mr. Townsend, gets the free time after completion of the papers which he is presenting at this convention we shall undertake a general paper along this line.

Orchestral accompaniment comes next. There is little to add to what I have already stated on this head beyond the fact that this season I am experimenting with continuous orchestral accompaniment by splitting the orchestra into two units when the overture and acts are over and the feature begins. Half our orchestra, totaling 68 men, is sufficient for the accompaniment of most features, and half can rest while the other half plays.

I come now to the subject of acts which play an important part in the makeup of a bill. The important points to remember are:

1. The bill as a whole must build up to the feature, never overshadow it.

2. The bill must contain variety in character and tempo.

3. Yet the bill must make a cohesive whole so that Mrs. Smith will tell Mrs. Jones across the back fence the next morning "Be sure to see the Eastman program this week. The picture isn't so much, but I wouldn't have missed the show for the world!"

I am completely convinced that this type of bill is possible only when the acts are originated in the theatre by ourselves. I see no way of rounding out the character of a bill by setting an imported act against a feature. Since travelling acts are largely vaudevillian in origin, the inclusion is merely a step in the direction of the very combination show which I wish to avoid.

Ideas of Program Building

As no two features are exactly alike, so no two shows are exactly alike. There are, therefore, no set rules for making up the bill. The chief ingredient in making up a bill is idea; just as the chief ingredients for a stage act are good ideas for the beginning and ending. After four years' grappling with this problem, I have learned one important thing and this is to separate completely the What from the How. With this thought in mind, we have developed at the Eastman Theatre a unit which for want of better term I call the Scenario Department. This is a staff function, responsible for nothing more and nothing less than to prepare act scenarios appropriate to each bill as it comes up for consideration. The head of the department, who sees all the pictures which are to come to the Eastman, proposes the bill and maes a write-up of each act. I look upon this as an entirely new profession. After determining in this way what we are going to do, we can now discuss the approved write-ups to the Stage Director Ideal Picture Theatre Programs—CONT. . and consider how they are to be presented. He then brings them to regular weekly planning meetings attended by the heads of the Orchestra, Scenic, Costume and Projection Departments, not less than two weeks before the show is to go on. The Stage Director, besides directing the Eastman Theatre Company, is the coordinator of all work in the preparation of the show. He is responsible for the rehearsals right up to the dress rehearsal in the theatre on the Friday morning preceding the Sunday on which the show opens. The Stage Director continues his work with the cast in the acts for the remaining 20 performances of the week after the show is set.

Number of Program Units

The number of items on each bill will depend on the length and character of the picture. Ben Hur and Big Parade, for example, call for no overture, but require a short prelude leading into the stage prologue which in turn leads directly to the feature without interruption. Farce comedies and gala bills, on the other hand, call for great variety and will contain as many as eight items. I realize that there is no one right way of making the ideal program. There are many ways of building a bill around any feature. Our main purpose is in selecting the items which we can put over successfully and which in suitable variety will lead the audiences gradually and without abrupt breaks through various moods up to the opening of the picture which must come as the climax. A short film, light in character is necessary as a "chaser" to follow any feature which may end on a sombre note.

Columbia Progress Due to Co-operation

"CO-OPERATION has been the keynote in the success of Columbia Pictures," remarked Harry Cohn, Columbia executive, at a get to-gether dinner of department officials and workers held on October 7th at the Montmartre in Hollywood. To the spirit of harmony and understanding prevailing at his studio, Mr. Cohn attributed the progress and growth of his organization during the past seasons.

Remarking that criticisms and suggestions from any member of Columbia, from office boy to star, will be welcomed, Mr. Cohn said further that instead of cutting salaries, Columbia will offer bonuses for ideas and will reward new and constructive thoughts.

Stanley Nets $3,700,000 for Nine Months of '27

ACCORDING to a statement presented to the executive committee of the Stanley Company of America, the net income, after deducting interest and taxes, amounted to approximately $3,700,000 for the first nine months of 1927. The earnings exceeded dividend requirements for the full year; at the rate of $4 a share the dividends will approximate $3,176,000.

Quick assets as of October 1st, 1927, were $7,367,000 as compared with current liabilities of $748,000. At no time in its history has the Stanley Co. been in a better financial condition, the report indicates. The company has no bank indebtedness.

Only a small portion of the capital supplied by the stockholders earlier in the year and other invested funds have become productive, it is explained, and these only recently. Earnings of houses existing January of this year show an increase for 1927 over the corresponding period in 1926. The money invested in land, buildings, fixtures and cash on hand, earmarked for construction, averaged approximately $10,000,000; virtually none of this sum has earned any money.

"U" Buys "Grease Paint" for Conrad Veidt

"Grease Paint," an original story by Svend Gade, has been purchased by Universal as a future vehicle for Conrad Veidt, who is now working at Universal City. The story is of a traveling theatrical company. The role is said to have been written especially for the Continental star. The production will go into work some time this winter and will probably be scheduled for release on the 1928-29 program.

Glendon Allvine Joins Fox Film Corporation

Glendon Allvine, now at the Colony Theatre, New York, has resigned to join the Fox Film Corporation. He leaves Saturday for the Fox studio in Hollywood on an assignment from Winfield R. Sheehan.

"Green Grass Widows" Is Title of "Grass Widows"

"Grass Widows," one of the 24 Tiffany features to be delivered for the 1927-1928 season, has been changed to "Green Grass Widows."

Quigley Vice-President Vitaphone Corporation

C. E. QUIGLEY, New York attorney, was last week elected to the office of vice-president of the Vitaphone Corporation. He has served, for approximately ten years, the Western Electric Company as assistant general attorney in which capacity he was also connected with the Graybar Electric Company. For the past year he has been general attorney for the Electrical Research Products, Inc., the licensor of the Vitaphone Corporation. He assumes his new duties immediately with headquarters at the Warner Bros. home office.

Marmont Arrives in N. Y. for Gotham Appearance

Percy Marmont arrived in New York this week after a sojourn of six months in his native England. He will remain in the metropolis but a few days as he leaves shortly for California, where he will commence working in "The Fruit of Divorce," the first of a series of pictures which he has agreed to make for Gotham Productions. The continuity for the screen play has already been prepared by R. William Neill and the final approval of the star is all that is required before actually starting the cameras, which work has been tentatively set for October 15th. Gotham advises that in all probability Mae Busch will have the feminine lead, and that the direction will be in the hands of R. William Neill. The story is an original by Leon De Costa.

Three Paramount-Christie Comedies for November

"Easy Curves," with Billy Dooley, "Ocean Blues,' with Jimmie Adams, and "Mad Scrambles," featuring Neal Burns, comprise the three Christie comedies which Paramount will release during November, on the 12th, 19th and 26th respectively.

Vera Stedman plays opposite Dooley, Ann Christy with Adams, Virginia Sale in the Burns comedy.

Charlotte, N. C., to Have Theatre Costing $325,000

A theatre project is under way by Nat L. Royster of Charlotte, N. C., to build a theatre seating 2,500 persons to be paid for by public subscription. The cost will be about $325,000 and tentative plans have been drawn by Lockwood, Poundstone and C. K. Howell, architects, Atlanta, Ga.

In and Out of Town

ARTHUR STEBBINS, prominent insurance man, left last Wednesday on the SS Berengaria, accompanied by Mrs. Stebbins. They will will be away about two weeks, and will celebrate their tenth wedding anniversary during the trip. Mr. Stebbins expects to close a number of insurance deals while in Europe.

I. E. CHADWICK, producer for First Division Distributors, left last Friday for his Hollywood studio, where he will continue production.

CARROLL S. TROWBRIDGE, Eastern business representative for Douglas Fairbanks, returned to New York this week after a tour of key cities in the interest of "Douglas Fairbanks as the Gaucho."

NAT NATHANSON, president of Hi-Mark Productions, Inc., has left for the Coast, where he will start production of a new serial to be called "Ace of the Clouds."

MONTE BLUE, Warner Bros. star, has arrived in New York from the Coast, and will remain in the East for ten days attending current theatricals and otherwise enjoying a brief respite from work.

W. E. CALLAWAY, First National manager of sales for the Southern district, is taking his delayed vacation. He returns to his desk on Monday, October 24th.

CHARLES BEAHAN, story editor for Pathe, has just returned to New York after spending two months at the De Mille studio in California consulting with production officials regarding story purchases for the coming year.

LEE MARCUS, general sales manages of F B O, returned recently from a trip through the Middle West. He visited Sioux Falls, Des Moines, Kansas City, Minneapolis, Chicago, Pittsburgh and Buffalo.

MONTY BANKS, Pathe comedian, arrived in New York October 11th with the first print of "Flying Luck," the aviation feature that Pathe is releasing.

FRED W. MURNAU, director of Fox Films' "Sunrise," left New York for Hollywood this week to resume work under his contract with Fox.

ED. J. SMITH, general sales manager of Tiffany Productions, has returned to New York from a short visit to six of the Tiffany exchanges in the Middle West.

SHARON Lynn, featured player in F B O releases, has left for Hollywood after a week's visit to New York.

LUDWIG BERGER, German director who recently signed a contract with Fox Films, arrived recently in New York aboard the SS Resolute.

CRESSON E. SMITH, assistant general sales manager of United Artists, returned to the New York office from another sales trip through the Middle West.

AL COHN, scenarist, arrived in town last week to attend the premiere of "The Jazz Singer."

HARRY GOLD, manager of United Artists' Cincinnati exchange, visited New York this week.

EDWARD L. KLEIN, film exporter, sailed for America with Mrs. Klein on the Mauretania, October 8th. Mr. Klein expects his stay in America to be very limited, as he plans to return abroad in the near future.

AMONG the visitors to the Paramount Theatre in New York recently was Harold B. Franklin, formerly director of theatres for Paramount-Famous Lasky and now president of West Coast Theatres. Mr. Franklin is spending a few days in the big city before returning to California.

FRED QUIMBY, who has been touring the Middle West in the interest of the M-G-M short subjects, of which department he is sales manager, has returned to the company's home offices in Loew's State Building.

Tiffany Finishing Third Dimension Production

TIFFANY'S special production made in the third dimension will be showing on screens about January 1st, 1928. The finishing touches are now being made for the completion of the picture which for the first time utilizes the invention of Emil Burkhardt and his brother, Jacques. Officials of Tiffany have seen several reels of the production photographed in the third dimension and are highly enthusiastic. A special showing of the picture will be held some time in the future before a specially invited audience.



First run theatres generally have made excellent use of prepared advertising material in exploiting their presentations of "What Price Glory." The above illustrations reproduce newspaper ads representing some of the most effective displays featuring this attraction. The ads illustrated were used by the following: Imperial, Charlotte; Lyric, Birmingham; Palace, New Orleans; Fox theatre, Philadelphia; Capitol, Cincinnati.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

AT LIBERTY—An experienced expert in the purchasing and selling of projection equipment and accessories. Engineering and supervision of modern projection room equipment and appliances. Capable of taking charge of any circuit theatre. Best of references. Box 180, Motion Picture News, New York City.

MANAGER — Theatre or circuit. Six years circuit manager. Now employed, but good reason for change. Know the theatre business. Age 28, married. College graduate. Unquestionable references, character and ability. Prefer the middle west or west. Box 185, Motion Picture News, New York City.

Help Wanted

BUSINESS OPPORTUNITY—An unusual opportunity is available for a man with theatre connections to secure the local franchise in his city for back of seat theatre vending machines selling 5c rolls of high grade chocolate. A permanent income of from $1,000 to $5,000 per annum can be anticipated. Surbrug Chocolate Corporation, 12 Duane St., New York City.

MANAGER wanted to manage theatre in Florida; experienced in handling vaudeville, roadshows and pictures. State full particulars including salary and references. Box 190, Motion Picture News, New York City.

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FOR SALE: Used posters, photos, slides, banners and all other kinds of accessories on any subject — features, comedies, serials, save 60 per cent. Write for price list. Theatre Poster Supply Co. & Sign Exchange, 327 East Sixth St., Cincinnati, Ohio.

FOR SALE: Picture theatre in growing town 20,000. Central location. 400 seats. Liberty Theatre, Johnson City, Tenn.

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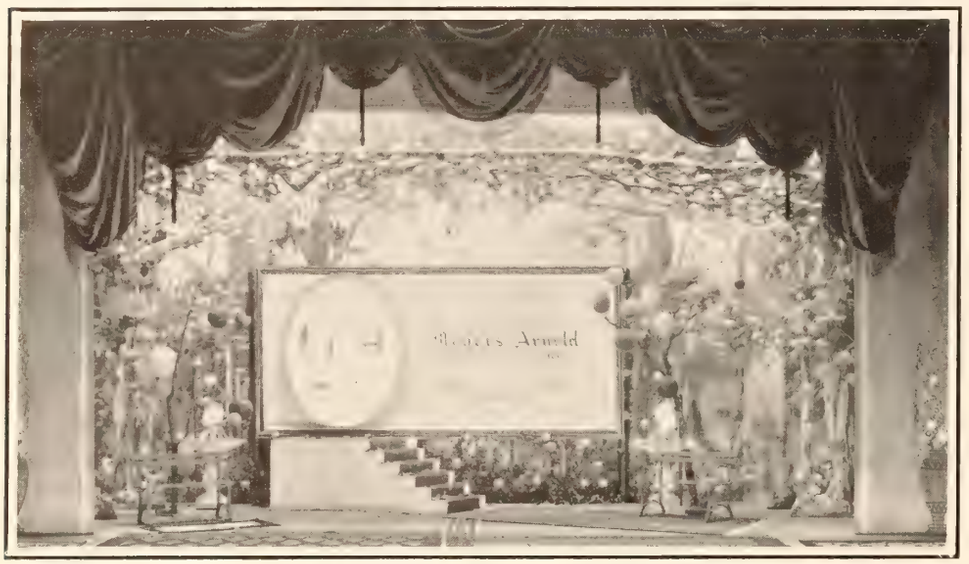
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Exhibitors Service Bureau



STYLE SHOW STAGE SETTING

The photo above shows the stage arrangement used by Roy Smart, manager of the Carolina theatre in Grenville, for his presentation of a style revue offered in conjunction with local merchants. Models made their entrance through oval at left of the poster

Style Show a Sell Out

Cooperative Attraction Presented at Advanced Prices Draws Crowds to Carolina in Greenville

THIS is the season of fashion revues in the picture theatres, and the results so far sustain and even heighten the prestige of this form of cooperative showmanship. Those theatres, most of which are of the large downtown type, staging style shows as regular annual attractions in connection with some local merchant, provided bigger and better revues this fall, while many of the smaller houses not committed to an annual event of this sort have dipped into the enterprise with profit to themselves and their associates in the venture.

One of the most successful of the recent style revues took place at the Carolina theatre, Greenville, S. C., managed by Roy L. Smart, who took entire charge of the details of promoting, planning and executing a stage attraction which gave the Carolina one of its best recent drawing cards and the Carolina theatregoers a show that struck the popular fancy.

Presented at advanced prices, the show played to big business at the Carolina.

Billboard Stage Set

The Carolina fashion revue was sponsored by the Meyers-Arnold Co., Greenville department store, who furnished the models and paid the cost of the billboard stage set in which the entertainment features and wearing apparel were exhibited.

The revue was presented in four scenes. The stage setting featured a billboard showing the Meyers-Arnold Co., ad with an oval on one end opening on a platform with stairs leading to the floor of the stage. The set trees were gnarled oaks, decorated with vari-colored balloons inflated to various sizes. Fall leaves fluttered down across the scene.

The first scene opened with a novelty dance. At the conclusion of the dance lights were turned up with the girls bowing toward the oval panel in the billboard which opened on curtains behind the oval. These curtains parted and the first model appeared.

Behind the model was a box draped in gold cloth. After a moment's pause, she stepped through the opening and posed on the platform in front, displaying her shoes and hosiery in particular. As she walked down the steps, the organ played softly until she had crossed the front of the stage where she again posed before taking a seat on the rustic bench. Other models followed in a similar manner.

Introduces Vaudeville Act

Scene Two was a novelty musical number with Turk McBee, Jr., at the xylophones and Morris Nelso, Yodler—both minstrel stars who are rehearsing a vaudeville act.

Scene Three opened with a six-year-old girl dressed in a gold hat and bodice made of a hat box, high stockings and gold slippers. She came on the stage holding a silver staff and strutting across to stage center where she dropped her staff and did a butterfly dance and then a Charleston. This number was followed by the appearance of the models in a display of evening dresses.

Scene Four opened with nine young women dressed in pajamas, negligees and boudoir slippers—before a black drape and each holding a lighted candle. As the organist played "Goodnight, Ladies" the lights were gradually brought up to about half full lights.

Showmanship

Briefs

FIRST NATIONAL has arranged a national tie-up with the Postal Telegraph in the interests of "The Patent Leather Kid." The arrangement will result in the display of special cards featuring the picture at agencies throughout the country. The display card reproduces two scene stills from the picture and four congratulatory wires, reproduced on actual Postal blanks.

MANAGER E. R. ROGERS, of the Tivoli Theatre in Chattanooga, Tenn., devised a neat tie-up line for featuring his showing of "A Gentleman of Paris," during the celebration in honor of Colonel Lindbergh's visit to the city. He featured the line "Greetings to Colonel Lindbergh from another important arrival who is also a Gentleman of Paris," on a small herald.

TAKING advantage of the Ask-Me-Another questionnaire craze then sweeping Lafayette, a college town in Indiana, Manager Hunter, of the Luna Theatre, there, published a questionnaire in the college newspaper to help publicize his showing of "The Big Parade." Passes were offered as prizes for correct answers to questions concerning the name of the director, lead, author, etc., of the picture.

MANAGER J. P. HARRISON, of the Hippodrome Theatre, Waco, Tex., had a Big Parade of Chevrolet automobiles as a street demonstration to attract notice to his presentation of "The Big Parade." The stunt was staged by the local agency, which furnished 30 cars and a 25-piece band to traverse the streets displaying banners featuring the Chevrolet and the Hippodrome show.

W. F. BROCK, manager of the Rialto Theatre at Chattanooga, Tenn., received some excellent cooperation from the art departments of all the High Schools by arranging for a map sketching contest in connection with his showing of "Nevada."

C. D. HAUG, manager of the Gillioz Theatre, Springfield, Ohio, built a circus week around the importance of peanuts in "Painting the Town." He used a frontal display of the circus type, with banners painted on muslin, balloons and sundry novelties making up the decoration.

WITH the cooperation of the local Liberty magazine dealer, Assistant Manager Walter L. Morris, of the Plaza Theatre, Asheville, N. C., obtained valuable publicity for "The Prince of Headwaiters." The magazine dealer pasted heralds on the front covers of the current issue of the magazine. These pasters featured the line "You've read the story in Liberty—Now see Lewis Stone in 'The Prince of Headwaiters' at the Plaza."

W. H. BERGEMANN, manager of the Strand Theatre, Ft. Dodge, Ia., found an excellent bit of exploitation for "Naughty But Nice" when he bought up a lot of lollipops which he tagged and distributed. The tag was red cardboard about 1½ by 3 inches, tied with a red string to the lollipop. The message on the card read: "This Is Naughty But Awfully Nice! See Colleen Moore in 'Naughty But Nice,' Strand, starting Monday."



A ballyhoo for a western, "The Circus Ace," starring Tom Mix, used by Manager Charles J. Jones in the lobby of the Colonial theatre, Harrisburg, Pa.

Newspaper and 37 Merchants Aid Brown's "Dance Magic" Stunt

GEORGE E. BROWN, manager of the State Theatre, Raleigh, N. C., has just concluded another treasure hunt, but one with a different angle of operation. Results were what were sought in this case, and the short cut method was used with practically no attendant costs.

The State Theatre tied up with the Raleigh Times, and the joint cooperation resulted in two double trucks breaking in one edition and enlisting 37 of the leading merchants in the Capitol City. This is the first time merchants in Raleigh have cooperated to any great extent in film exploitation.

The first flash landed on the front page of the Times four days ahead of the hunt which was staged to boost the box office receipts for "Dance Magic." The opening story was carried at the top of the page in bold face type, the entire story being indented. Other stories made front page throughout the campaign.

On the day before the hunt began, two double trucks appeared, carrying the ads of 37 merchants and carrying details of how the money, $50.00 in gold, was to be found. The scheme had been carefully worked out, and a vacant lot utilized for the final stopping point in the race. Having the hunt end in a vacant lot prevented any claims for damage to merchandise being filed. Each page of the double trucks carried two-inch streamers and complete details of the hunt. Each advertisement was numbered and indicated the progression of stops in the race.

One sheet card, advertising the attraction at the State and the play dates, were posted in each of the 37 windows, and also carried one clue word which, when all were assembled to the number of 37, completed a sentence of 27 words exactly locating the hidden gold. In order to prevent short cutting and cooperative hunting by groups, certain key words were withheld until exactly the minute the contest was announced to begin. The start was in front of the State Theatre.

Almost every conceivable form of locomotion was utilized by the hundreds who took part. The prize winner, although not the first to reach the field, made the 37 stops and drove a half mile to the field in less than 28 minutes. A front page story announced the winner. All merchants participating were well pleased, and still are talking about it.

Novel Presentation Stunt for "Cat and Canary"

A novel presentation, which put the audience in an appropriately spooky mood for the picture, was used for "The Cat and the Canary" at the St. Francis Theatre, San Francisco. With the orchestra playing the overture, all lights were turned out and a large cat, carrying a caged canary, slunk acrosss the stage in a green spot. Just before the cat exited, a flash-light powder, set off by an electric switch, was exploded in the center of the stage, and immedately the first subtitle of the picture hit the screen. Not even the main title was used.

Offers Cut Rates to Street Car Ticket Holders

Manager H. L. Hartman, of the New California Theatre, in San Diego, Cal., is making use of a novel medium of advertising through a tie-up with the electric railway company of that city, which uses a weekly pass plan on its lines, the passes costing $1.00 for an entire week. Mr. Hartman has had printed upon these passes an offer to honor the passes to the extent of 10 cents on adult admissions and 5 cents on children's tickets, upon showing the passes at the box office.

Owners of Black Cats See Show Free at Liberty

An exploitation stunt, that appealed greatly to the youngsters of Beaumont, Texas, and had a "human interest" quality that won it prominence in the newspapers, was executed by Manager F. W. Putnam, of the Liberty Theatre, in connection with his showing of "The Cat and the Canary."

Putnam offered admission free to any youngster bringing to a special matinee a black cat or kitten. He had a large cage built in the lobby, where the cats were checked while their owners were looking at the show.

Putnam insisted on black cats only as an admission ticket to his matinee. The event was well patronized, and black cats were at a premium, youngsters who did not own one of their own scurried out to borrow one for the occasion. The cats appeared to enjoy their popularity, particularly when they became the center of interest as occupants of the fancily decorated "check room" in the lobby of the Liberty.

Amos Uses "Shadow Sign" to Exploit Underworld"

Manager Chas. H. Amos obtained good results on a stunt that was worked nights for "Underworld" at the Florida Theatre, Jacksonville.

The stunt was worked with a spotlight with a small metal hand and arm in front of the condenser on the spot—the arm and hand being forty feet long when projected on the building. The building showing the shadow was directly opposite the Florida Theatre.

This stunt was used for a week without any copy whatsoever. Then, a few days before play date, a banner was hung on the building reading, "Florida—Mon., Tues., Wed.,—Underworld."



Key City Reports

New York City

WITH its array of "names," a different presentation policy, full columns of advertising in the New York dailies, what could almost be called a new Capitol theatre occupied the centre of Broadway's stage last week. **The feature picture was "The Road to Romance" but very strong vaudeville talent was billed way over the picture** and when the shekels were counted for the week they were found to be just about $5,000 short of $100,000—**a new high record for the Capitol.**

Even with the above strong counter attraction but a block away, the Roxy did nicely over the $100,000 mark with "The Gay Retreat." The customers seemed to find plenty in this one for dull cares. The Roxy has consistently been grossing well over the above mark and this means that S. L. Rothafel and all his aides are wearing satisfied smiles.

Next in line for honors of the week, when the size of the house is taken into consideration, is "The Jazz Singer" at Warners. This show has made a decided hit with both trade and public and is certainly in for a long run. Still on the subject of honors and small theatres, **"Wings" at the Criterion must come in for its share of glory.** This picture is still standing them up; **also "Sunrise"** at the Times Square, where this picture and the Mussolini Movietone are going great guns.

While the Paramount enjoyed a fair gate with "We're All Gamblers" and an average Publix presentation, **this house undoubtedly felt the pull** at the other end of the street.

The Strand held up very well with "American Beauty," a Billie Dove vehicle, **and while the Rivoli is doing nicely with "Fireman Save My Child"** this picture cannot hope to equal the record of its predecessor, "Underworld."

At the present time "The King of Kings is the daddy of them all on Broadway **and is drawing steady** patronage. **The latter can also be said for "The Student Prince,"** at the Astor. Universal's offering, **"Surrender,"** at the Colony, **along with the Riesenfeld presentation, get by with a fair week and this also goes for the Embassy with "The Garden of Allah." After a very fair run of five weeks "The Magic Flame" went out of the Rialto and was followed with "Jesse James." The latter opened with a bang.** First National's **"Patent Leather Kid" is still drawing heavily** at the Globe.

Chicago

TOTAL box office receipts for theatres located in the Chicago district appeared to be somewhat below those of the same period last year, with the large de luxe theatres holding up better than the medium-sized and small neighborhood houses.

"The Magic Flame" opened its extended run at McVickers' Theatre to good business while at the Roosevelt, **"Annie Laurie" wound up its run, box office receipts being a little smaller than the previous week. The Chicago had as its feature picture "Shanghai Bound" and two stage shows,** "Spitalny's orchestral production "Rigoletto" and "Tokio Blues" **the bill proving a good business getter. "What Price Glory" played its fifth week** at the Monroe, and **business continued so good that still further extension** for its engagement is talked of. **At the Orpheum "Sailor Izzy Murphy" and Vitaphone, drew well.** The Oriental played to its **usual big business with "Mockery"** on the screen and Paul Ash and his Gang in "Flashes of Jazz."

At the Granada "East Side, West Side," Charles Kaley in "Sparkles and Spangles," the Loomis Twins in person, and Vitaphone, **played to average business. "The Road to Romance" and,** on the stage, Verne Buck and his band, **headed the bill at the Sheridan for an average week. "The Big Parade" showed its drawing power** at the Uptown, which had a big week. The Norshore, with **"Smile, Brother, Smile"** on the screen, with Al Kvale and his jazz collegians, and Miss Chicago in person, **did a normal business.**

On the southside the Tivoli had as its screen feature **"Hula" and on the stage, Benny** Kreuger and his jazz orchestra, **the combination playing to fair** crowds. The beautiful Avalon Theatre offered **"After Midnight"** as its screen attraction, and on the stage Buddy Fisher and his band. Vitaphone completed the bill which brought in normal business. **"East Side, West Side" was the offering at the Capitol,** and Del Delbridge and his Merrymakers occupied the stage, Vitaphone completing the program, **business being about average.**

St. Louis

THE first-run and neighborhood theatres of St. Louis during the past week showed recovery from the slump caused by the tornado of September 29, and everything considered it may go down into history as a fairly good seven-day period. But, naturally, no receipt records were broken. But with Whiteman and his band ($10,500 per week, so they say) perhaps some new marks may be set shortly.

At the Missouri Theatre Richard Dix in "Shanghai Bound" was the big feature attraction, **and it did very nicely.**

The St. Louis Theatre, Grand Boulevard and Morgan St., had on its screen **Leatrice Joy in "The Angel of Broadway." It did good business.**

The Ambassador Theatre featured on its screen **"Underworld" and it proved a very popular** attraction.

At Loew's State Theatre, Ramon Navarro was the hero in the thriller **"The Road to Romance."**

The Grand Opera House's screen offering was **"Rose of Kildare,"** while down at the Orpheum Theatre, in conjunction with the usual vaudeville bill, there was shown on the screen a comedy **"A Harp in Hock."**

Boston

BOSTON'S theatrical season is now in full swing and all of the down town houses report good business for the past week. Spotty business of previous weeks has given way to steady business throughout last week.

"Camille" at the Metropolitan completed the week with one of the best grosses of 1927. The surrounding presentation acts were of French character and the week's bill was well received. The Metropolitan has been enjoying an uninterrupted season of good business.

"Annie Laurie" at Loew's State Theatre gives Boston that film for the first time at popular prices and **reports a heavy week's gross.** Jaques Renard and his orchestra supply the music for the presentation number.

"The Cat and the Canary" is being shown simultaneously at four of the Paramount theatres, the Washington street Olympia, Fenway, Capitol and Scollay Square Olympia. Simultaneous showing of a film at these four houses is growing more popular, judging from the frequency with which it is being done.

"Potemkin," the Russian film, **and "Manon Lescaut" make up a double feature road show** which is being given at Symphony Hall. That Boston is ripe for showing of the French classics is best proven by the box office figures where these films are being shown.

Other films at down houses reporting good receipts are "The Road to Romance" at Loew's Orpheum, **"The Bush Leaguer" and "The Girl from Gay Paree"** at the twin houses, Modern and Beacon Theatres; **a triple feature at the Bowdoin which includes "The Coward," "By Whose Hand" and "Queens Wild;" "The Chinese Parrot"** at the Keith-Albee Boston; **"The Way of All Flesh' and "Smile, Brother, Smile"** at the University and **"We're All Gamblers"** at the Exeter.

Philadelphia

COOLER weather brought the best crowds of the past few weeks to the downtown motion picture houses.

The Stanley Theatre, with Richard Dix in "Shanghai Bound," played to good patronage all week. The main presentation act was Beth Beri, a former Ziegfeld star, in "A Night of Follies." She was supported by a company of 25. Considerable publicity was gained for Miss Beri through a lone flight in an aeroplane from Baltimore to Philadelphia at the opening of her engagement.

The Stanton continues to draw big crowds with "The Big Parade" in spite of its previous run at the Aldine.

"Cheating Cheaters" with Betty Compson and Kenneth Harlan at the Arcadia **enjoyed a fairly good week.**

The Karlton offering Florence Vidor in **"One Woman to Another" played to audiences of fairly satisfactory sizes** during the week.

"The Way of All Flesh," starring Emil Jannings at the Victoria, **drew very good business** and proved the popularity of the star.

"Hard Boiled Haggerty," a repeat from the Stanley, **had a successful week** at the Victoria.

The **Globe got along nicely for the week with George Sidney and Charlie Murray in the "Life of Riley."**

The Fox offered a revival of a John Gilbert production, "Honor First," to good patronage all week. The feature was augmented by Frank Cornwell's Crusaders, Beatrice Belkin, a member of "Roxy's Radio Gang," and Jans and Whalen, former musical comedy stars. **An added feature was a "Movietone" production** of Babe Ruth and the Belmont Races.

San Francisco

SAN FRANCISCO'S first run motion picture theatres, generally, report another good week in spite of the hot weather experienced for a few days. The West Coast Theatres, in this section, under the able management of A. M. Belles, have been doing exceptionally well and all are surprised how these houses do so well in spite of adverse weather, holidays, etc.

"Ben Hur," at the California Theatre, played its last and fourth week to crowded houses, especially in the evenings. **The "Cat and the Canary" played its third and final week to well filled houses** at the St. Francis Theatre last week. The idea of the "spooks" was played up and attracted many. **"The Woman on Trial,"** together with the featuring of Bankcoff and Cannon on the stage, **filled the Granada Theatre.**

Adolphe Menjou, always popular in this

section, proved very popular in "A Gentleman of Paris," last week at the Warfield Theatre. The stage act also drawing many to the theatre, "Nevada," shown at the Imperial Theatre proved fairly popular, a great many being attracted by the low price for first runs.

The Golden Gate Theatre was more than packed because of the exceptional vaudeville acts and the first run picture, "The Head Waiter," featured. At the Pantages Theatre, "Colleen" led the performance together with a road show headed by Nicholas and Company.

In the residential houses, Nat Holt did well in the evenings with "Broadway Nights" on the screen and a musical comedy, "The Kentucky Mountaineer." "Tillie The Toiler" attracted many to the Coliseum theatre and the Alexandria Theatre did fair with "The Better 'Ole." "The Irish Girl" attracted many to the Casino Theatre.

Los Angeles

"LOVES OF CARMEN," which opened last week with the usual blaze of lights, stars and crowds, is popular at Carthay Circle. The atmospheric prologue, 'Spain," is receiving very favorable comment.

Another big opening which brought out the motion picture fans was that of "Two Arabian Knights" at the Million Dollar. The picture follows "Ben Hur" and promises to carry on the good work at the box office.

Over a half million persons have seen "The King of Kings" at Grauman's Chinese and it is believed that by the time that picture ends its run here, all local attendance records will be broken. It is announced that November 2nd is the date set for the premier showing of Douglas Fairbanks' "The Gaucho."

"The Fair Co-ed" went over big at the Metropolitan. Great interest was shown in the picture as most of the scenes were made on a local campus and popular high school and college students were used in the picture.

Abe Lyman continues to attract large crowds to the Boulevard. "The Chinese Parrot" did not check up so well as a drawing power at the box office.

Owing to the popularity of "Camille" at the Criterion Theatre, it was held over for a fifth week and caused the postponement of "The Cat and the Canary," which was booked.

"American Beauty" at Loew's State was satisfactory and the combination of Billie Dove and Lloyd Hughes made up for a whole lot.

Kansas City

WITH legitimate theatres going full blast in Kansas City this week, little difference was noticed in the average attendance at down town first run houses.

At the Newman Lillian Gish in "Annie Laurie" played to a good attendance all week, while "Underworld" at the Royal continued on its second week at a money-making pace.

The only Tunney-Dempsey fight pictures in town at the Globe continued to draw well, the featuring picture being "The Bush Leaguer."

"Cameo Kirby" at the Pantages held up good all week, but did not quite come up to the usual average in attendance. "Les Miserables" played its second week at the Liberty and attracted a good attendance.

Minneapolis

BUSINESS is not all that could be desired in Minneapolis due to the strike. Two theatre bombings in the Twin Cities this week naturally made the public a bit nervous, but with the police giving the best protection possible, the crowds came anyway.

"Chang" at the Strand showed to fine audiences, and it was necessary to keep this picture over for a second week. John Barrymore in "When a Man Loves" was a happy choice for the State, as the Vitaphone accompaniment helped the audience to overlook the fact that the State's regular orchestra was on strike. At the Garrick "The Big Parade" held over for a second big week. Thomas Meighan did a fair business at the Lyric in "We're All Gamblers," and the Dempsey-Tunney fight pictures moved into the Grand with excellent results. Tom Mix in "Silver Valley" was a fine box office attraction at Pantages, as he always is, and Rudolph Schildkraut in "A Harp in Hock" was an attractive offering at the Hennepin-Orpheum. Neighboring houses experienced business that ranged from fair to good, with such pictures as "Resurrection," "Firemen, Save My Child," and "The Blood Ship" showing at the Loring, Lagoon, Rialto and Lyndale.

Cleveland

FOR no particular or accountable reason, very few of the first-run theatres had anything very good to say about business for the week just concluded. Those which had good business drew the crowds on the merits of something other than the screen attraction. Legitimate theatre competition was not extraordinary. Weather conditions were fair.

"Beau Geste" closed the second week of its first showing at popular prices at the Stillman with just a fair average. "Firemen, Save My Child," surrounded by presentations and novelties, just got by at the Allen. The State did very well with "Becky" and an unusually good vaudeville bill. "Swim, Girl, Swim," a very likable picture, was fortunate to be on the same bill with Beatrice Lillie, and consequently made a very good box office record at Keith's Palace. "Chang" closed a two weeks' engagement at the Cameo with satisfactory but not unusual results. The Hippodrome did very nicely with "Alias the Lone Wolf" and a good vaudeville program with Phil Spitalny and his band offering an original presentation. Keith's East 105th St. had a fair week with "The Joy Girl" as the feature attraction. "The Girl from Rio" showed satisfactory results during its week's engagement at the Monarch. The Little Theatre of the Movies had a fair week with "The Cabinet of Dr. Caligari." "The Big Parade" played its fourth local engagement last week at the Park. This was the seventeenth week for the picture and business was just fair. Outskirt houses report business below average.

Milwaukee

THE weather last week and not the features must be held accountable for box office receipts. The week started poorly on Saturday last, but business picked up a little toward the middle of the week's run. "The Cat and the Canary" at the Alhambra was said to have broken house records at the beginning of its run. "Shanghai Bound" drew fairly good crowds to the Wisconsin. "Annie Laurie" at the Merrill played to fair houses. "Underworld" at the Strand shared about the same fate, drawing only fair business. "The Missing Link at the Garden did average business for the week. The Davidson offered another week of cinema, this time offering the "Red Kimono." Here too business was only fair.

Business at the outlying theatres was a little more brisk throughout the entire week. "We're All Gamblers" was featured at the Uptown and Oriental and business here was good. The Modjeska and Tower each offering two acts of vaudeville together with "Firemen, Save My Child" found business satisfactory. "After Midnight" brought in fairly good receipts at the Savoy, Tivoli and Milwaukee theatres. "Is Zat So?" had a very gratifying run at the Venetian.

Albany

With [illegible] the downtown theatres in Albany enjoyed better than normal business last week, with "Hula" the outstanding feature from the box office standpoint. At the Ritz, "Body and Soul" commanded plenty of attention, and the theatre was well filled each day throughout the week. At the Leland "Captain Salvation" opened up to bigger business on the first day than did "The Life of Riley" on the previous week, but did not stand up during the entire week, apparently failing to appeal to women, and it could not be classed, at least as far as Albany is concerned, as a big money getter. The posters used in connection with the picture did not apparently appeal to women, for many were seen to stop and look these over and then continue on their way to some other theatre. "Rose of the Bowery" opened big at the Clinton Square theatre and by Tuesday there was a pick up over the previous day at the matinee as well as the evening shows. The picture seemed to catch the popular fancy. Proctor's Grand is still placing considerable stress on the picture end of its program and played up "The Desired Woman" in a way that brought business to the house. Neighborhood theatres are reporting good business in Albany. At the Troy theatre, "The Big Parade" had all other houses guessing and it became necessary on some evenings to stop the sale of tickets over considerable periods. The picture also drew heavily from the surrounding section. There was a big turn out at the Lincoln all through the week for "The Life of Riley."

Tampa

LAST week was Manager Carroll's "Discovery Week," in which about 40 local acts were given try-outs, with the winners securing a week's engagement at a fat salary, and which helped out the draw at the Tampa. "Breakfast at Sunrise" was the screen feature for the first four days and "A Gentleman of Paris" held the spot for the last three. Both pictures brought very good receipts all week.

The Victory had a wonderful week with



"Ben Hur." The matinee Friday was one of the largest on record with 1100 teachers and scholars in addition to the regular business.

The Strand put over some weird advertising to sell the weird feature "Metropolis," and it brought home the bacon with three excellent days. "Sally in Our Alley" and "Figures Don't Lie" both did nicely, each being featured for two days.

Manager McLaughlin, of the Franklin, had the week's hard luck. He has been giving a second run to some of the features shown by the Tampa. Last week he had "Annie Laurie" for two days. "The Great Mail Robbery" and "Foreign Devils," which were featured the rest of the week, pulled about the average business.

Salt Lake City

THOUGH the past week was both State Fair and Mormon Conference Week in this city with a great deal of attention being attracted to the fair and the special conference meetings, still the motion picture houses did an exceptionally good business as a rule. A great number of visitors were in town from the surrounding territory.

The new Capitol Theatre here finished up its second week in a highly successful manner. Capacity houses were had every night during the showing of "Firemen, Save My Child," and the Fanchon and Marco stage presentation of "Pep Idea," which was also a big drawing card.

The Paramount Empress had a very good week due to the feature picture "The Magic Flame." The Paramount Empress also offered a stage presentation in the form of a chorus of twenty-five voices.

During the week's run of "Hard Boiled Haggerty" business has been a little above the average, which has been very good of late, according to reports from the management. Vaudeville is also offered at this house.

"The Road to Romance" topped the vaudeville bill at the Pantages of this city with the regular good attendance being the result.

Banister the Crystal Gazer was billed as the big attraction at the American this past week with the feature picture being "Silk Stockings," which is reported to have gone over in a favorable fashion.

The Gem Theatre management offered an unusually attractive program consisting of "Fighting Love," which proved to be a big hit, and also "A Dog's Life," which was a great drawing card.

"The Beloved Rogue" was shown as a second run at the Rialto and capacity houses were enjoyed.

The second run of "The Cat and the Canary" did exceptionally good business for the Star Theatre here.

Tieups are being arranged with the prominent drug stores and with the street car company here of late by several of the motion picture companies in addition to the regular forms of exploitation.



Ottawa

PLENTY of film variety and plenty of opposition was the situation during the week of October 10 in Ottawa, Ontario, but the exhibitors held their own, with one exception. The counter-attractions included a Rotary club comic opera, Galli-Curci, football games and a stock company.

"Annie Laurie" registered substantial business at the Regent, and all classes of patrons liked it. The first chapter of the second "Collegians" also helped here immensely.

Full houses every night saw "Shanghai Bound" at B. F. Keith's Theatre, which seats 2,600, and Richard Dix made more friends with this melodrama.

The flappers flocked to the Centre Theatre to see what it was all about in "Naughty But Nice" and they enjoyed it.

The Imperial Theatre offered "Honor First," a re-issue starring John Gilbert, but many of the regular theatre-goers passed it up, largely because they do not care for a re-hash.

The rebuilt Rex Theatre attracted big crowds with the second run of "The Prince of Tempters," to which had been added a Will Rogers reel, comedy, local vaudeville, and a special orchestra.

Second run of "Casey at the Bat" drew the neighborhood to the Columbia Theatre. These suburban houses are packing them in with heavy and varied bills.

Second run of "Mare Nostrum" was also good at the Fern Theatre after the kids got over their fright at the name.

"The Loves of Sunya" showed steady business at the enlarged Laurier Theatre, Hull.

"Orchids and Ermine," with Colleen Moore, was a money-maker at the Eden Theatre in Hull, again thanks to her name.

Baltimore

THREE events in Baltimore during the week beginning Monday, October 10, gave a set-back to business. They included the Fair of the Iron Horse, of the Ohio Railroad, at Halethorpe, the races and the football game between Notre Dame and Navy on Saturday. It is estimated than on Saturday 53,000 persons attended the game, 110,000 attended the Iron Horse, and that, coupled with a severe rainstorm Wednesday night, put a severe crimp in the movie business.

Matinees were hurt all during the week, so the following notations on business done concerns nights only.

"The Kid Sister," with five acts of vaudeville, went over very good at Keith's Hippodrome, while "Shanghaied," with five acts of vaudeville, did pretty good business at the Whitehurst's Gardens. Good business was done also at the Metropolitan with Rin-Tin-Tin in "Jaws of Steel," and Vitaphone presentations.

At the Rivoli, "The Fighting Eagle," together with songs by Betty and Jimmy Morgan, drew them in good. At Loew's Valencia, the second week for "The Way of All Flesh," proved good as did "Swim, Girl, Swim," at the Century with J. Humbird Duffey's men's chorus; a very good business was done with "Breakfast at Sunrise" at the Stanley.

"Singed" went over faily well at the New Theatre with a stage act, while at the Plaza Theatre, a small house in the business section, "The Red Kimona," was given its first run for men only with a hygiene lecture. Attendance was so good it was held for two days during the following week.

Central Pennsylvania

WAR pictures were predominating among the attractions in the Harrisburg theatres for the week, and continued to display pulling power as viewed from the box office. "Two Arabian Knights," at Loew's Regent, did well, speaking both financially and artistically.

At the Victoria, which was given over for the week to Harrisburg Post, No. 27, of the American Legion, the war atmosphere also was maintained, not only in the feature play, "Barbed Wire," but in picturesque lobby displays. As an added attraction of particular local value the program included motion pictures of the members of the Harrisburg Chamber of Commerce on their annual four-day tour of other cities. The business done was average.

Another war play was shown at the Russell, where "What Price Glory" was successfully repeated notwithstanding it had been on the screen at two other Harrisburg theatres within the last two months.

In lighter vein was "Smile, Brother, Smile," with Jack Mulhall and Dorothy Mackaill, at the Colonial. This show was especially well advertised by Manager Charley Jones, who put on several clever exploitation stunts during the week, and the financial returns were even more than satisfactory.

Oklahoma City

OKLAHOMA CITY had a quiet week in theatre bills these past seven days, the weather was perfect fall kind, and the regular movie fans were out, but there was nothing sensationally good on at any of the theatres.

The Criterion did a good business with "Swim, Girl, Swim," but this was augmented, probably, by the addition of Fred Hamm's Jazz Orchestra, which was advertised as much as was the picture.

"The Crystal Cup," at the Empress, received good press notices, and made business fair at this theatre.

"Out All Night" was voted good comedy at the Liberty, and stayed all week. An added attraction at this theatre, Moyer and his stage band, made business good.

"Tell It to Sweeney," at the Capitol Theatre the first part of the week, did an average business, more because of the stars than any merit of the picture. "Body and Soul" wasn't so good the last part of the week.

San Diego

"CAMILLE," the feature with which the Cabrillo, a West Coast house, was recently re-opened, went very fine during its two weeks' showing, drawing especially from those who like what might be called the classics in films. "The Magic Flame," which followed it, proved a splendid attraction from the box-office standpoint.

"The Big Parade," with the American Legion back of it, and providing a realistic prologue in which overseas men participated, was another recent good attraction at the Cabrillo.

At the New California Richard Dix in "Shanghai Bound" drew well, and this was followed by Constance Talmadge in "Breakfast at Sunrise," which also enjoyed good houses. Packed houses marked the showing of Reginald Denny in "Out All Night." Fea-

turing the New California program for the week were the Sharp Sisters and their miramba band of 14 girls.

At the Plaza one of the best attractions in months was "The Country Doctor." The Vitaphone presentations at the Plaza are proving a permanent drawing card. **"The Racing Romeo" found a ready welcome at the Superba.**

Baltimore

(Previous Week)

THE Baltimore and Ohio Railroad Company's "Fair of the Iron Horse," at Halethorpe, Md., near Baltimore, continued to cause a loss of patronage at the moving picture houses in Baltimore during the week beginning Monday, October 3, at the matinees, but, with the exception of a few houses, the buisness done at night was good, for there was a run of cold weather which brought patrons back to the movies.

Three houses which stood out with excellent business for the entire week included the Stanley with "Barbed Wire" and Beth Berri and a company of 45 in a revue; at Loew's Valencia "The Way of All Flesh," packed them in; and at Loew's Century Lon Chaney, always a big drawing card in Baltimore, did excellent business in "Mockery" with Van and Schenck on the same bill. The starring combination proved an excellent business getter. Also the week of October 3 marked the first anniversary of the Century, Valencia and Parkway under the regime of Loew's, Incorporated. This was played up in all advertisements and publicity.

"When a Man Loves" continued to prove a good business getter at night at Warners' Metropolitan, but the matinees were off. **"Silk Stockings" was liked and played to good houses at night** at the New Theatre with the matinees off.

Ben Lyon, former Baltimorean, in "High Hat," on the bill with five acts of family vaudeville **played to good night business,** with poor matinees.

Newsreel Resume

International News, Vol. 9, No. 84: Start of Ruth Elder's transatlantic flight; Germany's enthusiastic celebration of Hindenburg's birthday; French autoists competing in steeplechase; aesthtic dancing in the autumn; huge St. Bernard dog acting as pony; packtrain expedition to world's largest natural bridge; English boys' school where straw hats are the vogue.

International News, Vol. 9, No. 85: New York's welcome for Levine; canoes racing around Manhattan; Virginia matrons in husband-calling contest; Sir Thomas Lipton, A. B. Houghton, British Ambassador, Fall and Sinclair, who are prominent in the public prints; America's battle fleet on the high seas off Cuba.

Pathe News, No. 85: President Coolidge guest of honor at Carnegie Institute; Mr. and Mrs. Dawes entertaining neighboring young folk; Schneider Cup victor welcomed home in England; Indians gathering for bathing ceremony in Ganges River; $600,000 worth of liquor going up in smoke at Philadelphia; racer crashing in auto speed contest; Ruth Elder and Pilot Haldeman at launching of Atlantic flight; destruction caused by blaze which swept Ocean City.

Pathe News, No. 86: Ruth Elder's home town doing her homage; Frances Grayson forced to return to Maine coast after take-off; Fall and Sinclair; Notre Dame-Navy football encounter; George Bernard Shaw in camera interview; Legionnaires and notables on homeward-bound Leviathan; Spanish royalty visiting Moroccan colonies; Charles Levine's welcome home; Uncle Sam's fleet guiding ocean lane for merchantmen.

Kinograms, No. 5335: Ruth Elder and Captain Haldeman before hop-off from Roosevelt Field; Mrs. Grayson preparing for hop-off from Maine; Germany's ovation for Hindenburg; Legion head arriving home; Chicago boys learning how to bake cake; 16-year-old girl pugilist; French auto racers contesting at England's Brooklands track and at La Capelle track, France.

Kinograms, No. 5336: High lights of Notre Dame-Navy game; Levine received on return to America; Gen. Heye, German army chief, arriving here for visit; Mrs. Grayson's amphibian plane at mercy of high tides and wind; Costes, French airman, setting out for flight across Southern Atlantic; American and Canadian spinning-wheel experts in competition; United States Navy training under actual battle conditions.

Paramount News, No. 23: President and Mrs. Coolidge at Carnegie Institute celebration; American Legionnaires feted by British Legion; dog gets intelligence test at Columbia University; German bears doing latest dance; romping monkey playing with kittens; American girl showing Paris her diving prowess; scenes of unrestful Mexico: army, President Calles and admiring students; shots of take-off of Ruth Elder and Haldeman.

Paramount News, No. 24: Levine's reception in New York; Costes and Le Brix, French aces, hopping off to fly across South Atlantic; Mexicans rebuilding stricken city of Acambaro; Spaniards and Riffs, late enemies, together honor Spanish royalty; opening of Teapot Dome trial in Washington; United States fleet demonstrates its activities; crash of big ships in San Pedro fog; Maine spinners in spinning contest; Ambassador from Belgium arriving in United States.

Fox News, Vol. 9, No. 7: Costes and Le Brix flying south from France for South Atlantic; President Coolidge, new Belgian Ambassador, and Fall and Doherty, trial figures, who figure in the public press; Australian monkeys exhibiting tricks; typewriting champs competing for crown; Maine grandmothers holding spinning contests; Levine officially welcomed in New York; canoe fleet circling Manhattan Island; Virginia wives demonstrate husband calling, a vocal competition.

M-G-M News, No. 18: Ruth Elder and Pilot Haldeman hopping off for Paris; Seattle football warriors training with axe; motor steeplechasing at La Capelle, France; dedication of Wright Field at Dayton, O.; damage done by $4,000,000 fire which swept Ocean City, N. J.; more of Hindenburg celebration in Germany; tourists viewing caverns of Carlsbad, N. M.; dogs and lion cubs in friendly communion; racing car overturning at Staten Island meet.

M-G-M News, No. 19: Charles Levine home again in New York; Notre Dame defeating Navy in football contest; other football games; old women of Maine competing in spinning contest; opening of new racing track at Arling, Mich.; New Jefferson Davis statue at Vicksburg; figures in current Teapot Dome trial; canoe race around Manhattan; United States fleet of battleships in action.



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"Smile, Brother, Smile"—First National, Karlton Theatre, Philadelphia

Public Ledger: "Since cracking 'The Poor Nut,' Mulhall has emerged from his shell into glaring spot-lighted popularity of stardom he so richly deserves. In 'Smile, Brother, Smile,' he's a star whether they bill him that or not. Mulhall at his best in a brand new and entirely different kind of traveling salesman story. Rattling good comedy."

Inquirer: "If you want to drive away blues, see 'Smile, Brother, Smile,' . . . Clever story . . . Laughter as well as surprise. Mulhall plays with breezy, bubbling effervescence."

Bulletin: "Breezy comedy with barrel of laughs and wisecracks. Mulhall gives bubbling interpretation of 'go-getter.'"

Record: "Something new in movies. . . Hilarious comedy. . . If you don't smile—and even laugh—while looking at it there's something wrong with you."

Evening Ledger: "Moves at brisk pace and contains generous quota of laughs. Mulhall's likable personality and ingratiating stage presence make him one of most popular of leading men."

"American Beauty"—First National, Mark Strand Theatre, New York City

Amreican: "Girls will like this picture. Billie wears beautiful clothes beautifully. She has lovely face and divine figure, and looks really ravishing."

Mirror: "Light comedy-drama. . . . Miss Dove's ravishing beauty has never been photographed to more agreeable advantage. Billie 'emotes' with charming grace. Alice White excels as heroine's pal and accomplice. Margaret Livingston amuses. Hughes plays in his most reliable, heroic manner."

Herald-Tribune: "Full of displays of elaborate gowns, in a manner which is said to bring in women patrons in droves. It has exquisite and gracious presence of Miss Dove, one of indubitable beauties of screen."

World: "Miss Dove displays costumes in most decorative manner of her reputation for such scenes. Made up of fashion parade and love's young dream."

News: "Beauteous Billie Dove, exquisitely formed actress, in mixture of melodrama and slapstick. Splendid box office title."

Evening World: "Fashion parade, with Billie Dove doing most of parading in her inimitably beautiful manner. Billie something of an eyeful here. Not all fashion parade—it has its vein of comedy relief. Good entertainment, as will be attested when feature gets to outlying theatres."

Sun: "Pleasantly unpretentious comedy. Its main purpose is enhancement of beauty of Miss Dove, a beauty well worthy of such attention. Picture filled with clothes, fluffy, obviously expensive clothes, enough clothes to set home dressmaker in flutter of delight. Miss Dove in a succession of these charming garments."

Telegram: "Pictorially beautiful, gay in spirit. Billie one of most decorative ladies of screen."

Graphic: "Billie Dove grows more beautiful by reels."

"Camille"—First National, Metropolitan Theatre, Boston

Transcript: "Immortal romantic play has been brought before the camera with surprising allegiance to spirit of original. Lady of the Camelias was what Dumas made her, and as such she appears. Not a little of credit for glamorous and tragic charm of picture is due to Norma Talmadge, that very lovely veteran of many lovely parts. Her ability to absorb and make her own an individual character was never more apparent, nor persuasiveness of her own personality. Niblo's direction deft and discriminating. Good entertainment."

Traveler: "Norma Talmadge exquisitely beautiful. No one could have brought more grace and charm to sad-eyed little lady (Camille). Under Niblo's superb direction piece has retained all its wistful delicacy. Modern setting for this flowery gem adds beauty and splendor. Miss Talmadge gives most brilliant performance of her sparkling career. Roland scales heights in first big role."

Advertiser: "Best of screen 'Camilles'—most artistic and most pleasant to watch. Niblo invests it with atmosphere, with shimmering photography, and cunning camera angles. Excellently done, lighting impeccable, settings fine, direction suave, acting better than average."

American: "'Camille' an exceptional offering in each of varied requirements upon which success of picture, as a medium of entertainment, is judged. Lavishly mounted; costumes and settings are all on de luxe order. Superbly handled direction brings new laurels to Niblo."

Globe: "Norma Talmadge makes fascinating heroine, and her frocks are lovely. Roland, one of best of new heroes, gives extremely fine characterization."

Post: "Female fans will revel in Norma Talmadge's modern version of 'Camille,' exclaiming in delight at Norma's 1927 wardrobe; thrilling vicariously at torrid love scenes and sobbing softly at sad sequences. Has been given sumptuous settings, effective photography and many racy and spicy touches. Miss Talmadge a lovely picture throughout, and takes care of her emotional moments neatly and effectively. Roland can certainly put over his love scenes."

"The Road to Romance"—Metro-Goldwyn-Mayer, Capitol Theatre, New York City

Mirror: "From Student Prince to Caballero is character metamorphosis Novarro undergoes to small boys' delight in 'The Road to Romance," a ripsnorting tale of love enfired by Spanish temperaments, menaced by piratic intrigue. . . . Story hums with action. Capitalizes letters, box-office."

American: "Best of pictures on view this week. Story rich in plot, action and romance. Novarro gives excellent performance. Marceline Day lovely. Will insure fine hour's entertainment."

Telegraph: "Production of true merit. Robertson has scored another success. As for acting, bouquets should be equally distributed. Novarro proves diverting in swashbuckling role. Marceline Day so lovely that we don't blame Ramon for enduring so many cinema hardships to win her."

Telegram: "First rate and engaging version of Conrad novel. . . . colorful tale of bad pirates and good senoritas. D'Arcy once more achieved supreme reward of good villain by drawing vigorous hisses."

Sun: "Pirates, jolly story-book pirates with bandanna-bound heads and tendency to play guitar between jobs, swarm over screen as picturesque background for Novarro and Marceline Day."

Journal: "Striking backgrounds and thrilling sea fights. Romantic tale, well directed by Robertson. Miss Day decorative and Novarro does card tricks, makes love and fights with usual engaging ability."

World: "Made by Robertson with this competent director's propensity for pictorial beauty strong upon it. It was out of the Conrad-Hueffer narrative of love-making along pirate shores of island in West Indies that Robertson carved his film. He has done splendidly with it, and has seen to it that Novarro gives best that is in him."

"Jesse James"—Paramount, Rialto Theatre, New York City

American: "'Jesse James' rode into Rialto—and received rousing welcome. . . . Every boy from Maine to California is versed in activities of Jesse James, and so picture is assured of ready-made audience. . . . Seldom do we see such exquisite camera work. Thomson makes interesting Jesse James and excellent horseman."

Times: "Thomson a performer of no mean ability, a young man who possesses certain style of delivering his hectic exploits. . . . Nora Lane quite captivating and that reliable and competent actor, Montagu Love, does well.

Daily News: "Dashing, galloping, gory picturization of life of famous outlaw of South. Film leaps through seven reels, teeming with action. Nora Lane, Thomson's leading lady, and mighty prepossessing one."

Morning Telegraph: "Thomson makes handsome, dashing and daring Jesse, while Silver King is claimed to be an equal to Old Hickory, Jesse's famous mount."

Herald-Tribune: "Vastly entertaining, fast-moving and melodramatically exciting glorification of those exploits of epic outlaw that dime novels used to describe. Done in rapid-fire manner."

Daily Mirror: "Thmoson proves to be young man of no mean attraction. Good cinema."

Journal: "For action, thrilling riding and outdoor stuff, 'Jesse James' is great entertainment. Thomson . . . does combination Mix and Fairbanks, besides which he has pleasing personality and rides, to coin a phrase, like a streak. 'Jesse James' is the kind of Westerner that will make small boys stay for second and third performance."

Sun: "As usual in Thomson works, there are truly remarkable scenes of plains and cloud banks. And riding of Thomson is uncanny. Production, as a whole, is quite pleasing to the eye. . . ."

Evening Telegram: "Contains some exciting stuff which will provide, unless we are mistaken, wide-eyed afternoons for several million young Americans. . . . Thomson, heretofore known in New York only as favorite cowboy star of outlands, proves to be excellent screen bandit. Photography excellent. If there was a 'super-Western,' as these films are known in trade circles, 'Jesse James' is it. . . ."

"What Price Glory"—Fox Films, Olympic Theatre, Watertown, N. Y.

"For two years we have waited for the Fox film version and it was worth waiting for. Packed theatre fairly shouted its approval. Marked by one of greatest performances ever flashed upon screen, that of McLaglen."

"What Price Glory"—Fox Films, Broadway Theatre, Butte, Montana

Miner: "One of few really great films to be exhibited in Butte. A mastery displayed in offering, an artistry so beautifully interwoven in story . . . as to impel admiration for this stellar production."

"Surrender"—Universal Pictures, Colony Theatre, New York City

Evening Journal: "Sloman has used such intelligence and restraint that 'Surrender' is best film of week. . . . Mosjukine shows delicate sense of humor and understanding. Mary really lovely and settings extremely effective."

Morning Telegraph: "Mary Philbin, in role of Lea Lyon, acts well and looks divine."

Daily News: "Highly entertaining melodrama."

American: "Director did good job. Some beautiful and inspiring scenes, and some intensely dramatic sequences. Much to recommend 'Surrender.' Has thrills and suspense."

Sun: "Serious and conscientiously directed story. Miss Philbin gives creditable performance of difficult role. . . . Mosjukine's appearance a triumph for Hollywood. His work has improved amazingly."

Herald-Tribune: "Never has Miss Philbin been so alluring. . . . Mosjukine perfect in princely roles."

Studio Briefs

A. P. Younger has signed a contract with Metro-Goldwyn-Mayer to compose exclusive screen stories.

Al Joy, starring in two-reel comedies for Cranfield and Clarke, has placed an additional production unit to work at his Sunset studio in Hollywood. While working on "Hard Knocks," the comedian began shooting his new picture, "Going Straight."

Supporting Jannings in his next Paramount production will be William Powell, Nicholas Soussanin, Michael Visaroff and Evelyn Brent.

Monte Blue's new production for Warner Bros. heretofore called "The Comeback" has had a change of title and will in future be known as "Brass Knuckles."

In Paramount's "Under the Tonto Rim," a Zane Grey story, Richard Arlen and Mary Brian will head the cast. John Water will direct them. "Shootin' Irons" is being titled by E. A. Patterson.

Ernest Torrence will be seen with John Gilbert in Metro-Goldwyn-Mayer's "The Cossacks," George Hill will direct.

Camilla Horn, the Marguerita of UFA's "Faust," has signed a contract with John W. Considine, Jr., president of Feature Productions, a producing unit for United Artists.

"Now We're in the Air," the new Beery-Hatton vehicle for Paramount, has been completed.

Camera work was finished recently on Columbia's "The College Hero," which was filmed in its entirety at Occidental College at Eagle Rock.

James Cruze will supervise production on the Pathe-De Mille feature, "The Night Flyer," for which Walter Lang has been engaged to direct.

"Silk Tights" is announced by Warner Bros. as the working title of May McAvoy's forthcoming vehicle.

Adolphe Menjou's next starring film for Paramount will be "The Beauty Doctor." Lothar Mendes will direct. Lawrence Grant and Martha Franklin have joined the cast of Menjou's "Serenade," now in work.

Kathryn McGuire, who has been playing in feature productions, will be opposite Dorothy Devore in the latter's new comedy for Educational, "Cutie."

Helen Greene has joined the cast of "The Mark of the Frog," a new Patheserial.

Ralph Forbes and Marceline Day have been chosen for the leads in "The Dog of War," the initial Metro-Goldwyn-Mayer production, starring Flash, a new canine performer.

Columbia has signed John Bowers for the male lead in one of the eight specials scheduled by Columbia for the coming season.

Three Mexican players have been added to Richard Dix' support in "The Gay Defender." They are Carmen Castilla, Valerio Oliva and Elena De Lallata.

Several sequences in Corinne Griffith's "The Garden of Eden" will be photographed in color. Edward Martinel, Maude George and Hank Mann have been cast in supporting roles.

Sue Carrol has been signed to play in Universal's "The Cohens and the Kellys in Paris," which was recently launched under the direction of William Beaudine.

The complete cast for Paramount's "The Legion of the Condemned" has been chosen. Production has already started. Players who will be seen in this production will be Gary Cooper, Fay Wray, Voya George, Hugh Leland, Charlot Bird, Capt. S. C. Campbell, Ted Parsons, Bob de Couedic, Charles Barton, Ross Cook, Barry Norton, Tom Wotton, Francis McDonald, Jane Chandler, Jack Gedding, Freeman Wood and Bill Stroh.

Glen Cavender, Henry Murdock and Al Thompson play the principal male roles in Dorothy Devore's Educational comedy, "Kilties."

Director Paul Leni has added new players to the cast of "The Man Who Laughs," his next production for Universal. Josephine Crowell, Brandon Hurst, Torben Meyers, Stuart Holmes, Albert Gran and Sam de Grasse will play important roles.

Leading ladies appearing opposite Al Thompson and Phil Dunham in "Eats for Two," a new Cameo comedy from Educational, are Lucille Hutton and Derelys Perdue.

Ena Gregory has been selected as leading lady for Ken Maynard's new Western, "The Caravan Trail," now in work under the direction of Harry J. Brown, with Maurice Costello, Paul Weigel, Fred Malatesta, Charles Ellis and George Davis.

Victor Potel has been signed as gag man for Mark Sandrick, now directing Cameo comedies for Educational. Potel's experience as a screen comic goes back to the days of Broncho Billy.

Tiffany has started production on "Night Life," under the direction of George Archainbaud. The cast, headed by Alice Day and John Harron, includes Walter Heirs, Eddie Gribbin, Lionel Braham, Kitty Barlow, Earl O'Day, Mary Jane Irving, Audrey Sewell, Earl Metcalf, Patricia Avery, Snitz Edwards, Violet Palmer, Lydia Yeamans Titus, Matilde Comount, Eddie Piel and Arch Duke Leopold of Austria.

Adela Rogers St. Johns and Willis Goldbeck have been assigned to prepare the screen treatment of "Lilac Time" for First National. Benjamin Glaser will prepare future Colleen Moore stories.

With Colleen Moore in her next starring film for First National are Fritzi Ridgway, Hallam Cooley, Larry Kent, Gwen Lee. Marshall Neilan is directing at the Burbank studio after havin taken his company to Coranodo for location.

Doris Hall has been cast by Paramount for the ingenue lead in "Tillie's Punctured Romance," which Christie is producing. Also cast are Louise Fazenda, Mack Swain and Grant Withers. Edward Sutherland is directing.

Weiss Brothers' Artclass Pictures are in the midst of production on an aviation serial, "The Mysterious Airman." No mention of the cast is made.

Tiffany has signed Alfred Raboch to a contract whereby he will direct for this organization.

William T. Tilden, ex-national tennis champion, Harrison Ford, Elinor Fair, Ivan Lebedeff, Wade Boetler and E. H. Calvert have roles in "Gallagher," in work at the De Mille studio.

New Paramount contracts have been signed by Doris Hill, Blance Le Claire, Sally Blane, Doris Anderson, Charles Rogers and Thelma Todd.

Jack Conway will direct William Haines in the latter's next M-G-M vehicle which will deal with polo. Byron Morgan is completing the story.



Studio Briefs

Warner Bros. will screen "The Lion and the Mouse," the play by Charles Klein. The scenario will be the work of Robert Lord, and will be ready in November, when Lloyd Bacon will start directing.

Lon Chaney and Betty Compson will appear together again after a long period in "The Big City," soon to go into production at the M-G-M studio. Marceline Day has the feminine lead.

Albert Rogel and "The Shepherd of the Hills" company have returned to the First National studio from a location trip to South Utah. "The Valley of the Giants" unit has also returned to Burbank from a month of location work in Northern California.

The title of Emil Jannings' next film, which will follow "The General" (tentative), will be "The Patriot" and not "The Patriarch."

Production was started last week at Burbank on "Sailors' Wives," co-featuring Lloyd Hughes and Mary Astor, and based on Warner Fabian's novel. Joseph Hanabery is directing. Earle Foxe, Olive Tell, Burr McIntosh, Ruth Dwyer, Herbert Schable and Gayne Whitman have joined the cast.

Tim McCoy changes directors in "The Texas Ranger," in which he will don the chaps of a cowboy and take direction from Will Nigh. The story, an original by Norman Houston, is being scenarized by Richard Shayer. Exteriors will be taken on the star's Wyoming ranch.

Harry Kerr has been added to the production staff of Paramount as assistant to B. P. Fineman. He will take an active part in carrying out the Hollywood studio's production schedule. . .

Larry Semon has finished "Oh, What a Man!" a two-reeler, for Educational. The comedian takes the role of a detective who pursues a daring female bandit.

Alexander Korda will direct Billie Dove in the screen version of a Saturday Evening Post story by Juliet Wilbur Timpkins entitled "Once There Was a Princess." Camera work is scheduled to start November 1st. Carey Wilson is doing the adaptation.

George Cooper and Harry Earl have been added to the cast of "Baby Mine," the new M-G-M comedy which Robert Z. Leonard is directing.

Jack Lloyd is the principal comedian in "Shootin' Wild," a new Educational comedy of the Cameo brand, which is on this month's schedule of releases.

"Ladies' Night in a Turkish Bath" will be the next First National vehicle co-featuring Jack Mulhall and Dorothy Mackaill. Eddie Cline has been signed to wield the megaphone.

Elizabeth Meehan will prepare the screen adaptation of "Laugh, Clown, Laugh," in which Lon Chaney will star under Herbert Brenon's direction.

Alfred Santell will produce the forthcoming Richard Barthelmess vehicle from First National, "The Little Shepperd of Kingdom Come." As soon as Barthelmess has finished "The Noose," the new production will get under way under Santell's direction.

William Fairbanks has been cast for "The Dog of War," in which Flash, M-G-M's new canine star, makes his screen debut. The film is now in work under the direction of W. S. Van Dyke. . .

Universal's "Honeymoon Flats" will have Ben Lyon, Marion Nixon, Gwen Lee, Bryant Washburn in the cast. Millard Webb is directing. Work will start within a few days from a continuity prepared by Morton Blumenstock.

Carmelita Geraghty has returned to the Sennett lot and has been cast for a role in "The Romance of a Bathing Girl," which the comedy producer is personally directing.

After working in American movies to associate himself with American methods of production, His Imperial Highness, the Arch Duke Leopold of Austria, will return to his native country. He is playing in Tiffany's "Night Life."

"The Little Snob," George Godfrey's story, will be May McAvoy's next vehicle for Warner Bros. E. T. Lowe, Jr., wrote the adaptation and Robert Lord the scenario. John Adolfi will direct.

Robert Kane has begun production on "French Dressing" for First National. Clive Brook and Lilyan Tashman have leading roles.

Stan Laurel and Oliver Hardy have completed "Putting the Pants on Phillip," Hal Roach's new comedy for M-G-M. H. M. Walker wrote the titles. In the two comedians' next offering there will be Eugene Pallette, Noah Young and Dorothy Coburn. Clyde Bruckman is directing. This one will be released December 10th.

Shirley O'Hara will play an important lead in M-G-M's "The Loves of Louis," the tentative title of Ramon Novarro's next M-G-M vehicle.

Florence Ryerson has been added to the Paramount staff of writers. She will write the screen play for "The Jazz Orphan." Herman C. Raymaker has also signed with Paramount. He will start production at the Tonto Basin, Arizona, on "Under the Tonto Rim."

Joseph Jackson has joined the scenario staff of Warner Bros. His first assignment will be the adaptation of "Powder My Back."

Following "Spotlight," Esther Ralston's next Paramount picture will be "The Jazz Orphan," an original by Doris Anderson. Frank Tuttle will direct her with James Hall playing opposite.

Walter Shumway has been cast for a role in "The Pinto Kid," F B O's latest Western vehicle with "Buzz" Barton. The company is now on location at Big Tujunga, with Louis King at the megaphone. Hugh Trevor and Gloria Lee are the romantic leads.

The screen rights to "La Gondole aux Chimeres" (The Ship of Dreams), the French story by Maurice Dekobra, have been acquired by M-G-M.

Barney Furey, erstwhile ranchman and deputy sheriff, has a part in F B O's "The Red Riders of Canada."

Lawrence Gray and Orville Caldwell have the principal male roles in "The Patsy," now in work at the M-G-M studio. John Patrick and Del Henderson are also cast.

"The Chaser" has been chosen by Harry Langdon as the title of his next comedy for First National. It has been in work for three weeks.

Johnny Mack Brown and Lars Hanson are opposite Greta Garbo in "The Divine Woman" which Victor Seastrom is directing for M-G-M. The director is coaching Hanson and Miss Garbo in Swedish, his and their native tongue.

"The Beauty Doctor" will be Adolphe Menjou's next picture for Paramount. Lothar Mendes will direct from a story by Ernest Vajda.

The screen version of the Irving legend, "Rip Van Winkle," has entered upon the initial stages of production at the De Mille studio under the direction of William C. De Mille. Rudolph Schildkraut has the title role.

Marc McDermott and John Miljan have joined the cast of "Glorious Betsy," a story of Napoleonic times which will serve Dolores Costello as her next starring vehicle for Warner Bros.

Alan Hale, director and actor, has the role of the Cossack heavy in "The Leopard Lady," which Rupert Julian is directing for Pathe release.

The cast of Universal's "No. 13 Washington Square," has been augmented by the addition of Jerry Gamble. Melville Brown is directing a cast which includes Jean Hersholt, Alice Joyce, Zazu Pitts, Helen Jerome Eddy, George Lewis and Helen Foster.

Leon McAuley, who hails from London, Ontario, where she won the title of "Miss Ontario," has arrived at the Christie lot to work in a two-reeler of the Paramount comedy producer, who also claims London as his home town.

Opinions on Current Productions

"For Sale a Bungalow"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

IT'S wise to be foolish, would be a better title for this Sennett two-reeler, in which Madeline Hurlock pays $20,000 for a $3,500 bungalow, only to find two years later that the place was completely saturated with oil, which makes Madeline and her boy friend, Eddie Quillan, and by that time, little Eddie, immensely wealthy.

But there are a lot of comedy antics before the bungalow is purchased, as the oil is discovered. Andy Clyde and Vernon Dent are the starving realtors and they are assisted in making the sale by Eddie, the office boy and Ruth Taylor, the stenographer. Eddie, however, thinks the price is to be $3,500. But it's a fair enough shake all around when the oil is discovered and there is a lot of fun contributed before and after.

"Brunettes Prefer Gentlemen"

(Educational-Mermaid—Two Reels)

(Reviewed by E. G. Johnston)

JERRY DREW is presented in his first starring comedy in this one, and we should say that he is off to a pretty good start. There are a lot of good comedy situations, and the new star has some mannerisms that should make the customers laugh. Some of the nausea injected in the ship sequences is a bit nauseating, but on the whole the comedy is well above the average.

Jerry is the good friend of an eloping couple, who are depending upon him to deliver the marriage license, but Jerry partakes too freely of the flowing bowl and fails to make connections at the minister's. A hurried call brings him to the steamer and he is compelled to sail with the happy couple. Some hilarious episodes follow as the ship gets under way. Anita Garvin, Estelle Bradley, Robert Graves and Eddie Featherstone in the supporting roles, do good work.

"Buster What's Next"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

BUSTER and Mary Jane have their troubles with the stout daughter of Mrs. Brown's friend, following the departure of the mothers on a shopping trip. The stout girl does not just fit into the scheme of things, and Buster and Mary Jane proceed in an endeavor to make things miserable for her. They literally wreck the house in so doing, but they fail utterly to disconcert their playmate.

Eventually, Buster suggests a boxing bout, and the results are disastrous to him. He is saved only by the return of the parents, when he is further chastised by the stout girl's doting parents for his cruel treatment of their offspring. There is a lot of fair comedy in this one, and it should win the approval of all those who are partial to this type of two-reeler.

"Blind Man's Bluff"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

A NORTHWEST MOUNTED condensed into two reels, with everything but action eliminated. That describes this snappy tale of Universal's Northwest Mounted Police series. It's a good story, well above the average for the type.

Jack Perrin is the hero as Bob MacKeller, of the Mounted, afflicted with snow blindness. He is brought to the McKim cabin by La Rue, the villain, who poses as a wealthy investor. The McKims care for Jack, and he, in turn, saves the McKim fortune, wins the girl and turns up La Rue, after having gradually regained his sight unknown to those around him. There is an exciting climax, a rip-snorting fight, an abundance of romance, and continuous action, all of which are bound to make the picture a winner.

"Down to the Sea"

(Pathe-Sportlight—One Reel)

BAY and beach sports and frolics are shown in this altogether pleasing Grantland Rice Sportlight, which is unusually well arranged. There are depicted a group of youngsters ranging in age from two to six disporting themselves on the sandy beaches; there are shots of the overjoyed amateur fishermen and women on the fishing boats that ply the eastern waters from New York City to Montauk Point; there are scenes showing the harpooning and landing of a giant swordfish, and there are other scenes showing Stubby Kruger, an expert at surfboard riding; ice yachts and yachts of all descriptions are shown under way. It is a very pleasing selection of water sports and frolics.—CHESTER J. SMITH.

"Ocean Bruises"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

ANDY GUMP is a victim of circumstances. Right or wrong, he's wrong. Mother-in-law is the cause of his troubles. Andy usually has enough without ringing in mother-in-law, but he has more than his share in this two-reeler. As any good man might do under the circumstances, Andy plans a trip abroad when he finds the wife's mother is coming for a six-months' visit.

It is hardly Andy's fault if mother-in-law is catapulted into the trunk he and the misses are packing for the trip, nor if she is unseen there as the packing progresses. But what a reception the wife and her mother give Andy when they later are unpacking on the steamer and the mother's presence is revealed! It all makes for some lively comedy of the type which invariably characterizes these Gump two-reelers.

"The Ocean Hop"

(Universal-Cartoon—One Reel)

OSWALD, the Lucky Rabbit, is the latest Transatlantic flyer, and one of the few successful ones, but he wins the $25,000 prize money only after more hardships and narrow escapes than Ruth Elder encountered.

Fortunately Oswald is possessed of much ingenuity. Wrecked at the starting point he uses an accommodating dachshund to make his getaway. His rivals change the sign posts on the course and he is approaching apparent disaster, when he drops in his parachute and lands at the finishing line. There is some exceedingly humorous action in this cartoon comedy.—CHESTER J. SMITH.

"Lindy's Cat"

(Pathe-Fable—One Reel)

HOW Thomas Cat achieved a transatlantic flight via an airplane of a design that only a fable cartoonist could conceive, is shown in this issue. Hero Thomas takes off amid the cheers of a multitude of his animal friends, ascends to the clouds which desperately threaten at times and finally reaches his destination to a still greater acclaim from the animal kingdom. His arrival is the signal for them all—birds, fish and quadrupeds—to cheer his victory. This is a good number with many little novel twists. —E. G. JOHNSTON.

"Here and There is Travel-Land"

(Educational—One Reel)

THIS is one of the Lyman H. Howe Travel-Land series. In it the audience is conducted on a tour to various parts of the world and some unique and picturesque scenes are shown both in actual shots and cartoon form. The cartoons offer some comedy relief that is unusual, and add to the attractiveness of the picture. There are scenic tid-bits from Pennsylvania, Oriental handiwork in Java and native dances in Morocco. These, with the cartoons, make for a fairly interesting subject.—CHESTER J. SMITH.

"He Tried to Please"

(Educational-Cameo—Two Reels)

(Reviewed by Chester J. Smith)

THE trials and tribulations of a young married couple preparing their first dinner for visiting friends provide the comedy situations for this two-reeler, which features Monte Collins, Lucille Hutton and Jack Lloyd. To add to their woes the cook quits as the action starts.

It is not hard to realize that a situation of this kind could lend itself perfectly to some humor, if one did not consider it from the angle of the host and hostess, neither of whom knew anything about cooking. Their antics in trying to prepare the meal are very funny, if they are a trifle exaggerated, and their consternation may readily be appreciated when, at the end of their heroic efforts, the guests fail to materialize. As two-reelers of this type go this one is exceptionally good.



The College Widow

A Football Tale With a Kick

(Reviewed by Chester J. Smith)

WHILE the original old popular play of George Ade has been considerably revamped for screen purposes, enough of the Ade humor and color has been retained, and wound as it is around a strictly modern campus with up-to-the-minute football the resultant photoplay is one that should have a very popular appeal.

The picture is well directed and well acted, with the football sequences shot right from one of the big college games played in Los Angeles. As in all of these football photoplays the result is in doubt until the last moment of play and the suspense of an audience should be as keen as that of the most rabid undergraduate watching the varsity against its most formidable rival.

One could not but be won to the cause of Atwater with the bewitching Dolores Costello vamping her hand-picked team that her daddy may retain his place as President of the college. For the trustees have decreed that if Atwater cannot regain athletic supremacy President Witherspoon must go. There is not much sentiment for the Prexy himself, but Miss Costello makes you root for him at that.

She is certainly a winsome Miss as the College Widow and it is not difficult to believe that she could wean star football players from other colleges to represent Atwater, where the three year rule evidently does not obtain. William Collier, Jr., and the supporting players do splendid work.

The Cast: Dolores Costello, William Collier, Jr., Douglas Gerrard, Anders Randolf, Charles Hill Mailes, Robert Ryan, Sumner Getchel, Big Boy Williams, Grace Gordon.

THEME: Comedy of the campus in which college president's daughter vamps leading players of other colleges to Atwater that they may win the annual football game from Bingham. She succeeds, saves her daddy's job and wins the football hero.

PRODUCTION HIGHLIGHTS: The football sequences. The romance. The all around good work of the cast.

EXPLOITATION ANGLES: The football game offers ready made exploitation. The star. The college atmosphere.

DRAWING POWER: Should go well in any house.

Produced and Distributed by Warner Bros. Length 6,616 feet, Released Oct. 15, 1927.

Spring Fever

Light Comedy Is Amusing

(Reviewed by Laurence Reid)

THE pastime of visualizing the humblin' game of golf, with all its colorful tidbits of action up and down the fairway and around the greens, makes itself particularly adaptable for the screen. The new Haines feature has a plot that doesn't figure with a par score at all. It could easily be compressed in three reels but, due to a lot of good golf "business" coupled with the titles which carry the airy wise-cracks of the links, it succeeds in carrying on very well.

The open spaces of the fairways find a true outlet for expression in the movies, and anyone who is interested in golf (and who isn't?) should respond to it, for it breezes through on a neat wave of light comedy. The star plays another of his smart-Aleck heroes—a chap, in this instance, who plays golf on the side, while he holds down the job of shipping clerk. He's a nifty player despite his poverty and, when his boss takes him to a swanky country club, the youth promptly proceeds to set a dizzy pace at golf—and at hearts. He falls in love with a young society girl and wins her.

The picture is entertaining, particularly so when it sticks to the game. The interpolated golf stuff fits in neatly because it belongs.

The Cast: William Haines, Joan Crawford, George K. Arthur, George Fawcett, Eileen Percy, Edward Earle, Bert Woodruff, Lee Moran. Director, Edward Sedgwick.

THEME: Light romantic comedy of golf player who gives up office job to excel on links. Wins society girl and championship.

PRODUCTION HIGHLIGHTS: Atmosphere and incident. Comedy through fairways and greens. Golf "business." Clever acting.

EXPLOITATION ANGLES: Stress golf trimmings. Play up as true outdoors picture. Play up Haines. Tie up golf shops, etc.

DRAWING POWER: Should go well in all houses. Haines will attract them.

Produced and Distributed by Metro-Goldwyn-Mayer. Length, six reels. Released, October, 1927.

Jesse James

A Western That Doesn't Click With History

(Reviewed by Laurence Reid)

IN humanizing America's favorite bandit, the hero of the dime novel era, the sponsors have taken a deal of dramatic license in getting over the rough spots in Jesse's life. Those in charge may be playing the right tack at that, since the present generation, for the most part, is unfamiliar with the up-and-at-'em exploits of the outlaw. Those who know their Jesse James will accept it as a straight-shooting Western, that could just as well be given another name.

To our way of thinking, Fred Thomson is not the ideal type for the bandit-hero, being much too large and good-looking for the ornery Mr. James who said it with cartridges. Moreover, he rides too well. Jesse could ride, too, but he was no trickster in the saddle. The figure is more up Raymond Hatton's alley, but Thomson needed a big opus to make a good start.

Well he's got the opus—it's not so big, but it's good enough to function as crisp Western entertainment. It has some sure-fire situations—such as the hold-up stuff and various rescues and escapes—to say nothing of Thomson's horsemanship. It also carries its compliment of gorgeous exteriors.

As said above, it doesn't get very close to Jesse's remarkable life. He is painted here as more sinned against than usual. But it will please the folk who don't know the bandit through the dime novel and the biographies.

The Cast: Fred Thomson, Nora Lane, Montagu Love, Mary Carr, James Pierce, Harry Woods, William Courtwright. Director, Lloyd Ingraham.

THEME: Melodrama based upon the bandit era of Jesse James.

PRODUCTION HIGHLIGHTS: Horsemanship of star. Thrills. Hold-up. Rescues and escapes. Beautiful exteriors. Acting by cast. Atmosphere.

EXPLOITATION ANGLES: Feature as screen version of life of America's famous bandit. Play up star as making debut with Paramount. Feature horse Silver King. Stress stories about Jesse James.

DRAWING POWER: Star and title will draw. O. K. for any house.

Produced and Distributed by Paramount. Length, nine reels. Released, October, 1927.

Tell It To Sweeney

Not So Hot

(Reviewed by Laurence Reid)

SOMETHING of an old-fashioned comedy is turned out in this one—which presents Chester Conklin and George Bancroft as a pair of comedy foils. It may have its amusing moments for those who are unaccustomed to bigger and brighter fun, but, to the old standbys who go to the movies week after week, it won't be accepted as any great shakes. Three authors had a hand in it, but apparently they haven't gone in much of a huddle insofar as team play is concerned. They have placed the stars as a couple of railroad engineers—one riding the main line, while the other takes his trusty engine and goes up and down the branch road. The contrast of engines provokes a share of humor—Conklin's contraption being all dressed up like a hose cart at a firemen's convention.

The comedy goes slapstick real often, and the play of contrast is exploited in the buffoonery of Bancroft at the business of ridiculing Conklin, pictured here as old enough to retire and grab a pension. There is love interest which presents Bancroft very much in love with Conklin's daughter—who, in turn, is in love with the son of the railroad's president.

There isn't much to it, but the stars work hard to put over the laughs. Bancroft looks lost in this type of comedy, especially after his dramatic work in "Underworld," but he puts over a good characterization. So does Conklin in his own inimitable manner.

The Cast: Chester Conklin, George Bancroft, Jack Luden, Doris Hill, William H. Tooker. Director, Gregory La Cava.

THEME. Comedy of railroad engineers who are ever at odds.

PRODUCTION HIGHLIGHTS: Comedy play by Conklin. Slapstick aboard engine. Romance.

EXPLOITATION ANGLES: Tease title. Tie up with railroad men, etc. Play up Conklin and Bancroft.

DRAWING POWER: Suitable for average houses.

Produced and Distributed by Paramount. Length, six reels. Released, October, 1927.

Nevada

Zane Grey's Name Will Help It Along

(Reviewed by Raymond Ganly)

ONCE again a Zane Grey book has been transcribed to the screen. The latest concoction of this indefatigable author, originally published in the American Magazine, harkens back to the same old tale he told so well in "The Lone Star Ranger." It is not as good a story as that earlier opus; rather, it appears to have been written hastily, its plot structure and story values, consequently, suffering from a lack of ingenuity, of finely thought out details. That was our impression of the book; the picture, following its prose original with a certain faithfulness, can readily be classed among the ordinary Westerns. In view of the fact that Paramount has several "names" in the cast which are prominent and well known to fans, the picture should draw for that reason. But not because it is better than others of its kind. Just as Grey's stories, often mediocre, result in great sales because of the value of his name, so, perhaps, will this production bring good attendance. The gangling Gary Cooper impersonates the suave, iron-nerved Jim Lacy, gun-thrower extraordinary. William Powell has the role of the heavy, and, as usual, gives a fine performance. Thelma Todd, the Paramount school graduate, very prettily fills the role of heroine.

There are rustlers, gun fights, impeccable daring on the part of the hero, and love interest in "Nevada." The big highlight is the defeat of Powell's rustling gang by the cattle men. This scene is staged very well. But, on the whole, Cooper and his exploits are in the background; it is Powell who holds the attention.

The Cast: Gary Cooper, Thelma Todd, William Powell, Philip Strange, Ernie E. Adams, Christian J. Frank, Ivan Christy, Guy Oliver. Director, John Waters.

THEME: Gunman, in love with girl, saves her brother's stock from rustlers and shows up one of the trusted ranchmen as doing all of the rustling.

PRODUCTION HIGHLIGHTS: The action. Gunplay. Powell's acting. Rustler's camp and meeting of rustlers and cattlemen.

EXPLOITATION ANGLES: The name of Zane Grey and the players will attract business if ballyhooed. Good title.

DRAWING POWER: Good for the usual run of theatres.

Produced and Distributed by Paramount.
Length, 6,258 feet. Released, Sept., 1927.

Sailor Izzy Murphy

Tale Lacks Proper Farcical Touch

(Reviewed by Chester J. Smith)

DEEP melodrama is served in the guise of comedy in this latest vehicle for George Jessel. Perhaps originally it was intended to be a comedy, as the press sheets so advise, but it goes completely melodramatic as the story progresses. Jessel tries hard to inject some comedy, but surrounded as he is by a crew of lunatics armed with guns and threatening each moment to blow up the pleasure yacht on which the cruise is made, his task is a difficult one.

Had the tale been handled with a farcical touch it would undoubtedly have hit nearer the mark, but there is hardly the semblance even, of any comedy relief. Jessel assumes a humorous attitude here and there, but in the seriousness of the surrounding circumstances one finds it rather difficult to laugh it off.

Here is a yacht load of escaped maniacs who have escaped solely for the purpose of doing away with a wealthy perfume manufacturer, who has presumably done their leader wrong. Izzy is unwittingly made a member of the crew after having fallen in love with the wealthy one's daughter. Daughter spends most of her time weeping because of her father's plight. Father is in the deepest despair and even Izzy is uncomfortable in his predicament. It comes to its hilarious climax when Izzy and the girl are locked in the boiler room with the leader of the maniacs and made to shovel coal and more coal as the steam gauge mounts and indicates that soon the yacht and everyone on it are to be blown to atoms.

The Cast: George Jessel, Audrey Ferris, Warner Oland, John Miljan, Otto Lederer, Theodore Lorch, Clara Horton.

THEME: Melodrama in which Jewish perfume salesman is inducted into crew of maniacs aboard yacht and succeeds in saving the life of the wealthy perfume manufacturer whom they have escaped to kill and with whose daughter Izzy is in love.

PRODUCTION HIGHLIGHTS: The scenes aboard the yacht. The thrilling scene as the steam gauge mounts past the danger point. The suspense. The romance.

EXPLOITATION ANGLES: The name of the star. The thrills. The fight in the boiler room.

DRAWING POWER: Fair.

Produced and Distributed by Warner Bros.
Length 6,020 feet. Released October 8, 1927.

His Dog

Fine Little Picture—Human and Tender

(Reviewed by Raymond Ganly)

ONE can safely predict a favorable reaction to this story of a dog and a man which is as satisfactory a tale as the ordinary person could justly demand. A human quality is about it—an air of simplicity and sincerity. Directed with sure, deft touches by Karl Brown, it shapes up as a good little picture; furthermore, likable portrayals are given by the principals, and the well known Albert Payson Terhune is credited with the story.

This is a typical Terhune story, and much of the spirit that is found in the works of that friend of dogs is to be had here. The ennobling influences of a canine friend is the motif, and this is played upon with gentle modulations of humor and semi-tragedy. Quite serious it is in spots as it depicts the barren, lonely life of a farmer and quotes such worthwhile stuff as Maeterlinck's penetrating observation about the dog: that he is the only animal privileged to gaze upon the face of his deity.

The younger Schildkraut has a sympathetic role; a power for characterization is displayed in his rendering. The collie, with which he becomes so intimately attached, is a beautiful beast—a real thoroughbred, probably from Terhune's Sunnybank estate.

The homely quality about "Hig Dog" makes it a real family picture. You cannot charge it with being commonplace.

The Cast: Joseph Schildkraut, Julia Faye, Crauford Kent, Sally Rand, Robert Edeson, Annabelle Magnus, Fred Walton. Director, Karl Brown.

THEME: Heart-drama of lonely farmer who learns to forsake his cups and look upward through the influence of a dog.

PRODUCTION HIGHLIGHTS: Hero's lonely existence. Finding of the dog. The dog-show. The dog's heroism. Love interest. The acting.

EXPLOITATION ANGLES: Play up Terhune's reputation as writer of dog stories. Mention the fine acting. Arrange tie-ups with dog stores.

DRAWING POWER: Good.

Produced by De Mille Pictures. Distributed by Pathe.
Length, 6,788 feet. Released, July, 1927.

The Coward

Of Average Audience Calibre

(Reviewed by Raymond Ganly)

THE story of a man who overcame his yellow streak to win back his girl and the self-respect of his world. Warner Baxter and Sharon Lynn are the two leads, and they give a good account of themselves. The story is constructed very simply, and resolves itself down to this: the man's weakness publicly displayed, his loss of prestige and his rejection by the girl, his "come-back" up in the Canadian wilds, and his vindication before the eyes of those who had suspected him of cowardice. Baxter makes his role real and, although it does not offer him opportunities like "The Great Gatsby," you never find him overacting. His reserved method of acting is the correct one for this role, we think, inasmuch as his attempt to get back his poise and honor is a mental conflict. Miss Lynn has a great deal of charm.

After a few sequences laid in a society atmosphere, the story switches to the open life where vigorous displays of manly qualities are brought to the fore. Baxter becomes the tutor of a strong and sturdy, who teaches him strength of character and of body. Tempered by the hardness of nature, he becomes so good a man that he even saves his greatest enemy from sure destruction. This scene, where, with his wounded foe on his shoulder, he climbs hand over hand up a rope to the top of a lofty cliff is his great personal victory; it is also one of the picture's best scenes.

The Cast: Warner Baxter, Sharon Lynn, Freeman Wood, Raoul Paoli, Byron Douglas, Charlotte Stevens, Hugh Thomas. Director, Alfred Raboch.

THEME: Disgraced because of his cowardice, man goes up to Canadian mountains and there learns willpower and endurance. He returns to his world and reestablishes himself.

PRODUCTION HIGHLIGHTS: Society incidents. Hero's downfall. His battle to come back and eventual success.

EXPLOITATION ANGLES: Emphasize above situations.

DRAWING POWER: Good.

Produced and Distributed by F B O.
Length, 5,093 feet. Released, Aug. 21, 1927.

Regional News from Correspondents

New England

TWO Connecticut theatres have changed ownership. The Jodoin Theatre at Baltic, Conn., has been purchased by J. Kuvulanka and the Palace Theatre at Broadbrook, Conn., has been acquired by C. Cuprak.

Joseph A. McConville, head of Independent Films, Inc., attended the New York Trade Conference sessions, representing the New England Film Board, of which he is the president.

Teddy Jacobs, assistant shipper at the Fox exchange, Boston, has gone to Film Booking Office as assistant shipper.

George Millings, at one time assistant shipper at the Fox exchange and more recently in a similar capacity at Consolidated Films, Inc., has returned to the Fox exchange as assistant shipper.

Charles Kelly has been appointed assistant poster clerk at the Fox exchange.

Robert W. Cobbe, formerly of the Boston sales staff of Tiffany, has returned to Tiffany and will cover the Boston territory.

Sam Moscow, sales manager of Independent Films, Inc., Boston, has been vacationing in Vermont where he has been duck hunting.

Jack Riff, active in the Film district as head of the Film Poster service, supplied the Havanas during the week because of the arrival of a son at his home.

Thomas Lark, cashier at the Philadelphia Exchange of Fox, was a visitor to the Fox exchange at Boston during the week, stopping for a few hours when his steamship docked at Boston. He has been at the Legion convention in Paris.

William Duffy, who operates the Old Orchard Theatre during the summer season, has closed the theatre for the winter months and returned to Boston.

Plans are under way for the opening of the State Theatre at Milford, Mass., on Oct. 27. This is a new theatre and will be operated by the Regional Chain Theatres.

Dick Sears, Pathe cameraman for New England, has sailed from France for New York and will return to Boston this week. He filmed the big events of the convention for Pathe.

The Bookers association is planning a Hallowe'en party, to be held at Canton, Mass., on Oct. 28.

Miss Emma Margress, popular secretary to District Manager Bailey at the Paramount exchange, is the envy of her girl friends at the exchange in the beautiful bouquets which adorn her desk each day. Miss Margress celebrated her birthday Tuesday and an additional monster bouquet of American Beauties arrived at the exchange in honor of the occasion.

On the occasion of the twenty-fifth anniversary of his entrance into the field of motion picture exhibitors, which falls on Oct. 25, friends of Louis M. Boas are to tender him a complimentary dinner at the Georgian room of the Statler Hotel. The gathering will be graced by many of those who are prominent in the industry, including those from the exchanges as well as among the exhibitors.

Miss Frances Czwaietski, who has been with the Paramount exchange for 14 years, resigned Saturday. She is soon to become Mrs. George O'Donnell, her husband-to-be being a well known hotel manager in the South. A farewell party was tendered her at the exchange and she was presented with a fitted travelling case.

Paramount's new exchange building is now adorned with a monster bronze sign with the company's name upon it.

Philip Levine of the Strand Theatre, Springfield, was welcomed to Boston after a long absence during the week.

Abe Montague, treasurer of Indpendent Films, Inc., has been in New York City the past week on business.

The Victory Theatre, Lowell, held its formal opening Sunday and was entirely too small to hold the throngs which endeavored to attend. George Hammond is the managing director. The new theatre seats 1200 people and is located opposite the Lowell Municipal Auditorium.

The Hyannis Theatre is playing tabs two days a week. The Idle Hour at Hyannis is running pictures every day. These two theatres recently consolidated ownership and management and the change in policy follows.

Dr. W. E. Shallenberger, president of the company bearing his name, was a visitor to Boston during the week.

New Bedford theatres are having their own troubles. Ten of the theatres, while operating as non-union houses, have granted the unions all of their demands except that of engaging additional employees. As a result some of the orchestras have walked out and while a temporary settlement has been made in some of the theatres, others are still without their orchestras.

The Unique Theatre, Boston, has been renamed the Stuart Theatre and is under the management of Charles A. Gilman, formerly of the Alhambra Theatre at Quincy, Mass. The theatre has been extensively remodelled.

William Waugh of Waugh's Theatre, Wareham, was a visitor to Film Row during the week.

Phil Markell, who has taken over the Gem Theatre at Weymouth, Mass., will spend some $15,000 or more in remodelling the theatre. He is also to install an organ. The theatre was formerly owned by Chester Rogers.

South East

D. M. EAVES, owner, Eaves' Circuit in South Carolina, has taken over the Riggin Opera House, Henderson, N. C., formerly operated by Marcus Cutting.

S. S. Stevenson, general manager, Stevenson's Theatres, Henderson, N. C., spent several days in New York last week.

C. D. Buckner, formerly manager of the Carolina Theatre, Elizabeth City, N. C., has been transferred to the Playhouse Theatre, Statesville, N. C., as manager.

Mrs. Walter Griffith, of the Horlacher Delivery Service, was hostess at a birthday party given in honor of her husband, Walter Griffith, and sister, Miss Ruth Hardin, Saturday night.

Fuller Sams, Sr., owner, Auditorium Theatre, Winston-Salem, N. C., was in Charlotte last week.

Walter Griffith, manager, Horlacher Delivery Service, announces the opening of a new route through Eastern South Carolina, relaying out of Laurinburg, N. C., through Sumter, Bishopville, Hartsville, Darlington, Florence, Marion, Dillon, Bennettsville, Cheraw and McCall, S. C.

Chas. A. Schweitzer of Detroit, Mich., succeeds C. D. Buckner as manager of the Carolina Theatre, Elizabeth City, N. C., effective this week.

Mrs. Phelps Sasseen, manager, Iris Theatre, Salisbury, N. C., and her daughter, Grace Phelps, spent last Sunday afternoon in Charlotte.

H. F. Kincey, general manager, Publix-Saenger Theatres of North Carolina, Inc., announces change in managers, effective October 10, as follows:

Geo. E. Brown, manager, State, Raleigh, N. C., being transferred to the new Carolina, Greensboro.

W. G. Enloe, formerly manager of the Imperial and Alamo Theatres, Greensboro, N. C., goes to the States and Superba Theatres, Raleigh, N. C.

Fred Young, manager, Superba, Raleigh, takes charge of the Capitol Theatre, Salisbury for the next ten days, while Julian Street takes charge of the opening of the new Carolina Theatre, Fayetteville, N. C.

Paul V. Phillips, former owner and manager of the Wilson Theatre, Wilson, N. C., is temporarily in charge of the Imperial and Alamo Theatres in Greensboro, N. C.

A change of policy of B. F. Keith's National, whereby first run pictures and photoplays which have been shown in Louisville, Ky., before as road show attractions, will be inaugurated Sunday, October 16th.

Mr. and Mrs. C. Blake, owners of the Savoy Theatre, Louisville, who left a few weeks ago to attend the American Legion convention in Paris, are now vacationing in Europe.

Loew's State Theatre, Memphis, Tenn., is having a birthday party lasting a week and, instead of expecting to receive presents, the management is going to give them. This is the State's seventh anniversary.

George Elliott, of the Y. M. C. A. Theatre, Blue Diamond, Ky., was in Louisville last week and notified Big Features Rights that he was taking over the management of the Y. M. C. A. Theatre at Eagan, Tenn.

H. G. Salisbury has taken over the Ligon Theatre at Ligon, Ky., formerly operated by Milford Newsom.

Earle H. Payne of the Kentucky Theatre, Lexington, and J. W. Hayes of the Moody Theatre at Drakesboro, were Kentucky exhibitors visiting the First National exchange the past week.

Some 300 orphans were recent guests of the Rialto Theatre and the Louisville Council of Churches.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Cleveland

THE Cleveland Motion Picture Exhibitors Association will hld its annual meeting for the election of officers late this month. In preparation for the meeting a committee on arrangement has been appointed with J. A. Schwartz as chairman. Others on the committee are Martin P. Brown, John Sebek, M. C. Barth and B. Z. Levine. G. W. Erdmann, secretary of the association, is an unofficial member of the committee. It is planned to hold a luncheon meeting, place and date to be announced later, at which time election of president, vice-president, secretary, treasurer and two members of the board of directors will take place. Other business of this meeting will be the report of J. J. Harwood and Henry Lustig on the federal trade conference which they attended as selected delegates.

The Almira theatre, Lorain avenue and West 106th street, due to open Oct. 9th, has announced October 22nd as its official opening date. George Folberth, owner and builder, was disappointed in installations, causing delay in opening. M. C. Barth of the Cozy theatre will manage the house.

Larry Jacobs, last heard fo when he resigned as manager of the Alhambra theatre, Canton, has been found. He is now associated with the U-B circuit of this city as manager of the Kinsman theatre.

Harry Ross, Paramount division manager, spent a few days in town last week, and held a local sales conference.

Mike Hudac, who recently purchased the Amphion theatre, West 25th street, from M. B. Horwitz of the Washington circuit, has sold the house to Paul Hurayt. Hudac still has the Iris.

Nat Charnas and his associates have sold the White Eagle theatre, Toledo, to Adam Flohr. Flohr formerly owned the Hart theatre. He sold it some time ago to Charnas and his associates, who now operate it under the name of the Summit theatre.

Loew's new Granada theatre, Detroit and West 117th street, opened most auspiciously last Saturday with "The Big Parade." City and state officials attended the opening as guests of the Loew organization. Speeches were made and responses given. E. H. Hunt, organist at the State theatre, offered a special organ novelty. The house will adopt a combination vaudeville and feature policy. The Granada is a Spanish type theatre, presenting an old world effect, but equipped with every convenience of the new world includnig a Carrier air cooling system.

George Chrest, of the Ohio theatre, Dover, has eliminated local competition by buying the Weber, the only other Dover house, from Sam Barck and J. V. Wolcott.

Meyer Fischer, president of the Fischer Film Exchange, with office in Cleveland and Cincinnati, was in New York last week attending the federal trade conference.

Marion, Ohio, is breaking out with a theatre building epidemic, if report be true. Following the recent announcement that Messrs. Bender, Wolf and Young of Canton will build a new house near the new Harding Hotel, comes the further announcement that the Theatrical Utilities Corporation of Buffalo have a site and plans already prepared for another new theatre. Theatrical Utilities Corporation of Buffalo have theatre affiliations all through the east.

Russell Bovim's official title is manager of Loew's theatre, Canton. But when he is not acting in his official capacity he is manager of his own private menagerie which, at the present time, consists of one bull dog, one monkey, and a pair of canaries.

It is reported that Milton Bryer is now the sole owner of the chain of theatres in Akron formerly controlled by Bryer and Friedman. The report states that Bryer has bought the interest formerly owned by I. Friedman. The theatres concerned are the Waldorf, Ideal, People's and Winter's. Messrs. Bryer and Friedman have been pioneers in the picture presentation in Akron. They were the first exhibitors to play pictures in Akron for continued runs. They were first exhibitors in the territory to present the Little Theatre idea. Through co-operation with the Civic League, they pesented foreign product with 100 per cent art valuation and doubtful box office valuations at special midnight performances. They exploited pictures extensively and advertised widely. Friedman's plans have not been announced. Byer will maintain the same progressive policies as have been enforced in the theatres under their combined ownership.

Earl Hudson now receives his mail addressed to the Alhambra theatre, Canton. Hudson was formerly manager of the Union Square theatre, Cleveland.

Bernard Polster, assistant manager of the Commodore theatre, Lake Shore Blvd. and East 152nd street, was relieving the cashier during the supper hour last Saturday when he suddenly faced a gun pointed at him through the cashier's window, together with a request for the contents of the till. Without further argument Polster turned over the money to the insistent patron who, upon receiving it, started to run away. But not before Polster had called a plain clothes man who was in the theatre. The plain clothes man gave chase and finally cornered the robber in the rear of a nearby yard. In an interchange of bullets, the robber was killed and the policeman wounded, but not fatally. The Commodore theatre belongs to Messrs. Lefkowitz, Polster, Greenberger, Horwitz and associates.

Kansas City

THE new Loew's Midland theatre of Kansas City, costing $4,000,000 and seating 4,000 persons, will open October 28, it was announced this week by M. B. Shanberg, manager. The opening will be one of the most important theatrical events in the history of Kansas City. For the first time in the history of the Kansas City Star, conceded to be one of the most conservative newspapers in the West, will devote a special section of the paper to the theatre.

The Midland will be one of the largest theatres in the Loew organization and its opening will attract the attention of the motion picture industry. Scaffolding still is up on the interior and it will take fast work to have the theatre ready for opening on scheduled time. The stage is the final word in modern stagecraft, with mammoth light controls and an inner stage built upon an elevator. There is practically no limit to the effects which may be achieved and the faculty with which they may be changed. The auditorium is of the ornate style of Louis XIV, but what is of more interest to the theatre patron is the fact that all seats, whether balcony, first floor or loge, are arranged to provide an excellent view of the stage. Elevators will carry patrons to the various elevations and the ventilating and cooling systems have been arranged so as not to strike patrons directly.

Albert Lee Strode, 64 years old, one of the oldest theatrical veterans in Kansas City, died this week in the General hospital, Kansas City, following a stroke of paralysis. Among the positions held by Mr. Strode was that of manager of the Auditorium theatre, Kansas City, assistant at Loew's Garden, Kansas City; doorman at the Shubert theatre and advertising representative at the Liberty theatre, the last position held by him.

Jack Hellman, brother of Sam Hellman, widely known author, has accepted a position as district exploitation representative in Kansas City for Metro-Goldwyn-Mayer. It was not so many years ago that Jack was recording runs, hits and errors from the press boxes atop baseball parks as a sport writer. Then he became exploitation representative for Paramount at Minneapolis.

The Kansas City Film Board of Trade frolic, sales meeting and banquet, which was to have been Monday, has been postponed indefinitely, it was announced this week, due to the inability of many of the members to attend and the lack of time for making necessary preparations. The event probably will be about Thanksgiving, it was said.

Among the out-of-town exhibitors in the Kansas City market this week were: W. H. Hardtman, Burr Oak, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; F. Weary, Farris theatre, Richmond, Mo.

Charles Rossbacher has opened an exchange of his own in Kansas City, which will distribute First Division films, to be nown as the Liberty Film Exchange, Inc., located at Nineteenth and Wyandotte streets.

Fred Caldwell, director; Les Weir, Pathe-DeMille district manager, and C. D. Hill, district manager for Pathe, were Kansas City visitors this week.

James Lewis, Pathe booker, made a hurried trip to Slater, Mo., and returned with an arm-load of business.

Fred Horn, Fox representative, is receiving congratulations in abundance for his feat of obtaining the rank of first in the country among Fox salesmen.

W. P. Bernfield, film veteran, has joined the Educational branch sales force. A radio installed in the First National exchange made it a lot easier to remain inside while the worlds series was being played. C. A. Jones, Tiffany branch manager, returned from a trip into the territory with some new business.

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Chicago

PLANS for the opening of its new de luxe house in Waukegan are being made by Great States Theatres. The new house will be called the State and W. O. Butts, now manager of the Academy, will be in charge when it opens on Thanksgiving Day.

Al Bachman, popular theatre manager, who has been in charge of houses for Universal here and for Kunsky in Detroit, is now associated with Ascher Brothers as manager of the Crown Theatre. An extensive advertising campaign and a number of novelties including Al Copeland and his stage band, starting October 24th, are in prospect for this house.

Two new neighborhood houses, which, by the way, are within sixty feet of each other, are being planned for Danville, and both will probably open the first of the year. They are the new Capitol, which is being erected by Mrs. Anderson of the Dreamland, and the unnamed one thousand-seat theatre which is being built by Manager Latino of the Columbia. It is understood that the latter house will be a Great States Theatre.

Eddie Grossman has earned the distinction of being Chicago's premier marathon salesman. In the last sixteen weeks he has traveled sixteen thousand miles in Illinois for United Artists, and this week is starting out on another trip which calls for a thousand miles.

O. B. Campbell, veteran film salesman, who at various times had been associated with many of the leading producing and distributing companies, died suddenly last week after a brief illness. At the time of his death he was employed by Fox Films.

Robert Gibbs has sold his Photodome Theatre at Richmond, Ill., to Mr. Grant of that city, who is a newcomer in the business.

W. D. Burford is to leave shortly on an extended trip which will take him as far West as California. It is understood that he will be gone for six weeks or two months.

Frank Schaefer of the Crystal Theatre, accompanied by Mrs. Schaefer, is enjoying a few days' vacation in Detroit, Mich.

Ralph Tippets, formerly of the Plaza, Galesburg, has been appointed manager of the Majestic, La Salle, in place of Ludwig Sussman ,who severed his connection with the latter theatre.

Lyman Massey is now in charge of the Valley Theatre, Spring Valley, having been transferred from Kankakee, where he was assistant manager for Great States.

Arthur Mayer, who, as announced last week, is now associated with Great States Theatres, Inc., has assumed his new duties as director of theatre operation for this company.

President Jack Miller, Secretary Ludwig Siegel and M. A. Choynski, of the Exhibitors Association of Chicago, have returned from New York City, where they attended the Federal Trade Hearing. The trio, who went as official delegates of the local organization, expressed themselves as confident that much good will be accomplished by the conference, which they report was carried on in a most business-like manner.

Steve Farrar of Eldorado, Ill., is having finishing touches put on his new theatre and expects to open the house on November 1st.

Joe Creveling of National Screen Service, has been transferred from the Minneapolis office to Cleveland, where he will be in charge.

The Plaza Theatre at Galesburg, which has been operating for seven days a week, has changed its policy and hereafter will only operate on Saturdays and Sundays.

Chicago theatre owners are cooperating with the drives for funds to aid the Chicago Lying-In Hospital and the Salvation Army, and in many houses trailers and slides are being shown.

Ed. Haferkamp of Haferkamp & Hill, owners of the Hollywood Theatre, is enjoying the big game hunting in Saskatchewan. Mr. Haferkamp expects to be home in time to celebrate Christmas with his family.

Salt Lake City

A SALES analysis is being conducted at the local Paramount Famous-Lasky Corporation exchange by John D. Clark, Division Manager of this organization, who is in this city from New York.

Al Shepherd, formerly acting in the capacity of ad-sales manager at the local Paramount exchange, has been assigned to the Montana territory with headquarters at Billings, it is announced. Frank Hallow has been appointed as ad-sales manager in the place of Shepherd.

Another visitor at the Paramount Famous-Lasky office this week is Jack Curry, District Supervisor of the ad-sales.

Bill Danziger of the Harold Lloyd Corporation is spending some time at the local Paramount exchange enroute to Omaha and Chicago.

Chas. Epperson, representative out of the Paramount office here, is leaving right away for his territory, it is stated.

Within the next few days, Hal Elias, exploitation manager in this district for Metro-Goldwyn-Mayer, will return from Missoula, Montana.

Manager L. C. Wingham, of the Metro-Goldwyn-Mayer office in this city, spent last week in the Idaho branch.

The new Bonita Theatre is being opened by J. W. Nixon at Provo, Utah. This, it is announced, will be a four hundred seat theatre and will use a highely selected group of pictures.

Wm. Boyd, a Cecil B. DeMille star, was a guest of Manager Al O'Keefe of the local Pathe exchange, and the Pathe organization, at the Hotel Utah on the evening of October 6th. Several of the leading exhibitors of Utah were in attendance as the Utah state exhibitors were holding their conference in Salt Lake City at that time.

A. D. Bustanoby, District Representative for Pathe, is in this city enroute to Denver. The many friends of Bustanoby in Salt Lake and the surrounding territory regrett his being transferred to the Southern Division.

After having just joined the ranks of matrimony Miss Reba Hansen, cashier of the local Pathe office, is back from a two weeks' vacation.

H. H. Milstein, local manager for Universal, has been in company with Sales Representative Tony Hartford in the Southern Utah territory.

All of the Fox sales force were in for the purpose of attending a sales conference held at the local office by Special Representative Ben F. Rosenberg and Manager Chas. Walker.

Clyde H. Messinger, Educational Branch Manager here, is spending a couple of weeks in the Southern Utah section.

Among exhibitors lining up new business here this week are J. W. Simmons of the Orpheum Theatre at Oakley, Idaho, and S. M. Duggins of the Casino at Gunnison, Utah.

Tony Duvall, owner and operator of the Gem Theatre at Murray, Utah, states that business is very good in spite of the fact that streets in front of his house are all torn up.

Harry Stern, manager of the United Artists exchange in this city, has left for a trip through the key cities of Montana and Idaho. Johnny Dickson is now covering the regular Montana routes for United Artists.

Fred Lind, local manager for F B O, is in Idaho at present and is headed for Butte, Montana. He expects to be gone about one week.

Dave Barnholtz, who was connected with Tiffany in this city for some time, has left here for Denver, it is reported.

Manager W. F. Gordon of the local Associated First National office recently returned with Salesman Vete Stewart from Montana. On their way from Missoula to Butte they were unfortunate enough to have had a broken wheel on their car and were forced to sleep in the car all night.

Manager W. F. Gordon of the Associated First National exchange in this city, returned a few days ago from a trip into Montana.

Salesman Vete Setwart is home for a few days after having just completed a fourteen weeks' trip throughout the state of Montana.

After returning from the Idaho territory a short time ago Manager E. E. Harris of the local Columbia office is returning to that section within a few days.

San Diego

ANOTHER new motion picture theatre, the Fairmount, belonging to the West Coast chain in San Diego, Cal., was opened recently in the East San Diego section of the city. The house, Spanish renaissance in design, has a seating capacity of 850. The interior walls are in Travertine finish. Tapestries depict various scenes from Spain of the old time and the present day, and include the Knights of the Dragon, Buccaneers, tango dancers, Cortez and Indians, Aztec sun dancers, Spanish galleon in a storm, the serenaders and the duel of the Spanish cavaliers.

The most modern type of seats have been installed, and the latest developments mark the ventilating system. A Robert Morton organ provides the main musical feature, with Emily T. Erb at the console.

The Fairmount will be under the general management of H. L. Hartman, who has charge of the Cabrillo and New California, the other two West Coast houses in San Diego. George Thompson, sr., has been named as house manager.

Construction work has started on the new motion picture theatre at Encinitas, Cal., which will be known as "La Paloma." The estimated cost of the structure is $45,000, which will include the several stores that will be part of the building.

William R. Quann, for twelve years connected with theatres on the Pacific coast, has been appointed manager of the Balboa, in San Diego, succeeding Norman Rieman, who has gone to New York to become identified with a booking agency.

New York & New Jersey

NOW that the Trade Practices Conference is over and most of the attending delegates have departed for their respective homes after concluding what is said to have been a most constructive meeting, the general opinion seems to be that while these conventions are most necessary, and all that sort of thing, its exceedingly fortunate that they don't happen every week. Lots of hard work was necessary.

Joseph M. Seider, one of the busiest men at the conference, accompanied by Mrs. Seider and Mr. and Mrs. Thornton Kelly of Palisades, N. J., left on Monday, Oct. 17, in Mr. Kelly's autmobolie for a ten days' tour in Canada, where the bracing Northern air will undoubtedly have a recuperative effect.

It is rumored that George Cohen, well known theatre cricuit man of Newburgh and Poughkeepsie, N. Y., has negotiations well under way toward the acquisition of the Colonial, Lyceum and Palace theatres of the Oranges, N. J., belonging to Louis Rosenthal. Neither Mr. Rosenthal nor Mr. Cohen could be reached this week in time for a confirmation.

Another deal reported under way is that Messrs. Gottesman and Stern are negotiating for the purchase of several theatres in Newark, N. J. Up to the present writing it was impossible to ascertain the names of the houses.

Now don't any of you New York boys get scared, but what is spoken of as "Stern's first venture in Manhattan," will be the opening of the theatre at Broadway and Canal street under the management of Mr. Stern's nephew and a partner. This house was recently acquired from Morris Kutinsky. It is almost needless to remark that the Mr. Stern mentioned is the Stern of Stanley-Fabian; moreover, it is quite possible, according to further report, that Mr. Stern may aid with the booking, which will of course make things more interesting.

Although there has been several wagers of velour hats, etc., made in and around the offices of the Stanley-Fabian Company that the new house under construction in Jersey City will be ready for an opening on Washington's Birthday, the contractors will have to work very fast in order to complete the house on that date. But they have a way of doing that very thing around these parts.

"Bill" McChesney, division manager for the Walter Reade circuit, is going around these days with a sprained ankle.

Charles Bryant, general manager of the Reade circuit, is said to be planning a trip to Europe.

Two such names as Canter and Joelson in the theatrical trade are bound to make a strong team. For the third time in local film trade history ,Eddie Canter has rejoined the Joelson circuit as manager of the Alhambra theatre, Halsey street and Knickerbocker avenue, Brooklyn. Canter claims that he has broken many records that were formerly established when the Alhambra was under the banner of Ward and Glynn and, later, Loew's. Canter seems to be a wizard when it comes to gaining the confidence of neighborhood trade.

Walter Hoffman, of the Roth New Jersey theatres, was one of this week's visitors to the several exchanges. Although a very busy man, it is said that Mr. Hoffman, even as many others have done, has lately succumbed to the lure of the grand lod Scotch game of golf.

Pathe Ed Carroll's home town theatre, the Verona, is still closed. Incidentally, Mr. Carroll has recently added another valuable piece of real estate to his holdings.

The Lyric theatre, Elizabeth, is now known as the New Melba.

A seven piece orchestra has lately been added to the musical program of the Hollywood theatre, Brooklyn. This is in addition to tab shows furnished by Seider and Moley. L. C. Victor has managed this house for several years.

The Forrest Park theatre, Woodhaven, has a new owner, according to report. M. Birnbaum was the former proprietor.

Manager Harris, of Loew's Gates theatre, recently suffered the loss of his father. His friends extend their sympathy.

L. M. Koskier is the new manager of Loew's Oriental theatre, Bensonhurst, Brooklyn. He was formerly with Loew's iVctory, the Bronx.

Herman Britwar and his associates are busy men these days attending to the renovation of their recently acquired theatres at Babylon and Bayshore, L. I.

In addition to managing Leon Rosenblatt's theatre, John Bemis is booking for all of Mr. Rosenblatt's houses.

The American theatre, Fort Hamilton Parkway, Brooklyn, changed this week to a policy of all-Italian shows and pictures.

While on the subject of Italian shows, it is well to mention that one of the "old-timers" in this business, Jack Rosenblatt, has under the trade name "Rumon" offices at 1560 Broadway for the distribution of Italian product. Mr. Rosenblatt, who formerly managed the Ajax exchange, will actually engage in this business in about ten days.

John Weinish, one time suburban booker at the New York Pathe exchange, is now short subject booker for he At. H. Schwartz theatre circuit of Brooklyn.

Marsse Cohen has resigned his position as booker for the Hollywood Pictures exchange. Manager Gross is temporarily taking charge.

F. H. Fretjen is the new manager of Schwartz and Mueller's Roosevelt theatre, Richmond Hill, L. I.

A permit has been granted to the S. & B. corporation for the erection of a 1,200 seat theatre at Valley Road and Freeman street, West Orange. This corporation also operates the Savoy theatre in the same section. Jack Halperin is the manager.

It is said that Boutcher Bros. are building the new theatre at Bergenline avenue and 39th street, Jersey City, instead of another firm, as previously reported.

Exhibitor Tendler, sometimes called "Lew" by his film boy friends, is reported to be the new owner of the Rialto theatre, Ridgefield Park, N. J.

The new theatre being built at Bogota, N. J., is expected to be ready about January 1.

The recent opening of two new Brooklyn theatres in the Boro Park and Bensonhurst sections has already succeeded in cutting attendance figures of other nearby houses, according to report.

The Elton, 43d and New Utrecht avenue, a new house only opened a few weeks ago, is feeling the effects of the Universal's atmospheric, just three blocks away. A report states that the Universal is doing a heavy business since its opening on October 9. The neighborhood apparently likes its pictures mixed with vaudeville.

Since Loew's Oriental theatre, Bensonhurst, opened, the Benson theatre, a Rapf and Rudin house, has cut its admission to twenty cents in the evenings and a straight ten cents for matinees in order to combat with the popularity of the new Loew house.

It was reported a few weeks ago that there might be a possibility of a deal between Loew Theatres and Rapf and Rudin but evidently this was not the case. "Mike" Rudin, of this firm, recently left for a trip to California and return and if there are any negotiations on, undoubtedly they are off for the present.

Invitations are out for the opening of another new Brooklyn theatre, the Fortway, Fort Hamilton Parkway and 68th street. They were issued by Donald Flamm. "A Night on the Riviera" is hinted in store for those who attend the premiere on Friday evening, Oct. 21.

The Amphion theatre, Bedford avenue, in the Williamsburg section of Brooklyn, opened this week Monday with pictures and vaudeville.

R. J. Ryan is at present managing the Albemarle theatre, one of the A. H. Schwartz circuit.

M. Blinderman has taken over the Colonial 5th Avenue theatre, Brooklyn, from M. Tanler. Mr. Blinderman is the son of Harry Blinderman, the latter well known as a New York exhibitor and connected with the Delancey Circuit Corporation.

Ed Seider and Al Moley are busy these days lining up their motion picture acts and presentations for the coming season. Their business has grown considerably over last season. Satisfied customers come back for more.

Central Penn

BIG crowds attended the formal opening of the new Embassy theatre, Lewistown, on October 17. This modern theatre, which is devoted to both vaudeville and pictures, was erected at a cost of $200,000, and is owned and operated by Harold J. Cohn, of Lewistown. The feature of the opening bill was "The American Beauty," starring Billie Dove and Lloyd Hughes. The theatre is equipped with a giant Kimball pipe organ, and announcement was made that Fred Morrow will be permanently at the console.

Lambert C. Robinson, Jr., of Coatesville, has been engaged as assistant organist at the Palace theatre, that city. He has been a student of organ music under S. Edwin Styles, organist at the Auditorium.

All couples married in September in any year were invited to be the guests of the management of the Rialto theatre, Allentown, during the week of October 10, when the feature film was "The Stolen Bride," featuring Billie Dove and Lloyd Hughes.

John M. Krupa has resigned as organist of the Capitol theatre, Lancaster, and has accepted a similar position in a theatre in Lewistown.

Andrew J. Feeley, owner of the Feeley theatre, Hazleton, went to Shenandoah on October 11, where he was a guest [illegible] Max Goodman, manager of the Strand theatre.

Edward Estus Brown, for the last ten years doorman and night watchman at the State Theatre, Allentown, was found dead in the theatre on October 10. Mr. Brown was formerly an actor and member of Field's Minstrel company. By odd coincidence the theatre in which he died was that in which he made his last stage appearance.

San Francisco

FRANK LACEY, popular manager of the Cameo Theatre, who came to this city but a few months ago, having been brought from Portland to manage the Cameo, has decided to stay and in the second week in October went to Oregon to bring his family to live here.

W. J. Davis, who for several years was the manager of the Vallejo Theatre and later identified with the Cooperative Exchange as traveling salesman and more recently the lessee and manager of the Upper Lake Theatre in Lake County, has disposed of his holdings there and has returned to Film Row and is once again with Floyd St. John at the Cooperative Exchange in the capacity of city salesman.

Sid Goldtree, who has long been engaged in theatricals on the coast, will establish one in the North Beach section, and it is announced that he has taken over the Italian variety house at 631 Green Street and will rename it the Green Street Little Theatre.

Harry Fields is a new addition to the Fox Office, having been transferred from Los Angeles to this branch. The Sacramento Valley and Nevada are his territory.

All notables of Film Row attended the opening of the Alhambra Theatre in Sacramento.

W. J. Heinman, formerly with Universal Pictures at Salt Lake, has been transferred to the San Francisco Office as Branch Manager.

H. J. Henrioulle has resigned from Pathe.

J. B. Johnson is the new owner of the Lux Theatre, having recently purchased this house from W. Pillig.

When Carol Nathan left the Universal office, where he has been Branch Manager for several years, the office force presented him with a radio and a beautiful scroll made of sheepskin. Nathan now is on the executive staff at Los Angeles.

Lou Harris, owner of the Rialto Theatre, Stockton, was a recent visitor on Film Row.

E. T. Wakefield, one of the "Old-Timers" in the Industry, is filling the booker's desk at F B O.

A. D. and M. O. Duchow of Sonora California will soon open a new theatre in that city and they have given the National Company a complete order for their auditorium and operating room equipment.

Lester Theuerkauf, well known motion picture man in both the film and theatre operation, has resigned from United Artists, with which concern he has been connected for some time, and has gone to Los Angles with no announcement of his immediate future plans.

Scotty Gibson is selling pictures for Columbia.

Ernst Gluckauf, formerly with Fox Films and later with Imported Pictures, Incorporated, left for Berlin September 19. He expects to enter the film industry there.

C. M. Van Horn has resigned from Pathe and is now affiliated with Metro-Goldwyn-Mayer in the capacity of salesman.

J. W. Davis is again associated with Co-operative. His love for selling out-weighed his desire to remain an exhibitor.

G. C. Parsons has returned from a week's outing in the San Joaquin Valley.

Miss Audrey Mellin of Pathe's Educational Department in the New York Office was in the local office recently.

Mrs. W. C. Wheeler of the Majestic Theatre, Willits, was in San Francisco over the week-end.

Mortimer Thomas of Gille Show Print, with his wife, left September 30th for a tour around the United States. They are going to the extreme section of Massachusetts via the northern route and will return by way of the south coast. The entire trip is being made by rail and Thomas expects to be gone a month—and perhaps longer.

Les Weir and Rita Steward were married in Chicago on September 21. They had intended the wedding to take place when Weir had his next trip to the coast, but as Miss Stewart was in the east visiting her parents and Chicago being so near, they decided to be married in that city.

Miss Lou Maury is back again at the Pathe Office, having been away from that Exchange for a year while she was working in the T. & D. Jr. Offices.

Florida

WITH a record crowd filling the long corridors of the Fagan arcade long before the appointed time, the Arcade Theatre, West Palm Beach, opened its doors to the public at 7 o'clock Friday evening, October 7th.

The building was erected by Ferdinand Kahler of New Albany, Ind., a winter resident of West Palm Beach, and leased to the E. J. Sparks Enterprises. It was designed by R. W. Benjamin, and constructed by the Arnold Construction Company of this city.

The theatre is designed to represent a tropical night garden scene, vast panels portraying tall palm trees and tropic vegetation silhouetted against a bluish night sky.

Although an outdoor effect has been sought in the decorations, a strictly interior opera-house chair comfort has been achieved in the seating arrangements. The entire 900 seats are placed on one floor, which measures 50 by 140 feet. Ventilation is furnished by Sirroco fans of the latest type.

The Arcade is one of the most attractive and completely equipped theatres operated by Mr. Sparks of the 14 now running in Jacksonville, Lakeland, St. Petersburg and Fort Lauderdale.

A. P. Talley, who has been with the Sparks organization for some time, came to West Palm Beach to take over the managerialship of the new house.

The opening of the Arcade brought many distinguished guests to West Palm Beach, among whom were Scott E. Chestnutt, manager of the Paramount Film exchange, Jacksonville; George Chester and Major John W. Quillan, of the Enterprise Film Corporation, Jacksonville and Atlanta, respectively; W. L. Whitfield, Jesse L. Clark, managers of Sparks theatres in Jacksonville; E. T. Brown, booking agent of Sparks theatres, Atlanta, and others.

The new Arcade marks the introduction to West Palm Beach of E. J. Sparks, one of the leading theatrical men of the state. Operated by the West Palm Beach Enterprises, the Arcade will form the only first-run independent theatre in the city.

Frank Rogers, who is associated with the E. J. Sparks Enterprises, left for New York last Monday.

C. B. Ellis, manager of F. B. O. exchange, is in Miami this week.

Charles Lester, manager Universal, has been out of the city several days. He is travelling in East Coast territory.

Frank Dowler, district manager Publix, recently visited the Jacksonville office.

To boost the attendance at the initial "Midnight matinee" of Harvest Month, Manager John Carroll, of the Tampa, arranged to have motion pictures made of the crowds. A battery of hundred amp arcs were arranged in front of the theatre and they brightened things up like day. John E. Campbell turned the crank of his trusty camera, and when John shoots he gets 'em. These pictures, together with those of a "Baby Show" which Mr. Carroll staged this week, will be shown at the Tampa next week, which is their first anniversary week.

The reported price of the new home to be built by Thomas Meighan at New Port Richley was $125,000. It seems now that the price was slightly exaggerated as the contract calls for a building to cost $39,000, it is stated. At present prices in Florida, this amount will build a mighty fine residence.

The Tampa Tribune, in a very interesting editorial gave a description of the "Key Cities Map" as published in the "News" of last week. It was also praised by the exhibitors of Tampa.

George Clifford, who produces the musical shows at the Italian Club theatre in Ybor City, announces his having taken over the Airdome theatre at Sarasota. He stated that he will place a company there for the winter, playing the week days in that city and going to Venice for Sunday. He will give two changes of program each week and will use a feature picture in addition to the stage performance.

Over at the Victory, George Peck, the genial manager, is wearing a broad smile. The new policy of super features a full week at popular prices is going over in great shape, with business getting better every day. It is enough to make a manager smile when he has to advertise, "Attend the matinees and avoid the night crowds."

In Ybor City recently, this writer had the pleasure of joining Anthony Juran, manager of the Casino, and N. V. Darley, manager of the Rivoli, in a long cup of the famous Cuban coffee. These managers are good friends even though they have to fight each other for business, but these two good fellows would cut their right hand off before doing anything to injure the other. That's what we call the real professional spirit.

St. Louis

THE Arkansas Amusement Enterprises, Inc., plans to erect a theatre seating 1,000 persons and costing about $75,000 in Camden, Ark.

Theatres in St. Louis district reported as having closed include: Opera House, Illmo, Mo.; Neelys Landing, Mo., and Empress theatre in Arcola, Ill.

The Liberty theatre on Eastern avenue, St. Louis, Mo., has been sold by S. J. Endler to W. W. Bruggeman.

Siemer Sons have purchased the Baker theatre, Sigel, Ill., from E. Baker.

The Star theatre, Grand Tower, Ill., has been transferred by A. Friedline to Williams & Koopman.

Percy Gladden has taken over the Avonia theatre, Avon, Ill.

H. W. Oerly has sold the Star theatre, Blackwater, Mo., to Eishman & Griffith.

Albany

MRS. EDITH HAAGER, booker at the Educational exchange in Albany, was married last week to Charles Berry, a resident of the capital city. Mrs. Haager will continue to hold her job at the exchange. Miss Mary Curley has resigned at the First National exchange, and returned to her home in Saugerties, and will be married the latter part of the month.

Jake Rosenthal, of the Rose theatre in Troy, spent a day or so in New York city last week, the trip being a combination business and pleasure one.

The James theatre, in Utica, run by Sam Slotnick, has been acquired by the Kallet brothers, who have theatres also in Rome, Oneida and Canastota.

Word reached Mr. and Mrs. Harry Hellman, owners of the Royal in Albany, that Jack Little, their son-in-law, had broken all house records in the new Publix theatre in Des Moines. He is a popular vaudeville star and well known in Albany.

George Wright, a former Albany exhibitor, who embarked in the orangeade business last summer, has closed his stands and will shortly leave for Florida where he will spend the winter.

Miss Rea Carmody, sales control clerk at the Pathe exchange, is back at her desk following a vacation spent in Astoria.

Louis Buettner, of Cohoes spent three or four days last week in New York City, attending the Trade Conference.

A. J. Pincus, who recently resigned from the local Pathe force, has made connections with the F. B. O. exchange in Albany, and is now covering the territory as a salesman.

Marc Buckland, president of the Bond Photoplay company, and H. M. Webster, general manager, both of Buffalo, were in town last week in connection with selecting a new resident manager.

G. Sherwood Angel, an exhibitor of Wappingers Falls, who has a string of trotting horses as a side issue, will leave this week for the south where he will spend a number of weeks. In his absence, his theatre will be handled by Joe Salzig.

Jake Golden is still setting a pace at Proctor's Fourth Street house in Troy that is becoming the talk of the town.

Dennis Regan, of the Star in Greenwich, was along Albany's Film Row last week, but Mrs. Regan remained at home, recovering from a rather severe attack of the whooping cough.

Miss Jane Halloran, former secretary of the Albany Film Board of Trade, but who resigned a number of months ago, has gone to New York City where she has a position with an automobile tire concern.

Ed. Hayes, local Pathe manager, is putting plenty of punch these days in his sales meetings.

Dick Hays, booker at the Paramount exchange, is back after a week's vacation in his home town of Ottawa. During his absence, Mrs. Clayton Eastman returned to the office for a few days in order to assist in the booking.

According to C. H. Buckley, the Leland theatre in Albany played to the biggest month's business in September, in its entire history.

Harry Goldstein, Paramount exchange manager, signed his name to a contract the other day that will shortly result in his having a new car.

The New theatre in Saranac Lake has closed for the winter. Maurice Chase was in town during the week, from Buffalo. Tony Veiller, manager of the Mark Ritz in Albany, is back from his vacation at Lake George.

Mr. and Mrs. Alec Sayles, the former being manager of the Leland, motored to Montreal last Friday, remaining for two or three days.

Nat Levy, who handles the Universal exchange in Albany, was on a trip through northern New York last week.

Mrs. Walter Roberts, wife of the manager of the Troy theatre, has what she terms the prize canary of all Troy. She has spent several months in training the bird and during the day the bird has the run of the Roberts home.

The Palace theatre in Wolcott has been purchased by H. C. Whitford, of Wolcott, and Byron H. Garrett, of Syracuse. The house was formerly owned and operated by M. J. Gustadt, who will now operate a theatre in Baldwinsville.

Joseph B. Talmadge, of Auburn, has been engaged as the organist for the Avon theatre in Watertown.

Jack Campbell has had the lobby of the Griswold in Troy completely repainted and redecorated.

Benefit shows will be continued at frequent intervals this winter at the Troy and Mark Strand theatres.

Mrs. Ferguson, who does the booking for theatres in Ancram, Dover Plains, Copake and Hillsdale, was on Albany's Film Row during the past week.

Milwaukee

FRANK DE LORENZO has resigned his position as manager of the Tiffany exchange. His future connection has not as yet been made public. Eph Rosen, formerly with the Kansas City Tiffany branch, has been made manager of the Milwaukee branch.

A. L. Merritt, manager of the Princess and Gem theatres at Oconto came to Milwaukee for a brief business visit recently.

W. Warner, formerly of the Chicago Fox exchange, is now on the salesforce of M-G-M Milwaukee branch.

Sam Miller, booker for the Fischer theatres, was in the city this week for a few very busy hours.

N. J. Blumberg, manager of Milwaukee Theatre Circuit, returned from a week's visit to New York where he was called for conference with Dan Michalove, general manager of Universal.

Mrs. M. Gilman drove down from Plymouth on Thursday to arrange bookings for the Princess theatre.

Earl Scott, manager of the Opera House at New Lisbon, and his assistant, Jack Lamont, were recent Film Row visitors.

Dave Chapman, who until recently was on the sales force of Pathe exchange, is now traveling the territory for Universal in northern Wisconsin and upper Michigan.

Frank Cook, managr of the Gem at Sheboygan, paid Film Row a visit on Tuesday.

Fred Knispel, special representative, spent a few days in the Milwaukee Pathe office.

Ed. Maertz is planning to open his new theatre, the Zenith, now building on 25th and Hopkins, on about November 25th.

Eddie Krofta is no longer booker at the Ludwig exchange but is now associated with the Beier Film Exchange as salesman.

Carl Beglinger, manager of the Majestic theatre at Appleton, was in the city early in the week.

The Brungraber brothers, who run the Opera House at Jacksonport, were in the city this week and called on several of the exchanges.

Frank Fischer of the Fischer Paramount theatres paid Film Row a visit this week after an absence of several years.

Film Row visitors from out of the city this week included Dan Kelliher, manager of the Princess at Elkhorn, Majestic at Lake Geneva and Grand at East Troy; A. C. Accola of the Bonham at Prairie du Sac; Mrs. August Gloe, manager of the Rivoli, at Two Rivers; O. V. Kelley of the Badger theatre at Reedsburg; Walter Rourke of the Pastime at Horicon.



Baltimore

HARRY VAN HOVEN, publicist for the Whitehurst Theatrical Interests, claims he was the first to promote the movie entertainment in the home idea by radio which D. W. Griffith outlined recently in Theatre Magazine. Over a year ago Mr. Van Hoven wrote a series of articles which were published in a Baltimore newspaper, oultining the idea.

H. M. Messiter, with the Whitehurst Theatrical Interests for the past three years, first as manager of the Parkway and then as picture booking manager, resigned October 15, to consider several propositions, one of which he wishes to take up in the future. Prior to his association with the Whitehursts, Messiter was a salesman in Baltimore for Paramount and then salesmanager for the Washington exchange of that company. Pictures for the Whitehurst theatres, New and Garden, are being booked now by William M. Whitehurst, who heretofore has attended to vaudeville bookings.

A new playhouse is being built at Towson, Md., by Porter S. Sewill, who went to that city from Shenandoah, Pa.

The Empire and Colonial theatres, Winchester, Va., have been purchased from Marshall Baker by the Shenandoah Valley Theatres Corporation, subsidiary to the Universal Theatres Corporation.

The Rockbridge theatre, Buena Vista, Va., L. M. Lyons, proprietor, formerly of Lexington, Va., has been opened to the public, The seating capacity is 600 persons.

The Capitol is the new name which has been given the former Lincoln theatre by Chauncey Hyland, operating it at Newport News, Va.

Slaughter and Price, who now run the American theatre at Crewe, Va., are planning to build another playhouse in that city.

Fire at Ocean City, N. J., Tuesday night, Oct. 11, destroyed the Hippodrome pier and theatre, together with two hotels and about forty-five other buildings. The loss was estimated at about $1,500,000. A few people were driven from their homes but none were injured seriously.

George H. Emmans, organist at the Tivoli theatre, Frederick, Md., has composed a march entitled "Barbara Frietchie," to be dedicated to the Barbara Frietchie Memorial Home Association.

The new policy of starting their shows on Saturdays instead of Sundays of each week was begun Saturday, Oct. 15, at Crandall's Metropolitan theatre, Washington, D. C.

The Baltimore territory for First National is being handled now by George Payette, who has succeeded W. A. Busch, now assistant manager to Bernard Depkin, Jr., at the Stanley theatre.

The Virginia territory is being covered for Tiffany Pictures by Fred L. Steele.

A committee has been appointed by the Rotary Club of Staunton, Va., with Charles Catlett, chairman, to invite all persons in Staunton and Augusta county, Va., over 45 years of age who have never seen a motion picture exhibition to attend a movie party to be arranged as guests of the Rotary Club.

A new picture theatre to be built at Chestertown, Md., by L. Bates Russell, proprietor of the Lyceum theatre, there, will cost about $60,000 and will seat about 600 persons. It will adjoin the post office.

Due to the illness of his wife in Boston, J. Norton Plein, Metro-Goldwyn-Mayer salesman in Washington, D. C., had to leave for that city a short time ago.

A birthday dinner and party was given Henry Rosefield, manager of the Metro-Goldwyn-Mayer Exchange, Washington, D. C., Oct. 3, in the projection room of the exchange, by the office and sales force.

The marriage of Emily Sparks of the First National Exchange, Washington, D. C., to Bruce Lee is scheduled to take place October 22. The girl friends of Miss Sparks gave her a miscellaneous shower recently.

The Rialto theatre, Danville, Va., with about 950 seats, was opened to the public by the Southern Amusement Corporation, recently. The inaugural address was made by Augustus Booth, secretary of the Danville Chamber of Commerce. An overture was given by a ten-piece orchestra directed by Charles E. Shopland and an opening march was played by Thelma Berger on the organ. The stage is equipped so that musical comedies or dramas with not over 25 persons can be staged. J. C. Hester is director and general manager of the company operating that house.

Carl Depkin, 18 year old nephew of Bernard Depkin, Jr., manager of the Stanley theatre, here, has returned to his home here after having been acting in minor roles in pictures in Hollywood for over a year.

Work has been started on building the five story American theatre and office building in Roanoke, Va., for the Sun Investment Company. It will cost about $500,000. The design was drawn by Smithey and Tardy, architects of that city.

Thomas K. Lancaster has been appointed manager of the Queen theatre, a vaudeville house operated by the Stanley Company in Wilmington, Del., succeeding John R. Roach. Mr. Roach has been transferred to the Towers theatre, Camden. Mr. Lancaster was formerly at the Garrick theatre and he has been succeeded as manager at that playhouse by W. Howard Burton, formerly treasurer at the Shubert Playhouse.

Earle G. Finney, formerly manager of the Shubert Playhouse, Wilmington, has now gone into the insurance business in that city. Prior to his taking up his present occupation he was manager of a theatre in Lancaster, Pa.

The Little theatre on North Howard street, which will be devoted to novelty and exceptional foreign productions and is to be operated in the Moving Picture Guild manner, will be ready soon for occupation. The work is progressing rapidly.

Charles J. Briggs, formerly treasurer of the Strand Theatre, Richmond, Va., has resigned to enter another line of business. He has been succeeded by Harold Jones, formerly assistant treasurer of the Academy of Music in that city.

The Mosque theatre, Richmond, Va., is scheduled to open late in October. It will be managed by Harry Bernstein.

Benefit performances were given at the Maryland theatre on Oct. 17, 18 and 19, for the Christmas Club, Inc., at the matinee and evening shows on those days. The money is used for a party for poor children on Christmas Day at the Maryland theatre, a Keith-Albee house, managed by Lawrence Schanberger.

Loew's Valencia, which has not been using house programs for several weeks, returned to that policy on Monday, October 3. The reason for going back to programs is said to be because the printer had several thousand stock folders on hand which had not been used. Two reviewers kicked strenuously against the practice of not issuing programs in the three Loew houses.

Oklahoma City

WORK is expected to be begun this week on Oklahoma City's first suburban theatre. The new theatre will be built on the corner of Eighteenth street at Classen Blvd., and will cost around $100,000 for the building. L. M. Rauch, a local real estate man, is constructing the building. It will be operated by the Victoria Theatre Company, headed by L. M. Karchmer and A. H. Emenheiser. The equipment for the theatre will cost approximately $75,000.

C. E. Barber has sold his interest in the Palace theatre at Quapaw, Okla., to the Stanley Bros. of Hockerville, Okla. Mr. Barber is entering the employ of J. D. Wineland, well known theatre man in this territory, and will be located in Baxter Springs, Kansas.

R. V. Meacham has purchased the Raynora theatre at Binger, Okla., from H. G. Rosser.

Holland & McGill have moved their Majestic theatre at Dewey, Okla., to Dewar, Okla.

L. M. Campbell has sold his Cameo theatre at West Tulsa, Okla., to Allen Karf. At one time Mr. Karf was a theatre owner at Okmulgee.

The date for the annual convention of Oklahoma Motion Picture theatre owners has been set for the third time, and the Board of Directors are hoping that it will be for good this time. The convention will be held on November 7th and 8th at the Huckins Hotel, Oklahoma City. The change was made the last time in order for Mr. Woodhull to be present. W. Z. Spearman, president of the association, reports that he is looking for a large attendance.

The Joint Board of Arbitration met last Monday, Oct. 10th, and in the absence of two of the exhibitor arbitrators, Fred Pickerel of Ponca City and E. W. Johnson of Tulsa, who were in New York attending the Federal Trade Meeting, John Brown of Tulsa and R. D. Hutchinson of Oklahoma City, acted on the board.

Enid, Okla., will soon get two new theatres, according to reports this week. The Griffith Amusement Company has already begun work on a 1250 seat house to be modeled on their new Bison theatre at Shawnee, and Jake Jones is completing plans for the erection of another theatre for Enid. Mr. Jones formerly owned the Cozy theatre at Shawnee. The Griffith theatre will probably be completed about January 1st and will cost around $100,000.

The Old Adelphos theatre, Ardmore, Okla., which has been entirely remodeled and redecorated and refurnished, opened last Wednesday night. The Griffith Amusement Company spent $50,000 in rejuvenating this theatre. It has been renamed the Ritz. Another Ardmore theatre owned by this company, the Princess theatre is being closed for redecorating. This theatre will be renamed the Palace.

The Bison theatre, newest theatre of the Griffith chain theatres in Oklahoma, will be ready for opening October 19th. This theatre has been under construction since early last spring and is said to be the most pretentious of any of the Griffith theatres so far. It seats 1250.

Atlanta

THE openings of the new Rose theatre at Thomasville, Ga., brought many out-of-town guests in the film industry to that city, among them C. R. Beecham, Atlanta branch manager of First National and his salesman, George Almond; Adolph and Ike Gortatowsky, of Albany, Ga., Frank Sands, of the Strand Theatre, Valdosta, Ga.; C. K. Howell, of Atlanta; C. E. Daffin, of the Daffin Theatre, Tallahassee, Fla., J. R. McIlheran, Atlanta branch manager of National Theatre Supply Company, and others.

A. H. Yoemans, who operates the Rose Theatre, Dublin, Ga., is making a number of improvements in his house. He is building a stage of size and equipment that will accommodate road shows and presentations. A fly loft and comfortable dressing rooms are features. He is lso installing a specially built marquee, equipped with an elaborate changeable sign.

R. B. Williams, Universal southern division manager, held a sales conference in the Atlanta office last week-end with the following southern branch managers present: W. M. Richardson, New Orleans; E. F. Dardine, Charlotte; W. E. Sipe, Memphis; Charles P. Lester, Jacksonville; and B. Y. Cammack, Atlanta.

This meeting was followed on Sunday by a salesmen's conference conducted by B. Y. Cammack, Atlanta branch manager, with Salesmen C. T. Jordon, H. M. Williams, J. W. Greenleaf and F. W. Salley present.

Pathe Atlanta branch began enthusiastic plans and work last week on the company's five weeks' national sale drive honoring their new president, John J. Murdock.

All United Artists Atlanta branch salesmen were called in last week for a sales conference which was held by Manager W. G. Carmichael. Those attending were: William Speck, W. Tuttle, and W. Sharp.

New Alamo No. 2 Theatre on Peachtree Street, Atlanta, was the victim of a fire loss of approximately $2,500 worth of projection booth equipment and film Thursday night at 9 o'clock when one of the reels of film caught fire, causing an explosion of one machine, severely burning the operator, J. M. McAdams.

The New Alamo will be closed for about ten days for repairs.

J. M. Johnson, of the Katherine Theatre, Monticello, Fla., visited Film Row last week.

Frank Tate, of the Shawmut Theatre, Shawmut, Ala., made a trip over to Atlanta last week.

Charles Oswald, Publix booker, Jacksonville, was recently in Atlanta.

W. G. Carmichael, United Artists Atlanta branch manager made a trip into Florida last week.

Miss Marguerite Luckel, manager of the Bijou and Empire theatres, Mobile, Ala., for the past 17 years, is leaving shortly for an extended trip east, where she will visit relatives in Wasington, D. C., and renew many friendships in the profession there and in New York City. The two Mobile houses were recently acquired by the Capitol Amusement Co., Inc., of Miami, Woolfson and Meyer, managers, who will open the houses under their management about Nov 1.

Miss Luckel is regarded as one of the most successful and capable theatre managers in the South. She started in the picture business when that industry was in its infancy and used the General Film Company's first picture made in three reels. These included the products of Pathe, Selig, Vitagraph, Biograph and Essanay.

"There is a wonderful field for pictures in the South," Miss Luckel said. "Mobile has a big future and I believe in it. The ten million dollar docks being built by the state of Alabama will certainly bring business to the gulf city."

Ralph DeBruler, who built and put over the Howard theatre in Atlanta, has been selected by Sidney Meyer as manager of the Bijou [illegible] Mobile. The Bijou will be renamed the Capitol in keeping with the name of the Miami theatre owned by Messrs. Woolfson and Meyer.

C. E. Daffin, of the Daffin Theatre, Tallahassee, Fla., passed through Atlanta last week enroute to Indianapolis.

F. P. Hill, traveling auditor for Fox's Home Office, spent last week in Atlanta.

Major J. W. Quillian, president of Enterprise Corporation, has returned from a trip through Florida.

Mack Jackson, of the Strand Theatre, Alexander City, Ala., attended the Tech-Alabama football game.

Fred Jack, assistant manager of First National, spent Thursday in Nashville, Tenn.

R. E. J. Smith, formerly with Pathe, has made a connection with the Atlanta F B O office.

Paul Kelly, of the Ideal Theatre, Ashburn, Ga., recently visited film row.

W. G. Minder, Tiffany's Atlanta branch manager, made a trip through Florida last week.

T. A. Branon, of Altabran, spent Thursday in Birmingham, Ala.

Fred Creswell, who owns the Biltmore Theatre, Buena Vista, Fla., recently visited Atlanta.

Ed. Tolbert, of the Dixie Theatre, Columbus, Ga., was another visitor to Film Row.

E. L. O'Neil, Universal north Georgia-Tennessee salesman, has been confined to his bed with influenza.

C. T. Jordon, south Georgia representative for Universal, is also on the sick list.

Neil Blunt, of the Majestic Theatre, Ft. Meade, Fla., visited Atlanta last week to meet his wife returning from New York and Paris.

John M. Johnson, of the Colonial Theatre, Jasper, Ala., was operated upon for appendicitis the past week. Reports indicate that Mr. Johnson is rapidly recovering.

Robert J. O'Donnell, special representative for Inter-State, visited Birmingham the past week and conferred with Manager Reaver of the Ritz and Manager Finn of the Lyric. Incidentally, the Marcus Show at the Lyric opened with a very good week.

John Ezell, Atlanta branch manager for Warner Bros., visited Birmingham and, in company with his representative, "Bill" Haywood, called on local exhibitors.

At Sheffield, Ala., a new 800-seat theatre is now being erected by the Messrs. Harris. The house is to be completed within 60 days. No announcement has been made as to policy or by whom it will be operated.

Guin, Ala., now boasts a new theatre, built of brick and up-to-date in every way. It seats 400 and is operated by Addie Hill, Jr., who also runs the Joi Theatre at Sulligent, Ala.

Fred M. Jack, assistant branch manager First National, Atlanta, also visited Birmingham the past week.

Canada

ANNOUNCEMENT is made at Ottawa, Ontario, of the appointment of J. M. Franklin, manager of B. F. Keith's Theatre, as a director of the Ottawa Businessmen's Association, a community business organization which aims to boost the Canadian Capital as a tourist and industrial centre. The association recently conducted a whirlwind one-day campaign for the purpose of raising $25,000 for its work.

Mr. Franklin is a leader in the community, being a director of the Ottawa Rotary Club and an officer of other organizations.

The Russell Theatre, Ottawa, Ontario, presented a special run during the week of October 17 of the official film of the 28th International Eucharistic Congress in Chicago, the proceeds of the Ottawa engagement going to the Congregation of Notre Dame.

Theatrical arrangements for the presentation were made by P. J. Nolan, who is proprietor of the Rex and Columbia Theatres, Ottawa.

Jack Laver, formerly manager of the new Bedford Theatre, Toronto, Ontario, has been appointed manager of the Belsize Theatre, another attractive suburban house, by Famous Players Canadian Corp. The Belsize was opened some months ago by the corporation. Mr. Laver succeeds Harold Hitchinson, who has been transferred to the Parkdale Theatre.

The Grover Theatre, the latest in the chain of handsome new suburban cinemas of Toronto, Ontario, has been opened by the Bloom and Fine Circuit, which is affiliated with Famous Players. The new house is situated at Daws Road and Danforth Avenue.

D. B. Free, proprietor of the Stettler Theatre, Gadsby, Alberta, has expanded by opening a moving picture theatre in the town hall of Gadsby where performances are held regularly except when the town council is in session.

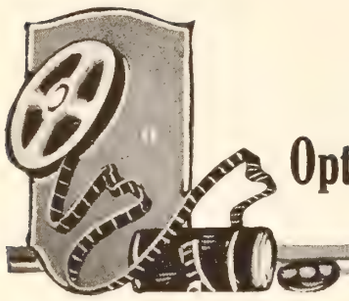
Two new moving picture theatres have been opened in the Maritime Provinces of Canada. One is the Carleton Theatre, which is a part of the reconstructed City Hall of West St. John, N. B., the proprietor of which is Walter Golding, formerly with United Artists. He is a nephew of Walter H. Golding, for many years manager of the Imperial Theatre, St. John, N. B., which is owned by E. F. Albee.

The other new house is the Savoy Theatre at Glace Bay, N. S., which replaces the Savoy which was destroyed by fire last March, the proprietor being John Connor. The new Savoy is 60 feet by 100 feet, has 1283 seats on main floor and balcony, and is fitted with a stage. There is an exceptionally fine projection room.

[illegible] the Brant Theatre has been re-opened at Brantford, Ontario, by Ernie Moule under the auspices of the Famous Players Canadian Corp., Toronto, which also controls the Temple Theatre, Brantford, also [illegible]

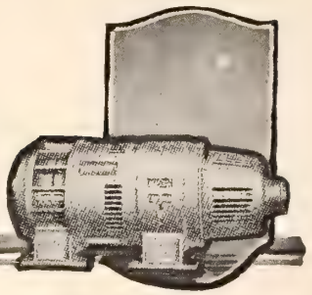
The Brant Theatre has been reconstructed and is redecorated and refitted throughout, with new stage settings. There are many new fire escapes and exits, new fireproof projection booth and new electrical equipment and lighting effects.

[illegible] Reg. Robins has been appointed house manager. The staff includes a crew of male ushers and doormen, all garbed in snappy uniforms [illegible]



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Block Says Reducing Porthole Size Is No Good

IT was almost a year ago when Robert G. Block, of the Carman Theatre, Philadelphia, Pa., started in to do a little gum-shoe work in an effort to find out what was causing a "rim of light"—as he styled it—to be projected to the proscenium arch of the Carman Theatre.

At that time Block asked our assistance and, among other things, we suggested that he place his eye in the path of this beam of stray light and so see just what bright object in his projector was causing the trouble.

We did not know, until just recently, how Block had made out regarding our suggestions, as he never bothered himself with writing to us after that, so we, naturally, formed the opinion that he was a correspondent of the "fair weather" sort.

Something happened, however, which made our Philadelphia friend emerge from his shell and make himself heard once more. A chap by the name of Charles H. Powell, Everett Theatre, Middletown, Del., recently ventured to suggest a way by which, he claimed, Block could have saved himself a lot of unnecessary trouble and wasted time. Powell said that by stopping down the size of the projector port hole to a size just sufficient to pass the principal light beam, all stray light would have been eliminated, even though the cause of the stray light would remain active.

Block Hunts Cause of Trouble

Block, naturally, looked for the cause of the stray light and sought to remove it. To the end he suspected the various optical elements, such as the separate projection lens elements, the lens barrel, improper seating of lenses, etc.

Powell's letter to us stirred up Block to the point where he has again written to the department, and in this letter he claims that is is impossible to always eliminate stray light by stopping down the port hole opening, since the beam of stray light may often be at a very slight angle to the principal beam, and so will pass through even the restricted port hole opening along with, and inside of, the main projector beam.

This seems to be likely enough, although, at the time, we did not see how any bright object, such as a piece of polished metal, could lie close enough to the main beam as it passed through the projector, to reflect a secondary beam at such a small angle to the principal one as to make it pass through the reduced port hole.

Here is what Block says:

"Gentlemen: Charles H. Powell, projectionist at the Everett Theatre, Middletown, Del., claims that if you close up the port hole opening, it will eliminate stray light from being projected to the front of the house. But Brother Powell must not forget that in doing this, the seat of the trouble is not reached and also that narrowing down the size of the port hole will not always eliminate the trouble.

"Here is how I corrected the trouble of which I wrote you some time ago. I tried to see where the stray light came from by looking back through the lenses when the optic system was filled with light from the reflector arc lamp, which I use for projection purposes. In this I did not succeed.

"I am using Peerless Reflector Arcs and, as we know, the angle of convergence of the light beam with this outfit is extremely large. In fact, it [the light beam] narrows down from a circle 8 inches in diameter to about 1½ inches in diameter within a distance of 18 inches. The angle of divergence of the beam, beyond the aperture plate, is similarly large, so that the projection lens is more than filled with light.

Reduces Beam at Projection Lens

"In order to observe the effect of reducing the width of this beam at the projection lens location I made the 'spot' on the aperture quite large by removing the mirror closer to the crater. This caused the image of the crater to be focused on the rear element of the projection lens combination. When this was done I noticed that the rim of stray light on the proscenium arch disappeared, so then I immediately knew that the thing that was causing the trouble was the brightly polished rim of metal on the projection lens barrel. By painting this rim of polished metal a flat black I completely eliminated the trouble.

Reducing Porthole Size No Help

"The thing I wish to make clear is that stopping down the port hole opening did not help in this case as the stray light travelled near the center of the principal beam until it reached a point far beyond the port hole before it left the main beam and became a separate one which struck the proscenium arch above the screen.

"In view of this, I think that any stray light that comes through the projection lens is caused b ylight reflected from some piece of polished metal."

Robert G. Block.

Stopping Down the Condenser

Block's method of locating the trouble was extremely simple and required a minimum of time to carry out. He could have obtained the same results by diaphragming the openings of the condenser lens in order to reduce the diameter of the beam at the projection lens location. In fact, the manufacturer of the arc lamps which he is using employed this method for improving the faulty screen definition which resulted when half size projection lenses, which were not corrected over their entire area, were first employed with the reflector arcs. It was necessary, in this case, to reduce the effective working area of the projection lens, in order to obtain sharper definition.

Annular rings, measuring about 1 inch wide, having outside diameter of 8 inches and an inside diameter of about 6 inches, were passed out to users of these lamps with instructions to place one in front of each condenser lens. These rings served as an effective diaphragm and prevented the projection lens from working at its full aperture.

Now that half size projection lenses are available, which are fully corrected over their entire area, there is no further need for using these diaphragms.

No Fault of Lamp

Incidentally, many people attributed this poor screen definition to this type of reflector arc lamp, apparently never realizing that screen definition is solely a function of the projection lens, and that the character of the light source or type of condenser system used for illuminating the film can in no way influence the screen definition.

The problem, now, appears to have been definitely solved. Not, however, after considerable grief to American manufacturers of projection lenses.

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Elaborate Lighting Equip't Installed by Capital

Kliegl Brothers, lighting experts, figured considerably in the modernizing of equipment in the Capitol Theatre, in New York City, which recently inaugurated a new presentation policy.

Equipment furnished by Kliegl includes: new music stands for the orchestra and twenty specially designed music stands for the stage; thirty short range spotlights; ten long range spotlights; ten open-box floods for lighting from the wings; four spotlight towers; special portable footlights; two motor driven color wheels and several standard color wheels; and more than three hundred color frames with complete supply of gelatines with filing cabinet for same.

New Rose Theatre Opened at Thomasville, Ga.

Wednesday evening, Oct. 12, marked the opening of the new Rose Theatre, Thomasville, Ga. The house has a seating capacity of 1,500, and was built by the Interstate Amusement Co., of which Nat Williams is president.

The Rose is of a main floor and balcony design, and is modern in every detail. Its policy will be combination pictures and vaudeville. National Supply figured largely in stage and projection equipment.

Texas Theatre's Premiere Scheduled for Nov. 7

Another de luxe motion picture theatre will be added to the Jefferson Amusement Co.'s circuit when the million dollar Jefferson opens its doors in Beaumont, Texas, on Nov. 7.

The Jefferson was constructed from plans drawn by Emil Weil, of New Orleans, is of Spanish architecture, has a seating capacity of 2,000, and is considered one of the most beautiful theatres in the South.

The equipment includes an expensive Carrier Engineering cooling system, a handsome Robert Morton organ, and stage equipment from Peter Clark. The American Seating Co. furnished the seats.

The Jefferson will inaugurate a stage band policy for four days and vaudeville for three days.

Officers of the Jefferson Amusement Co. are: Sol E. Gordon, chairman of the board; J. C. Clemens, pres. and general manager; J. H. Saenger, 1st vice-pres.; E. V. Richards, Jr., 2nd vice-pres.; T. R. Clemmons, director of theatres; L. M. Ash, treasurer, and M. L. Wertheim, secretary-auditor.

Bought Equipment While Attending Conference

While attending the recent Trade Conference in New York City, several prominent exhibitors took advantage of an opportunity to purchase new equipment for their latest theatres.

Callers at the offices of the Lobby Display Frame Corp., where they contracted for frames and booth requirements were: Fred Desburg, of Cleveland; S. S. Henderson, Henderson, N. C.; Exhibitor Rogers, of Fla., and Henry Lustig, Cleveland.

Philadelphia Suburb Has a Roxy Theatre

The Roxy Theatre, at Ridge and Leviring Avenues, Roxborough, a suburb of Philadelphia, opened October 15th, with the feature "Firemen, Save My Child." The house is said to represent an investment of about a quarter of a million, and the organ installation is reported to have cost $50,000. It will be devoted to a straight picture policy.

Pantages' Alabama Theatre to Open Oct. 31

In an announcement in the Birmingham News, Birmingham, Ala., the past week, it is stated that the new Pantages Theatres will open on October 31st. A large opening campaign is planned.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820f eet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6108 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarror-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-Paramount		5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6028 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warne Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 27
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	5854 feet	Oct. 7
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
She's My Baby	M. Harris-R. Agnew	Sterling Pict	5249 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O	4930 feet	
Tenderfoot Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L. Joy-A. Hale-C. Ray	Pathe-De Mille	5923 feet	July 1
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict	5750 feet	
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Yours to Command	G. O'Hara-S. Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.	5013 feet	
Callahans and the Murphys, he	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	5875 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict.	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures	5470 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W. Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
ramed	M. Sills-N. Barr-N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-C. Windsor	M-G-M	5875 feet	
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies Beware	G. O'Hara-N. Luxford	F. B. O.	4900 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Mountains of Manhattan	D. Devore-C. Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K. McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Romantic Age, The	E. O'Brien-A. Vaughn	Columbia Pictures	5267 feet	
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	6870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O. Tell-H. Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict	4723 feet	
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen, McNamara	Fox	5301 feet	
Cruel Truth, The	H. Hopper-C. Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National	5488 feet	
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 9
For Ladies Only	J. Logan-J. Bowers	Columbia	5507 feet	
For the Love of Mike	F. Sterling-G. Sidney-R. Lyon-C. Colbert	First National	6588 feet	
Galloping Thunder	B. Custer-A. Sheridan	F. B. O.	4691 feet	
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
His Dog	J. Schildkraut-J. Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Ladies at Ease	P. Garon-G. James	First Division (S. R.)	5800 feet	
Lady Bird, The	Compson-McGregor	First Division (S. R.)	6568 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Little Firebrand, The	E. Thornton-J. Tellegan	Pathe-De Mille	4615 feet	Dec. 12 '25
Lonesome Ladies	A. Q. Nilsson-L. Stone	First National	5718 feet	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox	4557 feet	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5671 feet	Aug. 12
Prince of Headwaiters, The	L. Stone-L. Tashman	First National	6400 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6053 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.	4954 feet	
Twelve Miles Out	J. Gilbert-E. Torrence-J. Crawford-B. Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6667 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia	5831 feet	Oct. 7
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M	5821 feet	
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
Face Value	J. Mower-F. Ridgeway	Sterling Pict	4393 feet	
Fighting Eagle, The	La Rocque-P. Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount	5399 feet	Oct. 21
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez. B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-			
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
	P. Haver	Pathe-De Mille	5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M Harris	A. C. A	5446 feet	
Running Wild	W. C. Fields-M. Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Say It With Diamonds	B. Compson-E. Williams	First Division (S. R.)	6041 feet	
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict	5443 feet	Sept. 16
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures	5484 feet	
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	Oct. 14
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11109 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros	10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Woman's Law	P. O'Malley-L. Rich	Peerless Pict (S. R.)	6000 feet	
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict	5867 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel or Broaway, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	6751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6

Feature	Star	Distributed by	Length	Reviewed
Cancelled Debt, The	R. Lease-C. Stevens.	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
Finnegan's Ball	B. Mehaffey-Landis.	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767f eet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe.	Tiffany	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
I sle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe.	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	7 reels	Oct. 7
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict	7393 feet	Oct. 14
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire.	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Rush Hour, The	M. Prevost-H. Ford.	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook.	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		Sept. 9
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Lden	Paramount		
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Two Girls Wanted	J. Gaynor-G. Tryon.	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner.	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6 reels	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Widow, The	D. Costello-Collier, Jr.	Warner Bros		
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5 reels	
Comrades	G. James-A. Sheridan.	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Fair Co-ed, The	Marion Davies	M-G-M		
Figures Don't Lie	E. Ralston-R. Arlen.	Paramount		
Forbidden Woman, The	J. Goudal-V. Varconi.	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount		Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Gun-Hand Garrison	Tex Maynard	Raycraft (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart.	Fox		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	8 reels	Oct. 21
Jesse James	Fred Thomson	Paramount		
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)		
Lingerie		Tiffany		
My Best Girl	M. Pickford-C. Rogers.	United Artists		
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Once and Forever	P. R. Miller-J. Harron.	Tiffany		
Pajamas	O. Borden-L. Gray	Fox		
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict		
Publicity Madness	L. Moran-E. Lowe	Fox		
Ranger of the North	Ranger (Dog)	F. B. O		
Reno Divorce, A	M. McAvoy	Warner Bros.		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	5 reels	
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rose of the Golden West	G. Roland-M. Astor.	First National		Oct. 7
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris.	Warner Bros		
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M		
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
West Pointer, The	W. Boyd-B. Love	Pathe-De Mille		
Wheel of Destiny, The	F. Stanley-G. Hale.	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore.	Pathe-De Mille		
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The	A. Hale-V. Bradford.	Pathe-De Mille		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bowery Rose	P. O'Malley-G. Hulette	Excellent Pict		
Cheer Leader, The		Lumas		
French Dressing	B. Lyon-C. Colbert	First National		
Galloping Fury	H. Gibson-S. Rand.	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National		
Grass Widows		Tiffany		
Harvester The	N. Kingston-O. Caldwell	F. B. O.		
Hook and Ladder, No. 9.	D. Ellis-E. Hearne-C. Keefe	F. B. O		
Judgment of the Hills	V. Valli-F. Darro	F. B. O	5700 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille		
Mile-A-Minute Love	R. Denny-B. Kent.	Universal		
One Glorious Scrap	Fred Humes	Universal	4172 feet	
Polly of the Movies	Jason Robards	First Division (S. R.)		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality Street	M. Davies	M-G-M		
Sadie Thompson	G. Swanson	United Artists		
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Tempest	J. Barrymore-Verona Wolheim	United Artists		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaiz	First Division (S. R.)		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Women's Wares	Brent-Lytell-L. Kent.	Tiffany		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Blue Danube, The	L. Joy-R. La Rocque.	Pathe-De Mille		
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Devil Dancer, The	G. Gray-C. Brook.	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Percy Marmont	Lumas		
Good-Time Charley	W. Oland-H. Costello	Warner Bros		
Gun Gospel	K. Maynard	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Hypnotist, The	L. Chaney-C. Nagel-M. Day-Walthall.	M-G-M		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Lovelorn, The		M-G-M		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		

Feature	Star	Distributed by	Length	Reviewed
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Streets of Shanghai		Tiffany		
Valley of the Giants	M. Sills-D. Kenyon	First National		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Caravan Trail, The	K. Maynard-E. Gregory	First National		
Creole Love		First Division (S. R.)		
Divine Woman, The	Greta Garbo	M-G-M		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Love in a Cottage		First Division (S. R.)		
Man Crazy	Mulhall-Mackaill	First National		
Noose, The	Richard Barthelmess	First National		
Ramona	D. Del Rio-W. Baster	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
United States Smith		Lumas		
West Point	William Haines	M-G-M		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Algerian Nights		First Division (S. R.)		
Bare Knees		Lumas		
Down Went McGinty	C. Murray-G. Sidney	First National		
Napoleon (French Film)	Special Cast	M-G-M		
Over the Andes	D. Fairbanks-E. Southern-L. Valez	United Artists		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Sailors' Wives	Astor-Hughes	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universa		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Darling of the Gods, The	Special Cast	United Artists		
Free Lips		First Division (S. R.)		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Belle o Avenue A		First Division (S. R.)		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict	5428 feet	
Surrender	M. Philbin-I. Moskine	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose		Paramount		
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Avenger, The	Bob Custer	F. B. O		
Baby Mine	G.K. Arthur-K. Dane	M-G-M		
Bad Little Good Girl		Chadwick		
Balaoo	E. Lowe-G. G. Katsonaros	Fox Films		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better 'Ole The	Syd Chaplin	Warner Bros.	9481 feet	Oct. 23
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets ,A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Brass Knuckles	M. Blue-B. Bronson	Warner Bros		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pictures		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight		F. B. O.		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
College Hero, The		Columbia		
Coney Island		F. B. O.		
Cossacks, The	John Gilbert	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Desert Pirate, The	Tom Tyler	F. B. O.		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Driftin' Sands	Bob Steele	F. B. O		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flower of Spain, The	Coleman-Banky	United Artists		
Foreign Legion, The	Norman Kerry	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Ghost Ship, The	D. Sebastian	Tiffany		
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Good Morning, Judge		Universal		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
Her Summer Hero		F. B. O		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honeymoon Hate	Florence Vidor	Paramount		
If I Were Single (tentative)	May McAvoy	Warner Bros		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Lady Be Good	Mackaill-Mulhall	First National		
Legionnaire in Paris, A	Al Cooke-Kit Guard	F. B. O.		
Legion of the Condemned, The	G. Cooper	Paramount		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Light in the Window, A	H. B. Walthall-P. Avery	Rayart (S. R.)		
Lilac Time	Colleen Moore	First National		
Little Buckaroo, The		F. B. O.		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Million Dollar ,Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)	6022 feet	
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Friend From India	F. Pangborn	Pathe-De Mille		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Night Life, The	A. Day-J. Harron	Tiffany		
Nineteenth Hole, The (tentative)	H. Langdon- G. McConnell	First National		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18

Feature	Star	Distributed by	Length	Reviewed
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Paris or Bust	Glenn Tryon	Universal		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Quality	Gardner James	Inspiration Pict.		
Rachel	P. Negri-G. Cooper	Paramount		
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O		
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Red Hair	Clara Bow	Paramount		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	R. Adoree-R. Forbes	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Serenade	Adolphe Menjou	Paramount		
Sheiks and Shebas	Junior Stars	Paramount		
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields!Conklin!Brian	Paramount		
Silver Slave, The	Irene Rich	Warner Bros.		
Slingshot Kid, The	"Buzz" Barton - J. Morgan	F. B. O		
Song of Steel		Tiffany		
South Sea Love		F. B. O		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy	Harold Lloyd	Paramount		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Spotlight, The	E. Ralston	Paramount		
Squads Right		Tiffany		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Swift Shadow, The		F. B. O		
Symphony, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Thanks For the Buggy Ride	L. La Plante -G. Tyron	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Under the Tonto Rim		Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)		
When the Law Rides		F. B. O		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese		Tiffany		
Wild West Show, The		Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wizard of the Saddle	Buzz Barton	F. B. O.		
Wolf Fangs (tentative)		Fox		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
You Will Marry Me	Clara Bow	Paramount		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	Oct. 7
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		1 reel	
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	
Felix the Cat in Dough-Nutty	"Sullivan Cartoon"	June 12	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in Jack From All Trades	Sullivan Cartoon	Aug. 7	1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	
Felix the Cat in the Non-Stop Fright	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	Sept. 23
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
He Tried to P ease	M. Collins-L. Hutton	Nov. 6	1 reel	
High Spots	Al St. John	July 31	2 reels	Aug. 12
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Curiosities	Aug. 28	1 reel	Sept. 2
Injun Food—Moods of the Sea	Bruce Outdoor Sketch		1 reel	
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Models in Mud	Hodge-Podge	Nov. 13	1 reel	
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pick a Pet	Curioisities	July 3	1 teel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 1	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	
Rest Day	Monte Collins	Nov. 27	2 reels	
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Scared Silly	Johnny Arthur	Nov. 13	2 reels	
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore	Aug. 28	2 reels	Sept. 2
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	Oct. 7
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yulo	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7

Title	Star	Rel. Date	Length	Reviewed
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	
Arkansas Traveler	Variety	Jan. 18	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyles Brooks	Sept. 25	2 reels	
Gentlemen Prefer Scotch	N. Stuart-S. Phipps	June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	
Her Silent Wow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens		2 reels	
Midsummer Night's Steam, A	Eddie Clayton	June 5	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	Oct. 14
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitude	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why B ondes Leave Home	R. Walling-M. Beebe	July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Gritty Pups	Ufa Oddity	Mar.	1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb. 25	1 reel	
Nature's Wizardry	Ufa Oddities		1 reel	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton		2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton		2 reels	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Elegy, The	Novelty	Aug. 6		
Fantasy	Novelty	Oct. 15		
Find the King	E. E. Horton		2 reels	
French Fried		Sept. 3	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon		1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty		1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	July 31	2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 5
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon			
Flying Feet	Sportlight	June 12	1 reel	June 24
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Football Officials	"Football Sense"		1 reel	Oct. 21
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept. 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aseop Fables"	Aug. 28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	Sept. 9
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	Oct. 21
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Hisses	Roach Stars	Aug. 28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray	2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.	2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark	1 reel	
Big Pie Raid, The	McDougall Kids	Bray June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal	2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord Aug. 1	2 reel	
Custard's Last Stand		Bray	2 reels	Sept. 16
Derelects of the Sea	Novelty	Bray June 30	1 reel	
Deuce, The	McDougall Kids	Bray June 1	2 reels	
Dream of the Sea, A (Binocolor)		Film Dist. Corp	1 reel	May 27
Fresh and a Devil	Clyde-Malone-Irving	Bray	2 reels	Oct. 21
God Made This Day For Me (Guest Jewel)		A. C. A. Aug. 1	1 reel	
Golf and How	Novelty	Castle Mar. 26	1 reel	
Good Scouts		Bray	2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke	2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke	2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke	2 reels	
Heralds of the Spring	Nature Special	Bray April 19	1 reel	
Here's Another One	Novelty	Bray	1 reel	Oct. 7
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine Dec. 1	10 episodes	
Iron Derby, The		Bray		
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine Sept. 1	10 episodes	

Title	Star	Rel.	Date	Length	Reviewed
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Hit and Win		Bray	Aug. 20	2 reels	
Iron Derby, The				2 reels	Oct. 21
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July 10	2 reels	
Japanese Oddities	Novelty	Castle	Aug. 11	1 reel	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Let's Go	Nove.ty	Cast e	Aug. 27	1 reel	
Lift Your Face		Bray	Aug. 10	2 reels	
Little Feet	Novelty	Castle	June 14	1 reel	
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Magic Hands	Novelty	Castle	July 16	1 reel	
Memories	Color Classic	Tiffany		1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Oh Boy Paris	Novelty	Castle	July 30	1 reel	
Orphans, The	McDougall Kids	Bray		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Pals	Novelty	Castle	May 7	1 reel	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros		10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July 20	2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sky Walkers	Novelty	Castle	May 21	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Speed	Novelty	Castle	Apr. 9	1 reel	
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Stepping Along	Novelty	Castle	April 23	1 reel	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Two Arabian Sights		Bray		2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod		2 reels	Sept. 1
Water Sports	Novelty	Castle	July 2	1 reel	
Water, Water Everywhere		Bray	June 20	2 reels	
When Redskins Bit the Dust (Guest Jewel)		A. C. A.	July 1	1 reel	
When We Were Kids (Guest Jewel)		A. C. A.	June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15
Yosemite	Novelty	Castle	June 18	1 reel	

TIFFANY

Title	Star	Rel.	Date	Length	Reviewed
Comrades	Color Classic			1 reel	
Footing the Bill	Color Classic			1 reel	
Greenwhich Village Romance, A	Color Classic			1 reel	
King of Sports	Color Clasyic		Sept 1	1 reel	
Love in the Jungle	Color Classic			1 reel	
Man Who Married the Moon	Color Classic			1 reel	
Me and My Pal	Color Classic			1 reel	
Memories	Color Classic		Sept. 15	1 reels	

UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy		July 25	1 reel	July 15
All For Uncle	C. King-C. Doherty		Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon		Oct. 31	1 reel	
And How	"The Gumps"		Oct. 31	2 reels	
Barrymore Tommy (Mustang)	Fred Gilman		June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"		Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood		Nov. 12	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson		Aug. 15	10 episodes	
Buster Come On	Trimble, Turner and Dog		Sept. 14	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog		June 6	2 reels	May 20
Buster's Handicap	Trimble, Turner and Dog		Aug. 1	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog		Oct. 12	2 reels	Sept. 30
Buster's Initiation	Trimble, Turner and Dog		July 4	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog		Nov. 16	2 reels	
Clearing the Trail (Western)	Newton House		Nov. 26	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes		July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver		Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty		Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin		Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood		Oct. 15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman		Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan		Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor		Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards		June 20	1 reel	June 3
Do or Diet	Charles Puffy		June 13	1 reel	June 3
Fighting Finish, A	George Lewis				Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman		Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor		June 15	2 reels	May 27
George Steps Out	Sid Saylor		Sept. 28	2 reels	
Great Guns	Oswald Cartoon		Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman		July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster			10 episodes	
His Day of Days	Neely Edwards		Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman		June 4	2 reels	May 13
Honest and Truly	Charles Puffy		Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman		Aug. 20	2 reels	
Hot Stuff				1 reel	Oct. 14
Jane's Relations	M. Marcel-E. McCarthy		July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair		June 22	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail		Sept. 7	2 reels	Aug. 19
Lateral Pass, The	Sportlight			1 reel	Oct. 14
Law Rider, The (Western)	Fred Gilman		Nov. 5	2 reels	
Love Wallop, The	Arthur Lake		Nov. 7	1 reel	
Man Tamer, The (Mustang)	Edmund Cobb		Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon		Oct. 3	1 reel	
Model George	Sid Saylor		Dec. 28	2 reel	
Monkey Shines	Ben Hall		Sept. 25	1 reels	
My Mistake	Charles King		June 29	2 reels	June 10
Newlyweds' Mistake The	Snookums-Bartlett-McPhail		Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail		Oct. 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail		Sept. 5	2 reels	Aug. 19
Oh! Mabel	C. King-C. Doherty		Nov. 23	2 reels	
Oh Taxi!	Sid Saylor		Aug. 10	2 reels	July 22
On Deck	Sid Saylor		Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty		Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon		Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor		July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman		Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail		Nov. 2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb		Aug. 6	2 reels	July 15
Penny Ante	Harry Mann		June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman		July 16	2 reels	June 24
Picking on George	Sid Saylor		Oct. 26	2 reels	Oct. 14
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett		June 11	2 reels	May 20
Plain Jane			Aug. 17	2 reels	
Please Don't			Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman		July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"		June 6	1 reel	May 20
Red Warning (Western)	Newton House			2 reels	Oct. 1?
Rest Cure, The (Tuttle Western)	Corbett and Holmes		June 25	2 reels	
Riding Whirlwind, The (Western)	Newton House		Oct. 1	2 reels	Sept. 23
Roaring Gulch, The (Mustang)	Edmund Cobb		July 17	2 reels	July 1
Run Buster!	Trimble, Turner and Dog		Dec. 14	2 reels	
Run for His Money, A	Arthur Lake		Aug. 21	1 reel	
Rushing Business	Sid Saylor		Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis-Gulliver		Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake		Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)				10 episodes	
Scrambled Honeymoon, The	Ben Hall		Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood		Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"			2 reels	
Showing Off	Long-Adams-Laymon-McPhail		Dec. 7	2 reels	
Silent Partner, The (Mustang-Edmund Cobb)			Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards		July 11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley		July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor		Aug. 3	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail		Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake		Sept. 12	2 reels	Sept. 9
Son of America, A	George K. Arthur		Aug. 8	1 reel	
South of Northern Lights (Western)	Jack Perrin		Oct. 22	2 reels	Oct. 7
Square Shooter, The (Mustang)	Fred Gilman		Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley		June 1	2 reels	May 13
Surprised Honey	Neely Edwards		Aug. 1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey		July 17	1 reel	July 1
That's No Excuse	Charles King		June 8	2 reels	May 20
There's a Will	C. King-C. Doherty		Dec. 21	2 reels	
Too Much Sleep	"The Gumps"		Sept. 19	2 reels	Sept. 2
Trail of the Tiger, The (Serial)	Jack Daugherty		Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon		Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy		July 4	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond			10 episodes	
What An Excuse	Charles King		July 13	2 reels	June 24
When Greek Meets Greek	"The Gumps"		Oct. 17	2 reels	Oct. 7
Whispering Smith Rides (Serial)	Wallace MacDonald		June 6	10 episodes	
Winning Five, The	Lewis-Gulliver		Sept. 26	2 reels	Sept. 16
Winning Punch, The	George Lewis		Nov. 21	2 reels	

Watch for "The Showman" in Next Week's Issue

"Enclosed find money order for renewal of Motion Picture News. I wish to say that one of the many reasons why I've decided to renew is for the wonderful pictorial you have monthly of America's great show-places in your 'Showman.' Many wonderful ideas and helps come from those gigantic structures for all kinds of theatres.

Yours truly, for greater success,

(Signed) EDWIN H. STACHE,
Manager Spa Theatre,
Pittsfield, Mass.

"The Showman" A Real Service

Roy Press Printers



BLONDES BY CHOICE

BY
JOSEPHINE QUIRK

CLAIRE WINDSOR
with
Walter Hiers, Allen Simpson and stellar cast
Direction Hampton Del Ruth

Here is one of the snappiest comedy conceits ever concocted for the screen. Just imagine every woman in town suddenly deciding that she must be a blonde. Of course there was a reason—and it was a good one—the beautiful and brainy owner of the only beauty shop in town created the reason herself.

Here's a happy combination of "box-office" title, a perfect "wow" of a story and pretty girls galore.

BUILT FOR THE BOX OFFICE—A GOTHAM, OF COURSE



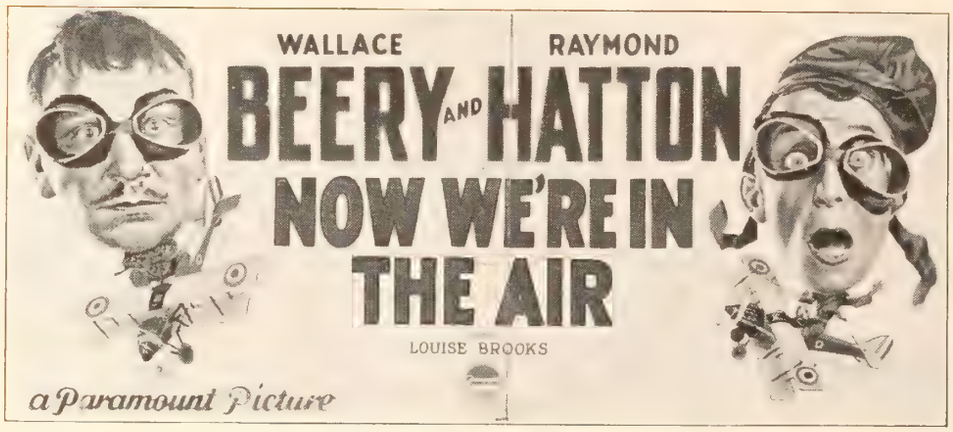


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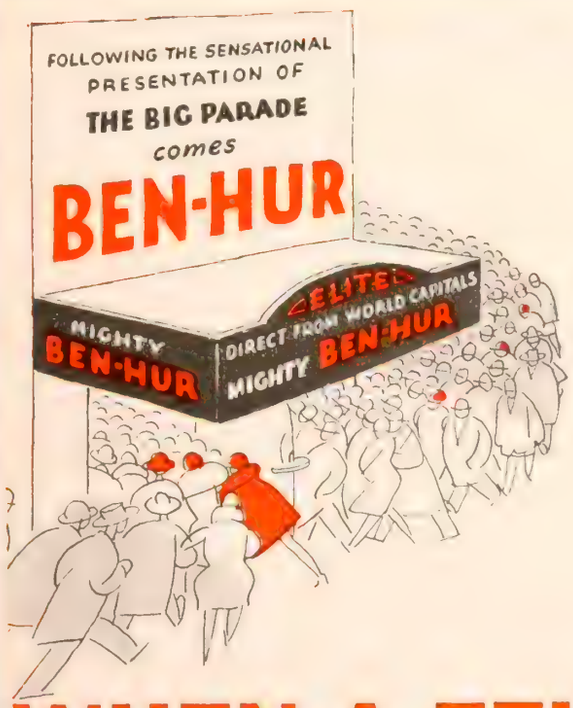


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In This Issue: "The Showman"

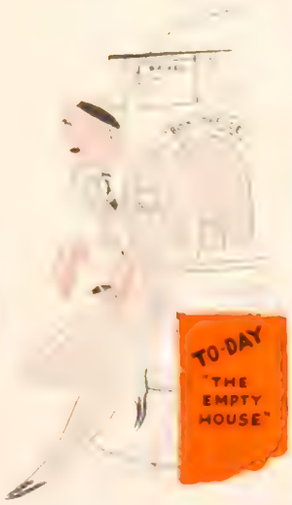
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WHEN A FELLER NEEDS A FRIEND!

—poor chap, if he had only had the foresight to book Metro-Goldwyn-Mayer!



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Published Weekly [illegible]

New York

Vol. XXXVI
No. 18

November 4, 1927
PRICE 20 CENTS



Remove *their* Fear

MOTHERS take their children to the movies not so much as an Escort to Happiness as a Safeguard *in case Something Should Happen.*

Mothers have learned that in event of a panic from fire their children are as blindly helpless as are cattle in a stampede.

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a whole
season's
selling talk
for some
companies
<u>but</u>
just two
more hits
released
in one week for
PARAMOUNT →

"Jesse James"



¶ There's a long, long trail of cash customers winding around Broadway and a block down 43rd St. these days. Waiting to see "Jesse James" in his S.R.O. debut at the long run Rialto. Jesse's back at his old game of hold-up—only this time it's New York pedestrian traffic. ¶ Hundreds stop on Broadway daily to study the covers of the old Jesse James dime novels framed on the front of the Rialto, then step up to the box office. (A good exploitation gag, these paper-backed thrillers, when you play the picture. Offer 50 cents or a dollar apiece for them and get the town talking. Newspaper advertising bearing down on the tough outlaw angle of the show and branding it "the true story of Jesse James" getting marvelous results in N.Y. Play title "Jesse James" up big.) ¶ Roosevelt, Chicago, set for long run of "Jesse James". All the big first runs in key points eager for picture. Yep, chalk up another hit for all-hit Paramount in "Jesse James".

Released same day as "Jesse James"—Bobby Vernon in "Wedding Wows"—Paramount-Christie Comedy. "Topsy-Turvy"—Paramount-Krazy Kat Cartoon. Paramount News—2 big issues. The whole show!

"BEAU GESTE"

"UNDER-WORLD"

"WAY OF ALL FLESH"

"CHANG"



¶ Same big Paramount hit week with "Jesse James" comes Wallace Beery and Raymond Hatton in "Now We're in the Air".The screen's first comedy team (in time and quality) has re-enlisted! They've quit fighting foney fires and they're again fighting (?) for Uncle Sam. Daffy doughboys in "Behind the Front", goofy gobs in "We're in the Navy Now"—they're loony Lindberghs in "Now We're in the Air". And how! ¶ You expect us to say "best Beery-Hatton yet". Well, we don't have to. See the picture; then *you'll* say it for us! The human being isn't born yet who can watch without splitting his medulla oblongata with laughter these boys taking the air in bronco-busting balloons, bilious biplanes and parachutes that even aces can't open. ¶ Luscious Louise Brooks twice the eyeful she usually is because she plays twin sisters. Frank Strayer production. Get all set for another Paramount record-menacer, gentlemen. And how thick and fast these Big Ones have been coming from Paramount this fall!





PARAMOUNT NEWS

scoops the field by days with first and only film



Ruth Elder in Azores wearing famous cap of her rescuer, Captain Goos of the "Barendrecht."

RUTH ELDER IN THE AZORES

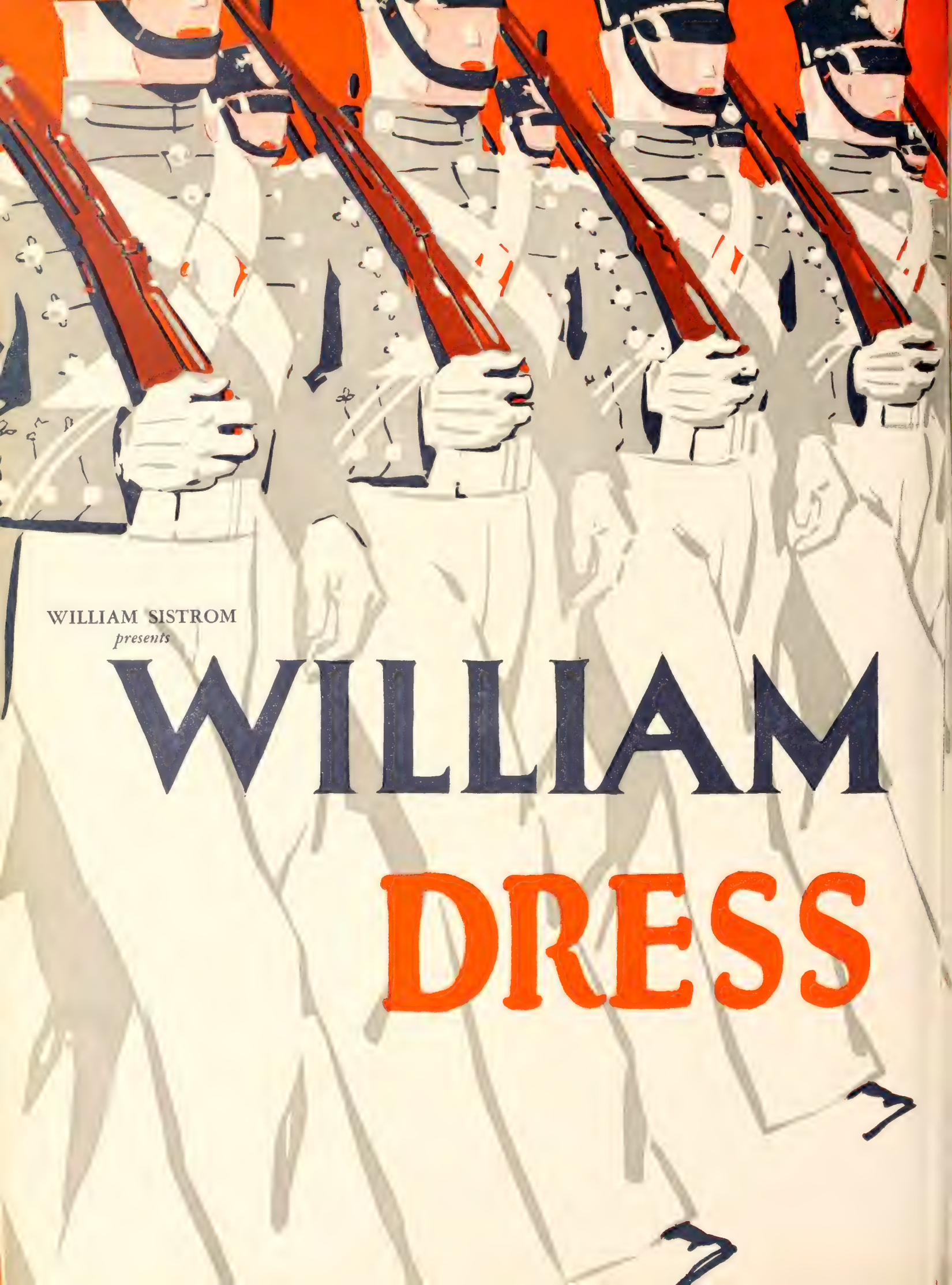
¶ On the screen Tuesday, October 25th. On the front pages of leading newspapers everywhere Wednesday, Azores pictures of Miss Elder and story of how this brilliant scoop was made! Tons of publicity! ¶ One of 6 brilliant features in national issue 26 of Paramount News—and 22 marvelous local news specials!

A GREATER NEWS REEL!

6167



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presents

WILLIAM DRESS



BOYD
in
PARADE

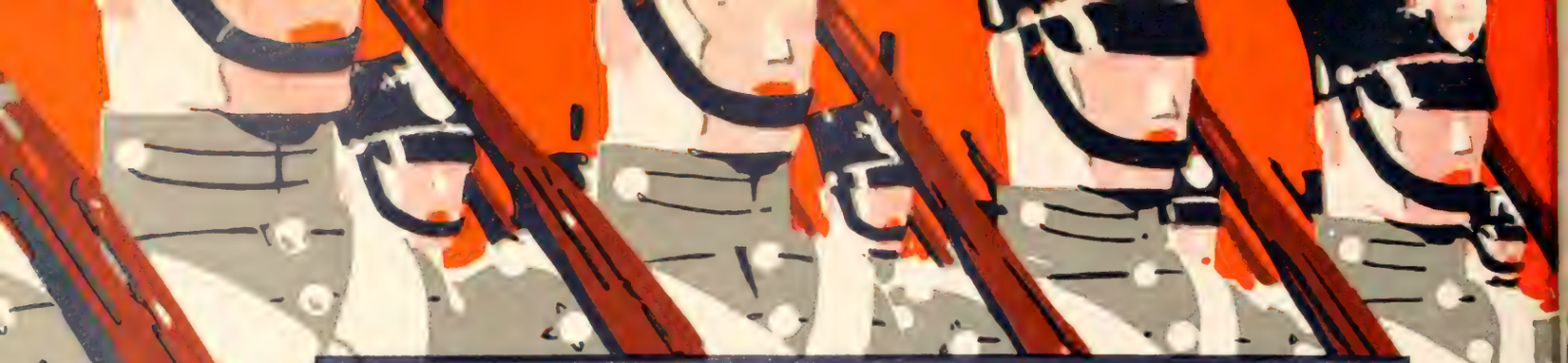
with

BESSIE LOVE

Screen play by DOUGLAS Z. DOTY
from the story by MAJOR ROBERT GLASSBURN,
MAJOR ALEXANDER CHILTON and
HERBERT DAVID WALTER

Produced by DEMILLE PICTURES CORPORATION

A DONALD CRISP *Production*



ONE OF THE SEASON'S BIGGEST

WAR DEPARTMENT TELEGRAM

Oct. 8, 1927

Cecil B. DeMille,
Culver City, Cal.

"Dress Parade" previewed by War Department yesterday and approved for release with exception of slight changes in four captions. Heartiest congratulations on a splendid picture typifying spirit of West Point.

Lutz Wahl,
The Adjutant General.

At the MARK STRAND, New York, beginning Oct. 29, one of the 8 BIG PATHE-DEMILLE HITS appearing on Broadway, New York Simultaneously week of Oct. 29.

Pathé Exchange, Inc.

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Producers International Corp., 130 West 46th St., New York. WILLIAM M. VOGEL, *General Manager*, Foreign Distributors of De Mille and Metropolitan Studio Productions

Crashing Thru to Your Box Office!



The Greatest Football Picture of the Season–READY NOW!

Just when you can cash in on it with your public!

THE COLLEGE HERO

featuring

Bobby Agnew—Pauline Garon—Ben Turpin

Rex Lease—Churchill Ross—Charlie Paddock

Directed by WALTER LANG

See This Mighty Money-Maker at your Columbia Exchange—Immediately!

COLUMBIA PICTURES The Best Box-Office Value in the Industry

COLUMBIA PICTURES

You can't beat th

In New York, Los Angeles, Detroit, Baltimore, Dallas, Atlanta, Butte, Kansas City, Rochester, Montreal, Washington Oklahoma City, Orlando, Fla., Muscatine, Ia., but the list is endless — in the biggest cities in the land—in the small towns — EVERYWHERE — "THE CAT AND THE CANARY" is a record-smashing picture!

Cat and Canary' Proves Thrilling Screen Play

By Louella O. Parsons

"THE CAT AND THE CANARY" is no entertainment for a nervous, timid soul, who fears his own shadow. Neither is it recommended for those with an uneasy conscience, for it is filled with unexpected shocks and situations that demand a strong constitution. I had no idea the spookiness of the play could ever be successfully transmitted to the screen. Yet, Paul Leni, the director, seems to have turned the trick. Judging from the smothered shrieks of the audience at the Criterion last night, he gave them their money's worth of thrills.



Louella O. Parsons

True to his German training, Mr. Leni has utilized the giddy, dizzy swirl of the camera to increase the ghostly atmosphere. Just at first, I thought he was a little too generous with his swirling evolutions. I felt seasick and as if I were high in the air in a plane, soaring over the city. But I will say for him, he accomplishes his purpose—and puts the audience in a receptive state, where they expect anything to happen.

FEAR ILLUSTRATED

John Willard's drama, which proved for the best part of a year on New York, is one that can scarcely be compared to other plays. It is a perfect illustration of the fear of the human being of the supernatural. The heirs of one [illegible] West congregate at his [illegible] years

Of course, the deviltry is all done by one whom we least suspect—but since a foreword begs us not to [illegible] late the plot, I [illegible] do so. So [illegible] the old W[illegible] you feel if [illegible] missing fo[illegible] "Keep the [illegible] away from [illegible]

GAMUT OF

Annabelle [illegible] that. She sti[illegible] La Plante, w[illegible] has been light[illegible] portunity to sh[illegible] this same yout[illegible] belle. Annabell[illegible] about every e[illegible] mankind and do[illegible]

While the my[illegible] of "The Cat and [illegible] nishes most of th[illegible] the selection of [illegible] their consummati[illegible] Finch's comedy re[illegible] and keeps the acti[illegible] rily. Gertrude A[illegible] player who makes [illegible] every opportunity.

The women, with t[illegible] the housekeeper, are [illegible] suspect[illegible] nary a[illegible] susp[illegible] Ma[illegible] fa[illegible] orge[illegible] t[illegible] e i[illegible] [illegible] d [illegible] [illegible] Cr[illegible] [illegible] oub[illegible]

PL[illegible]ELLENT

All o[illegible]n, especially Hale, give excellent perf[illegible] Alfred Cohn, who wrote t[illegible] tion as well as the conti[illegible] done an admirable job. [illegible] mystery plays to the sc[illegible] giving the same consisten[illegible] suspense that the stage n[illegible] always difficult. The [illegible]

Los Angeles Examiner

CHILLING PLAY AT CRITERION IS 'CAT AND CANA[illegible]'

By ELEANOR BAR[illegible]

THE answer to the que[illegible] on the Criterion which is in reality a mov[illegible] s: "Yes."

"The question is: "C[illegible] a secret?"

Consequently if you [illegible] anything about the p[illegible] and the Canary," w[illegible] the continental dire[illegible] ble for, then step [illegible] Seventh and Grand [illegible] see for yourself. [illegible] who sa[illegible] e pla[illegible] quea[illegible] nds, [illegible] the [illegible] many thrills [illegible] which

Los Angeles Illustrated Daily News

'CAT AND CANARY' MYSTIFIES

Criterion Picture Hold[illegible] All Favorite Ingr[illegible] of Weird Play

BY EDWIN SCHALI

Those who enjoy playing [illegible] of "guess who?" are going [illegible] the time of their lives at th[illegible] rion Theater. "The Cat and [illegible] nary," in film version, is [illegible] there and it is one of the m[illegible] grossing mystery thrillers th[illegible] yet come to the screen.

Paul Leni as director has don[illegible] excellent technical feat in the [illegible] duction of "The Cat and the Can[illegible] and in addition the cast is [illegible] well chosen. Laur[illegible]lante is [illegible] girl who is du[illegible]d by [illegible] sorts of hidden [illegible]disast[illegible] incident to be[illegible]tune [illegible] an eccentric rel[illegible]on H[illegible] in a comedy [illegible] Stan[illegible] Flora Finch, Arth[illegible]nd Carew[illegible] Tully Marshall, [illegible] Martha Mattox[illegible]

Los Angeles Times

'Cat, Ca[illegible] Deep M[illegible]

By NICK [illegible]

SHIVER and [illegible] Fever and [illegible] You do bot[illegible] "The Cat an[illegible] versal's myst[illegible] tickled then [illegible] suspense at [illegible] terion thea[illegible] It is a [illegible] name, one [illegible] the last [illegible] following [illegible] stage pl[illegible] passes t[illegible]

It's a Universal L[illegible]

is kind of Evidence!

Everywhere!

critics, exhibitors and audiences are piling up evidence that this picture is THERE!

The Cat and the Canary

Starring
LAURA LA PLANTE

with Arthur Edmund Carew, Gertrude Astor, Creighton Hale, Forrest Stanley, Flora Finch, Martha Mattox—From the stage play by John Willard.

A PAUL LENI Production

Presented by
CARL LAEMMLE

ıary'
yster
CAREY

'BOO' DRAMA IS EVEN MORE BOO ON THE SCREE

By MONROE LATHROP

FOLKS who like their mys porridge thick had a bar served up to them last ni the Criterion Th... At the s... the movie ... int acces... in Paul ...

Los Angeles Record

Los Angeles Evening Express

'Spook' Story Chills; Revue Well Received

By DON KRULL

CHILLS that course up and down one's spine in rapid succession; thrills that keep the spectator on the edge of his seat; theatrical mechanics that call into play the skill of trained technician; mystery that defies solution; direction of the first caliber, a cast of veteran troupers; excellent photography—

The day was an exceptionally warm one if you'll recall, but when this writer came out of the theater, he was thoroughly ... off. Imagine this situation—

Cyrus West, eccentric millionaire ... lieved by all his relatives to be ... been dead 20 years. Only Mamie ... faithful, stoical servant has ever ... house on the hill all this time. ... close to midnight and West's ... gathering to listen to the ...

Los Angeles Evening Herald

ong Run Special!

ANOTHER 100 PER CENTER ADDED TO THE LIST!

The Great STANLEY-FABIAN-STERN Circuit

Will Play the Entire 1927-1928 Output of *Educational Pictures*

Including the News Reel KINOGRAMS

giving them 75% of All Short Features Playing Time in its Big New Jersey chain of more than Sixty Houses

And in the same week

WEST COAST'S SOUTHERN CALIFORNIA Houses Join the Northern Group in Signing Up for *Educational Pictures.* More than 100 West Coast Theatres will play the product of the Company that is dominating the Short Feature market in 1927-1928 just as surely as it has led the field for the last seven years.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

WHOOP-EE



ON THE WAY - TWO OF THE BEST WESTERNS RELEASED IN YEARS!

THE ACE OF WESTERN STARS

Leo Maloney

in

2 Box-office Bulls eyes

stories by
FORD BEEBE

THE DEVIL'S TWIN

THE APACHE RAIDER

Directed by LEO MALONEY

Pathe has the Best Westerns

Pathé Exchange, Inc.



LEO MALONEY



WALLY WALES



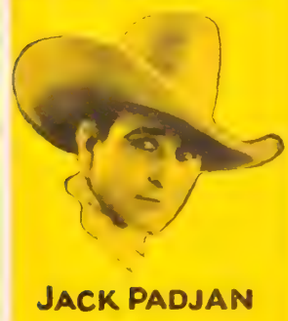
BUFFALO BILL, JR.



DON COLEMAN



BUDDY ROOSEVELT



JACK PADJAN



JACK DONOVAN

The Smartest Showmen are booking

PATHE WESTERNS

100%

NEVER in the history of the business has there been such an opportunity for a clean-up as is offered this year in PATHE WESTERNS. The public is eager for high-class, colorful action dramas, and PATHE answers that demand with the greatest array of Westerns the industry has ever seen.

Here are a few of the BIG FIRST RUNS who have *booked* PATHE WESTERNS solid

Saenger Circuit	New Orleans
Scenic	Keene, N. H
Capitol	Providence, R. I.
Globe	Manchester, N. H.
State	Utica, N. Y.
Victoria	Watertown, N. Y.
Star	Hudson, N. Y.
Rialto	Harrisburgh, Pa.
Scenic	Lancaster, Pa.
Empress	Washington, D. C.
Criterion	Washington, D. C.
Comedy	Baltimore, Md.
Broadway	Danville, Va.
Rex	Battle Creek, Mich.
Orpheum	Fond du Lac, Wisc.
Whitehouse	Milwaukee, Wisc.
Park	La Salle, Ill.
Jefferson	Jefferson City, Mo.
Columbia Amusement Co.	New Kensington, Pa.
Royal	Chillicothe, O.
Eagle	Hamilton, O.
Lyric	Ironton, O.
La Grand	Conneaut, O.
Dean	Cantoni, O.
Lyceum	Findlay, O.
Royal	Lima, O.
Superior	Toledo, O.
Wood	Kokomo, Ind.
Fawn	Anderson, Ind.
Rialto	Frankfort, O.
Marion	Marion, O.
Lyric	Lafayette, Ind.
Ark	Logansport, Ind.
Majestic	Portland, Ind.
Colonial	Wabash, Ind.
Fountain	Terre Haute, Ind.

Publix Theatres	New York
Orpheum	Muncie, Ind.
Majestic	Corsicana, Tex.
Iris	Bartlesville, Okla.
Iris	Sapulpa, Okla.
American	Ada, Okla.
Orpheum	Joplin, Mo.
Empress	St. Joseph, Mo.
Egyptian	Anderson, S. C.
Mystic	Fort Smith, Ark.
Royal	Van Buren, Ark.
Dyersburgh Theatre	Dyersburgh, Tenn.
Dillingham	Eldorado, Ark.
Rialto	Long Beach, Calif.
Rialto	San Bernardino, Calif.
Lyric	Pomona, Calif.
Elite	Santa Rosa, Calif.
Capitol	Cumberland, Nev.
Cockade	Petersburgh, Va.
Rialto	Roanoke, Va.
Notre Dame	Manchester, N. H.
Royal	Chicope Falls, Mass.
Mystic	Malden, Mass.
Banner	Los Angeles, Calif.
Empire	San Pedro, Calif.
Champion	Birmingham, Ala.
Wells	Amiston, Ala.
Walton	Selma, Ala.
Tudor	Atlanta, Ga.
Alamo	Gainesville, Va.
Grand	Bessemer, Ala.
Colonial	Cincinnati, O.
Hippodrome	Covington, Ky.
Majestic	London, O.
Favorite	Piqua, O.
Circle	Goshen, Ind.

Colonial	Danville, Ill.
Uptown	Michigan City, Ill.
Young	Lexington, N. C.
Victory	Salisbury, N. C.
Amuzu	Winston-Salem, N.C.
Dreamland	Chester, S. C.
Cozy	Gaffney, S. C.
Imperial	Newberry, S. C.
Grand	Union, S. C.
Princess	Belmont, N. C.
Strand	Oskaloosa, Ia.
Majestic	Appleton, Wisc.
Strand	Willimantic, Conn.
Liberty	Fort Worth, Tex.
Crystal	Waco, Tex.
Lyric	Gainesville, Tex.
Rex	Plainview, Tex.
Empress	Wilson, Okla.
Alamo	Indianapolis, Ind.
Regent	Indianapolis, Ind.
Apollo	Huntington, Ind.
Electric	Marysville, Mo.
Regent	Kansas City, Mo.
Liberty	Klamath Falls, Ore.
Crystal	Porterville, Calif.
Rose	Roseville, Calif.
National	Stockton, Calif.
Auditorium	Rapid City, S. D.
Ford	Lead, S. D.
Colonial	LaGrande, Ore.
Strand	Lincoln, Neb.
Scenic	York, Pa.
Rex	Steubenville, O.
Standard	Cleveland, O.
Liberty	Sioux Falls, S. D.

Pathe has the best Westerns!

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES — PATHÉ NEWS — PATHÉ WESTERNS — PATHÉSERIALS — PATHÉCOMEDIES

TRADE MARK

Member of Motion Picture Producers and Distributors of America, Inc.

IF

the opinion of critics, the preference and patronage of the public, the judgment of the Trade are barometers of value

THEN

the most important announcement of many years past is the fact that

"7th HEAVEN"

is now ready for booking

(National release date Oct. 30)



"MAGIC FLAME Chi's REAL PUNCH"—Variety

"Magic Flame strong enough to break box-office records without stage props".

Says Chicago Evening Record

"One of those rare and fortunate pictures which *has everything*."

Says Chicago Evening Post

"Exciting, colorful, thrilling, romantic melodrama — No expense spared in making."

Says Chicago Tribune

"Has about everything to make it gorgeous entertainment — As enthralling a picture ever seen."

Says Chicago Herald Examiner

Samuel Goldwyn *presents*

RONALD COLMAN

VILMA BANKY

in the

HENRY KING *Production*

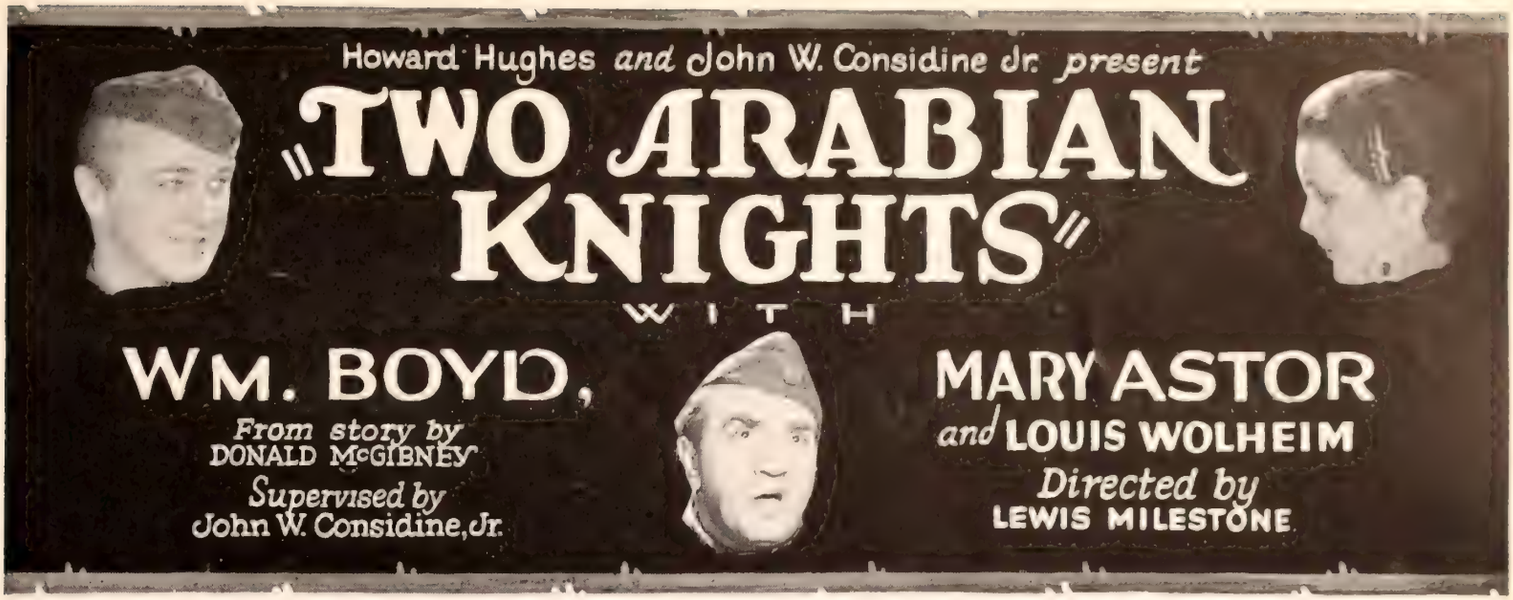
The MAGIC FLAME

from stage play "King Harlequin" by Rudolph Lothar

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Raising the Roof at the PARAMOUNT New York City

"Paramount audiences thrown into high state of glee."
N. Y. Times

"At Paramount they're laughing loud, lustily and lingerlingly."
Daily News

"A laugh in every twenty feet of film."
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"Hilariously funny. Superior comedy."
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"The perfect comedy with funniest pair of soldiers that ever graced a film."
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"One of funniest comedies since Chaplin's "The Kid." Line forms to the right for this one."
N. Y. Telegraph

"Destined to enjoy long life and a happy one."
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"A comedy which you could not afford to miss."
N. Y. Telegram

FUNNIEST of all Doughboy Comedies with the war left out — the laughs left in — and the thrills piled on —

UNITED ARTISTS PICTURE

PRODUCED by the CADDO COMPANY

FACTS

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ALL YOU NEED TO KNOW

Whatever your connection with the industry—
Producer, Distributor, Exhibitor or Newspaper.

IN A COMPACT VOLUME

Just the information you need. Arranged in
a way that you can easily find it.

THE BOOKING GUIDE

and

STUDIO DIRECTORY

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MOTION PICTURE NEWS

A Sure Shot

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For First Runs

〈BIG-MONEY WEEK JUST COMPLETED AT THE LIBERTY, HANDSOME SEATTLE FIRST-RUN HOUSE, *PROVES IT!*〉

KEN MAY

HE GETS HIS *MAN*---and the WOMEN too!···That's why dozens of Showmen have written raving that he's the Ace Adventure Hero of the Screen beating All Others at the Box-Offices!

Faster, Cleverer, More Daring than ever in His New Thriller--

GUN GOSPEL

Presented by **Charles R. Rogers**

Adapted by **Marion Jackson**

From the story by **W. D. Hoffman**

Directed by **Harry J. Brown**

EVERY SHOWMAN WHO'S PLAYED MAYNARD SWEARS YOU GET

FIRST NA

NARD



"TARZAN"
THE WHITE
WONDERHORSE
He has a Fan
Following all his
Own--Feature
him in Your
ads *and* lobby!

First National Pictures

THE GREATEST OUTDOOR DRAMAS BEING MADE TODAY FROM

TIONAL!

HOW I SELL M-G-M PICTURES!

By a Metro-Goldwyn-Mayer Salesman



1. ORGANIZATION: M-G-M Studio has more practical showmen-producers than all companies combined.

2. STARS: M-G-M has the star names that count today. The public wants them. The combined resources of M-G-M plus Hearst-Cosmopolitan, Hal Roach and other units is greatest of all.

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REALLY THE GREATEST PRODUCT OFFERED TO EXHIBITORS THIS YEAR!

(no one can deny it)

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(they click at box-offices)

3 Chaneys	2 Gilberts
4 Haines	3 Shearers
3 Davies	1 Syd Chaplin
1 Novarro	2 Garbos
1 Gish	2 Coogans
6 McCoys	2 Dog Star

3 Cody-Pringles
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GARDEN OF ALLAH *(Rex Ingram)*
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IN OLD KENTUCKY

also celebrated world epics
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Entirely in Technicolor

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Produced all over the world by UFA

The Life of the Party

METRO-GOLDWYN-MAYER

Motion Picture News

Volume XXXVI NEW YORK CITY, NOVEMBER 4, 1927 No. 18

Editorials

The Yearly Trade Conference; The Future of Small Towns

By William A. Johnston

THE industry, in deciding to get together each year in a trade conference, has made a wise decision. It should have been done long ago.

This decision is a natural result of the recent Trade Practice Conference—one of its most important results, we believe. In spite of the fact that this is pre-eminently an industry of personalities, the much-needed contact among men in different branches of the business has been notable by its absence.

There can be no question but that friction and hostility—even hatred—are removed, or rendered less destructive, when men get together for discussions of their problems and the airing of grievances.

At the recent Government-supervised conference, small town exhibitors and highly-paid film executives met on a common ground, and told each other in plain English what their points of disagreement were. This had never happened in open meeting before, and the effect could not be otherwise than salutary.

Of course, not all the discussions need be controversial. Many of them must necessarily be so; but there are problems upon which the whole industry can, and will unite, and these may well form the basis for an industry-wide program of policy and ethics which will be greatly helpful.

If the Trade Practice Conference had accomplished nothing else, the bringing about of the proposed yearly meeting would justify all the effort expended by both the Government representatives and the industry.

The annual conference should be a business convention. We have had plenty of other kinds of conventions, and most of them have been lamentable failures. This new kind of convention has a big opportunity for service, and we are glad to add our indorsement of the idea.

* * * *

AN automobile expert predicted, the other day, that within the next four years, practically the whole population of the United States will be on wheels. He went further and added that, by then, ninety per cent of the population would be within ten miles of a Federal highway and ninety-six per cent within the same distance of a hard-surfaced road.

In six years, the number of automobiles has jumped from 10,000,000 to 22,000,000, an increase of over 100 per cent. Now, note this:

The feature of this increase has been the spread of cars to the small towns, which now own 48 per cent of the nation's motor vehicles.

This analysis is highly important to the picture business. It involves the fate of the small town theatre. Obviously, when the whole country gets on wheels, the people in rural sections, aided by good roads, will travel more than ever.

The smallest theatres, it would seem, will disappear in favor of the theatres in natural trading centers, whatever their size. There will be fewer, but better, theatres. That seems certain.

"Uncle Tom's Cabin"

Reviewed by Edwin Schallert

Editor of the Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, October 23.—Success may be prophesied for "Uncle Tom's Cabin." In practically all the more general aspects this Universal production of the famous Harriet Beecher Stowe novel of slave life of the South lives up to expectations and, in several episodes, exceeds them. It is a picture of great moments chiefly, but it tells its story in a sweeping way, and presents a pictorial impression of the old days that is vivid and interesting.

If "Uncle Tom's Cabin" has faults, these are the sort that are typical of nearly all pictures that are long in the making, and that acquire an excess of footage along with a lavish expense. The expense will probably be readily forgotten in the popular triumph that this film will achieve, while the overplus of celluloid is evident only in those portions where apparently ruthless cutting has been done.

I saw "Uncle Tom's Cabin" at the final preview given at the Criterion Theatre in Santa Monica before a Saturday night audience, and the reaction from this typical pleasure-seeking crowd was amazing, to say the least. The sobs during little Eva's death were almost audible, and certainly the sniffling was—plentifully so. The use-of-the-handkerchief vote during and immediately after this scene was over must have been better than 50 per cent. The stage play, in its palmy days, could perhaps hardly have done better.

Harry Pollard in his very deft direction, with an appealing little Topsy as his aide in the person of Mona Ray, has made this episode stand out as a gem—and this depite that the opportunity for building up the Topsy and Eva character was very slight, owing to the limitations of the footage allowed these two. What has been done in the death scene itself is excellent. Topsy's entrance with a single pathetic flower as tribute to the little girl she loved, and her reconciliation with Aunt Ophelia, are telling in their sentiment, and will be doubly that for those who have fond recollections of the story and the stage play.

The great dramatic scene of the picture, though, is the separation of Eliza from her child. Most of the action of the picture, it should be mentioned, centers about Eliza, George Harris and their youngster, and the events that relentlessly tear them apart and eventually bring them together again. In its treatment of this phase of the slave trade "Uncle Tom's Cabin" sounds the epical note.

The scene which shows the separation of Eliza from the little boy, Harry, takes place just before the end of the first part of the picture, and is a climax of tremendous dramatic effect. It is worthy to be compared with some of D. W. Griffith's finest scenes of suspense, or again with Melisande's frantic search in "The Big Parade."

In "Uncle Tom's Cabin" two slave traders decoy the boy away from his mother with promises of candy while they are aboard a river boat and the mother is sleeping. The youngster resists their efforts for a while, but finally capitulates, and is promptly seized and bundled off with the master to whom he has been sold. The mother awakens only after the ship docks and the youngster has been taken to land.

There follow moments of frantic excitement on her part, until she finds out where the youngster has gone, and then, overcoming all resistance to her efforts, she finally manages to dash down the gangplank and tears after the wagon which is carrying the boy away.

Very skilful, indeed, is the handling of this scene, for Pollard in his direction has kept the boy and the mother constantly in action.

The episode of Eliza crossing the ice; the death of Uncle Tom; and the bitter struggle between Eliza and her mother, Cassy, on the one hand, and Simon Legree on the other, are of the more conventional sort, and not perhaps calculated to arouse that unusual reaction which obtains for little Eva's death and the stealing of Eliza's child.

The entire film has been very well played with Margarita Fischer as Eliza; Arthur Edmund Carew as Harris, and George Seigmann, as a satisfactorily cruel Simon Legree doing considerable and valiant duty. Especial mention should be made of the remarkably dramatic Cassy portrayed by Eulalie Jensen, and the little Harry of Lassie Lou Ahern, while Virginia Gray as Little Eva is as sweet a child as has been seen in months on the screen. James B. Lowe appears as Uncle Tom, but the part seems of secondary interest. There are many others in the cast, with Lucien Littlefield as Marks and Adolph Miler as Haley among the more prominent.

Court Lacked Jurisdiction to Sentence Sievers

The three months' prison term and $1,000 fine assessed against William Sievers, St. Louis exhibitor who was charged with illegally transporting Tunney-Dempsey fight films, was set aside by Judge Faris on October 19th on the technical grounds that the prison term and fine were not properly imposed. James E. Carroll, attorney for Sievers, contended that the statute under which Sievers had been sentenced indicated punishment by "hard labor" and the under a decision of the United States Supreme Court any crime punishable by "hard labor" was classified as a capital or infamous crime. The proper procedure in such a case, therefore, was to have an indictment voted by the Federal grand jury.

In sustaining Carroll's demurrer Judge Faris admitted that the court lacked jurisdiction and suggested that the district attorney follow the prescribed procedure. District Attorney Brauer has announced that he will present the case to the grand jury.

Too Many Extras, Says Hollywood Casting Bureau

The extra ranks of Hollywood are so overcrowded that there is less than three days' work per week for extra girls, Dave Allen of the Central Casting Bureau in Hollywood states in a warning to film aspirants seized with a Hollywood complex. By relaying an idea of the situation to the public exhibitors can play a part in stopping the overcrowding. The opportunities for men extras are not much better than those of the girls.

Approximately 11,000 extras are registered with the bureau, and they must split some $6,566 expended by the bureau every day. Also sharing in this amount are the unregistered extras. According to a survey taken during the past six months, eight girls had four days of work a week while 21 girls had three days of work a week; 20 men averaged four days a week and 36 three days a week.

Ben Stainback, Prominent Southern Exhibitor, Dead

Ben Stainback, identified for 35 years with theatre activities in the South, died October 19th in Memphis, Tennessee. He was 68 years old.

Mr. Stainback was a prominent figure in Memphis' theatre circle for some time. He was manager for the Jake Wells theatres in Memphis, remaining with that company while it developed into the strongest operating company in the Memphis locality. He later became affiliated with Edward A. Schiller, now vice-president of Loew, Inc. Together they operated the Lyric Theatre, devoted to stock.

Keith in Indianapolis Adopts Combination Bill

The Keith theatre in Indianapolis is one of the last of the circuit to flop over from straight vaudeville to a combination vaudeville and picture policy. The change went into effect last week.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

AND now comes the Mark Strand, famous picture house of Broadway, with an announcement of a radical change in its music and stage program. With the Roxy, Capitol, Paramount and Strand all competing with attractions featured above those of the screen, one begins to wonder just what is what in the well-known movie industry whose well-spring of entertainment is still at Hollywood.

* * *

JUST a word here about Carl Edouarde, and then we'll resume the Battle of Broadway.

Since the Strand opened in 1914 and inaugurated the first great decade and more of dramatic photoplays, Carl Edouarde has been diligently, ably and unobtrusively at his post. A long, fine and enviable record; and one bound to continue. It is singular, indeed, that in all these years at the Strand Carl Edouarde has never sought nor had a line of publicity. The public looked upon him only as he waved his baton. Which was as he wanted it. A very able leader, his heart and skill wholly in his work.

* * *

IT would seem that Roxy has got Broadway somewhat drunk. And there's no telling, ever, just how far a jag will go. But the point is that Broadway can stand jags. We only hope that the good sober folks elsewhere in the land don't get contaminated.

It should be borne in mind that Roxy has 6,200 seats to play with. According to the figures given out, Roxy can stand the huge "nut" of over $80,000 a week and still make a whale of a profit.

Then there's another thing. New York has a daily transient population of two hundred thousand souls. Mostly these souls are pleasure seekers. They want what they can't get at home. Just that. So it doesn't follow that they will continue wanting a Broadway diet when they get back to the good old home life. Also, when in New York the purse strings are open.

* * *

WE try not to be conservative. This business the show business—abhors conservatism as Nature abhors a vacuum. Just the same we can't quite reconcile ourselves to this business of pushing the stage out in front of the screen.

Maybe the pictures don't hold the public fancy today. We hear that from some good and true friends of ours. Straight picture bills are getting a good licking here and there in some inland cities.

Which is something to ponder about.

Maybe we need the sound movie to put a new flavor into the screen fare, as we have pointed out before. Maybe that will be the story of next year.

Maybe it will be some other great technical advance.

But, if pictures are not hitting the mark, how can we continue to support that child of Gargantuan financial appetite called Hollywood? The money for Hollywood's coffers has got to come from the screen, not from the stage. If the public, for instance, pays Roxy $105,000 a week for entertainment, what percentage of the receipts go to Hollywood?

But then, of course, Roxy is not a criterion. Is the Roxy really a picture house, anyway?

TIFFANY is stepping right along. Having done the large and ambitious job of national distribution, M. H. Hoffman now announces John M. Stahl as vice-president supervising production, with a cohort of such directors as Marcel de Sano, King Baggot, Louis Gasnier, George Archainaud, Phil Rosen and Al Raboch.

Further announcement, too, of Tiffany's Third Dimension process will, we believe, be shortly made. Exhibitors will follow with interest the future of this enterprising producer-distributor.

John Stahl has an enviable record. His pictures, one by one, bear the unfailing stamp of quality production. He is an important acquisition to any producing organization. Our best wishes to Tiffany-Stahl Productions.

* * *

THE other day we bumped into Earl Rossman, one of the genuinely adventurous and interesting men of this generation. He had just come from a conference with Commander Byrd, with whom he plans to go next year on Byrd's flight to the South Pole.

A short time ago, Mr. Rossman returned from Abyssinia, where he filmed some unusual views for Pathe and made such a personal hit with the natives that they appointed him a General in the Abyssinian army. When he goes with Byrd, Mr. Rossman will be known as Lieut. Rossman, having been commissioned a Lieutenant, Senior grade, in the U. S. Naval Reserve.

And between now and the time of the South Pole trip, he is going back to Alaska, where he filmed "Kivalina of the Icelands." His new Alaskan picture will be on an ambitious scale. Its theme is highly interesting—man in combat with the primitive, with the tremendous Alaskan scenery and natural forces as background. Rossman is a real pioneer. Like Robert Flaherty and Martin Johnson and Merian Cooper and Ernest Schoedsack, he goes to the ends of the earth for novel and original screen material.

* * *

HERE is a true story from which we will let you draw your own moral:

A prominent film man, with excellent production experience coupled with rare business ability, was engaged as a studio executive by one of the big companies. When he arrived in Hollywood, he was amazed to find that the film head who had engaged him, had forgotten all about it. So he waited around six weeks while the film head made up his mind what he wanted him to do.

After this extraordinary delay, he was given the supervision of one of the company's most important productions, and, for the first time on record, this particular unit came under the wire on time with the picture, and below the estimated budget cost.

* * *

WILLIAM RANDOLPH HEARST, [illegible] newspapers, came out editorially the other day in favor of Federal Censorship of pictures.

The chief point of Mr. Hearst's argument [illegible] Federal Censorship would do away with State censorship and place the whole matter of film regulation in the hands of a central board. He says:



The two illustrious Griffiths of the film world—Corinne and D. W.—have traced their family trees and found that they are seventeenth cousins or something. The two are also fellow artists on the United Artists lot



Louis B. Mayer, M-G-M vice-president, congratulates Nicholas M. Schenck upon his ascension to the presidency of M-G-M. J. Robert Rubin and Mrs. Nicholas M. Schenck are the spectators



This ferocious little tough "egg" is Frankie Darro, who shows many other threatening expressions in F B O's "Little Mickey Grogan"



What could be a more appropriate reminder of the arrival of Hallowe'en than a glimpse of Dorothy Devore, Educational comedy star, in readiness for any sort of frolic



The spirituelle Mary Philbin will interpret a Victor Hugo heroine in Universal's production of "The Man Who Laughs"



During the filming of "A Texas Steer," his comedy of politics for First National, Will Rogers was host to Art Goebel, winner of the recent Hawaiian Dole flight



Clarence Chamberlain contemplates the tin containing a film record of his exploits compiled by the Pathe News staff and presented to the doughty airman by Editor Ray Hall

Pictures and People–*Continued*

"The board of one State eliminates certain parts of a picture and the board of another State eliminates different parts, and so on through the whole list of censorship boards; wherefore a producer cannot know what kind of picture to make to meet the requirements of the censors or what kind to appeal to the preferences of the public, or what kind of incidents properly to include in his production or what kind to omit.

"The whole system of State censorship is a complete and expensive failure—expensive to the public in maintaining something that is useless to them—expensive to the industry in compelling all kinds of eliminations and alterations in the picture, which accomplish nothing of practical value.

"The only kind of censorship which could operate successfully is Federal censorship, one important national board, composed of representatives from every State. These representatives should be intelligent, educated, experienced men and women with moral but liberal minds."

* * *

MR. HEARST introduces nothing new in the argument that Federal censorship would do away with film inquisition by the States. That argument is at least fifteen years old, and is just as invalid now as it was then. In the first place, the States do not so easily resign their powers, particularly in the matter of the regulation of industries.

Mr. Hearst must know, for example, that the Federal Anti-Trust laws have not superseded, nor will they, anti-trust laws in the states. It is all very well to claim that the State censorships would be abolished. Frankly, we do not believe, in the light of past history, that they would be. Furthermore, it is not at all improbable that the passage of a Federal law would bring about new State censorships, for the very good reason that this sort of thing is contagious; and, if it weren't of its own accord, the professional reformers, with whom Mr. Hearst is now lined up, would see to it that it was.

* * *

NOTHING that Mr. Hearst says in his long editorial can change the fact that censorship is wrong in principle, un-American and bigoted. It would be no less so if administered by one board.

As to the statement that producers don't know what kind of pictures the public prefers: do we understand that Mr. Hearst is suggesting that Federal censorship will teach them what the public wants? How is a censor board to know anything more about it than the producers do? Or as much?

Some pretty bright people in this industry work long hours trying to make pictures the public wants. They don't always succeed, of course; but they work at the job, and they find out from the public at the theatre box-office what is wanted and what is not.

All you would actually get, from a censorship board composed of representatives from all the States, would be the opinions of forty-eight people, and nothing more. These might be valuable if they were not the opinions of censors. But a censor is a censor. He is not, and cannot be, endowed with any supernatural insight into picture quality. Would Mr. Hearst like to have a censor board of forty-eight tell him how to run his newspapers?

* * *

WE are surprised that Mr. Hearst, as the publisher of two screen news weeklies, should lend his great influence to advocating censorship. A news weekly is a screen newspaper, printed on celluloid, instead of being printed on paper, as Mr. Hearst's other newspapers are. Of course, Mr. Hearst would not want his weeklies censored. On that point, his argument would no doubt be that the weekly is in a different situation. It would be unfair to censor news. And so it would be.

But the photoplay—which is what Mr. Hearst wants censored—is also a form of publication, no less than the news weekly. One is news; the other fiction. The photoplay corresponds to the fiction magazine, and is most certainly *published* when it is thrown on the screen. And Mr. Hearst himself is, or has been, a producer of photoplays.

Curiously enough, Mr. Hearst also publishes fiction magazines. Do we understand that he wants them censored? Oh, no; that is different. But how is it different? In order for a story to be published it does not have to be printed on paper; it can be, and is, also printed on celluloid. Both are publications, one no less than the other.

The screen photoplay, as the publication of a fiction story, is subject to the same libel laws that govern newspaper or magazine publication. So are the news weeklies.

Mr. Hearst gets himself into the inconsistent and absurd situation of advocating censorship for one form of publication in which he is engaged and opposing it for the other. Coming from a great publisher, this is rather ridiculous.

* * *

"THE BATTLE OF HOLLYWOOD," by which is generally meant the studio folk vs. the producers on the question of salaries, goes on merrily. James Kirkwood, well-known player and director, declares the producers won't win the fight.

"Producers would have you believe stars fix their own salaries. Nothing could be more preposterous," said Mr. Kirkwood in an interview in Kansas City.

"It's purely a question of supply and demand. The star can ask a high salary if he means money at the box office. The producer may bury a player. He may give him a thankless role and put his name in small type on the title, but if that player is the biggest drawing factor in the film the theatre owners who buy that product will emphasize his appearance, and their emphasis will be but a reflection of the popular preference.

"The movie industry never will get away from the fact it is selling personalities. It is selling stories, of course, but it is selling those stories expressed through actors."

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Orpheum Battles Loew's and Publix in West

Changed Policies and Lower Prices Increase Already Lively Competition

A BITTER battle is being waged out in some of the western cities between the Orpheum and Loew's and the Orpheum and Publix. It is bringing about a radical change in policies and reduced admissions on the part of the Orpheum, better shows generally, and it is consequently all reacting to the benefit of the patrons of the houses.

Out in Kansas City Loew's is scheduled to open the new Midland on October 28th and to take over management of the Royal and Newman from Publix. Almost simultaneously the Orpheum is slashing its top from $1.50 to $1 and at the same time is adding first run pictures to the program. Situated one block from the Midland, the keenest competition will be offered.

De Luxe picture presentations will be the policy of Loew's Midland, while the Orpheum will continue its combination policy. The Newman will become the long-run house, while the Royal will play Paramount, M-G-M, United Artists and other product.

The Orpheum Theatre management in Des Moines, in line with the policy of the Orpheum Theatre Circuit, where their competition has a stage orchestra, is now making a special stage attraction of their orchestra and billing them as a stage orchestra. The competition between the Orpheum and Publix shows in Des Moines is becoming more marked all the time and the battle between these two strong entertainment policies is resulting in stronger bills and a decided money's worth of entertainment for the patrons of both houses. The Capitol in Des Moines, with the popular Jimmy Ellard as the personality man for the Publix Shows, has been lining them up outside the box office en masse and the crowds which stand in front of the Orpheum on Saturday and Sunday have been the marvel of the theatre men.

The Orpheum with the beginning of the winter season is booking in much heavier bills and the official statement is made by E. F. Lampman, manager of the Orpheum, to the effect that the vaudeville bill will carry a real headliner every week, supported by the best vaudeville acts it is possible to book in this country, with better photoplays, including some of the superfeatures.

Publix this week carries twenty people in their stage show attraction, "A Syncopated Menu," which celebrates the 500th performance of Jimmy Ellard and his band in Des Moines.

Publix announces that they will rely upon bigger shows and more pretentious units to bring in the patrons. The "Paul Ash policy" of having a permanent master of ceremonies and a stage band co-operating with the travelling units has brought about a big increase in the patronage at the Capitol.

New Philly Theatre Will Be Leased to Stanley

The sale of The Empire Theatre and adjoining premises, from 4648 to 4658 Frankford Ave., Philadelphia, occupying a lot 96 x 247 ft. to the Mercantile & Theatre Properties, Inc., which will improve the lot with a moving picture theatre having a seating capacity of 3,500, featured Philadelphia realty news. Hoffman & Henon, architects, are preparing plans for the new theatre, which will be in the Byzantine style of architecture. The theatre will be leased to the Stanley Company of America, which already holds under lease three other theatres built and owned by the Mercantile & Theatre Properties, Inc. Work on the new theatre will be begun at once and it is expected that it will be ready to open in the fall of next year.

William Farnum to Return to Screen in Fox Picture

William Farnum, for five years on the legitimate stage, has returned to pictures. He will play the role of the adventurous citizen in Donn Byrne's "Hangman's House," which has been adapted by Fox Films, for the screen. Production will be started immediately with John Ford occupying the director's chair.

In the cast with Farnum will be June Collyer, Earle Foxe and Charles Morton.

740,000 Weekly Attendance at Eleven Broadway Picture Houses

COMPILATIONS made by Keith-Albee and Pathe show that approximately 740,000 people should see the eight Pathe feature pictures which will be seen in Broadway, New York, houses and the Pathe short subjects in three other houses the week starting October 29th. These are the estimated weekly attendances at these eleven Broadway picture and combination houses.

The attendance figures in the compilation are given as follows: Broadway, 45,000; Cameo, 28,000; Paramount, 92,000; Loew's State, 85,000; Gaiety, 21,000; Strand, 78,000; Hippodrome, 90,000; Roxy, 110,000; Capitol, 105,000; Palace, 35,000; Colony, 51,000.

In and Out of Town

B. P. FINEMAN, associate producer in executive control of the West Coast studio of Paramount, arrived in New York this week. He will spend several days at the home office in conference. Within the next ten days he will return to California.

JAMES R. GRAINGER, general sales manager of Fox Films, left last Friday for Washington on the first lap of a six weeks' tour of exchange centers to personally start a sales drive that will run until December 19th.

R. S. DAWES, sales manager for Fox Films Ltd. of England, is in New York to confer with home office officials on the product for the new season in England. He sails for home in November.

LUDWIG BERGER, German director under contract with Fox Films, arrived in New York last Friday on the SS Resolute. After a few days in New York he goes to Hollywood to start work on "Don't Marry," his first production for Fox.

CARL LAEMMLE, JR., and Edward Montagn, Universal scenario editor, left New York last Sunday for Universal City where young Laemmle will spend five days on three stories.

DERMAN STERN left New York the past week for an extensive sales trip of Eastern exchanges. Among the offices he will visit are Buffalo, Albany, Pittsburgh, Cleveland and Detroit.

E. E. SHAUER, general manager of the foreign department of Paramount, and Mrs. Shauer, sail on the SS Aquitania Wednesday for a lengthy European visit. Accompanying them are Eugene Zukor, brother of the Paramount president, Mrs. Zukor, and Melville A. Shauer, general manager of the Ad Sales department of Paramount.

AL LICHTMAN, United Artists' vice-president and general manager of distribution for United States and Canada, returned to New York Monday, October, 24th, from Minneapolis, where he closed a deal with Pantages on seven of his company's pictures.

HARRY DARMOUR, who was in New York last week conferring with executives of F B O, returned to the Pacific Coast this week. Six of the Mickey McGuire comedy series which he is producing for F B O have been completed.

CAROLINE GENTRY, director of films for the Roosevelt Memorial Association, Inc., sails with her assistant, Mae Manning, on the Leviathan on Saturday. Miss Gentry is taking with her several films produced by the Association which will be shown in England and throughout the Continent.

GEORGE BANCROFT, Paramount player, and his wife arrived last week from Hollywood to spend a short vacation in New York. They are staying at the Hotel Roosevelt.

MONTE BLUE has terminated his vacation in New York and started back for the Pacific Coast to be in time for his next picture for Warner Bros.

A. GRIFFITH GREY, head of the Paramount roadshow department, will leave for Chicago on Tuesday to launch "Wings" on its eight weeks' engagement at the Erlanger there.

Stanley and Freihofer in Building Race

A BUILDING race is seen between the Stanley and Friehofer interests in Philadelphia. Stanley has leased the Northwood, now nearing completion, while Friehofer is constructing a theatre at 69th and Ashby Road. Friehofer is said to have plans for the erection of five houses, one to be in West Philadelphia, one in South Philadelphia, one at 6700 Broad St., one at Germantown and Lehigh Avenues, and the site of the fifth to be determined upon later.

The rivalry between the two competitors has been enhanced by the breakdown of negotiations for the taking over of the rival chain by Stanley and a retaliatory building campaign which is now in progress. If the five new Friehofer houses are built, Stanley is expected to build theatres nearby in retaliation. Friehofer's building campaign amounts to a practical declaration of war against Stanley, following the recent truce.

While an appraisal of the Freihofer interests was being made, the truce was effected and negotiations for their purchase were made by Stanley. In addition to the price thought too high by Stanley, all cash was insisted upon in the transaction by Friehofer, to which objections were raised by Stanley. One of the barriers to the final consummation of the Stanley-Friehofer deal is said to have been the all-cash ultimatum.

47 Films Censored in Germany During August

There were 47 feature films censored in Germany during the month of August, 1927, of which 26 were German made and 21 foreign (13 from America) as compared with 25 domestic and 10 foreign in July, and 25 domestic and 12 foreign in June, 1927, according to reports received at the Department of Commerce, Motion Picture Section, Washington, D. C.

The total length of all films censored during August (features, educationals and news-reels) was 169,570 meters, as against 136,064 meters in July, and 113,378 meters in June, 1927. Of the total length of 169,570 meters 56 per cent were feature films and 44 per cent educational and news-reels. The German share of the total number of feature films censored during August, 1927, was 55 per cent, as against 70 per cent, during July, 1927. Of the 253 films of all classes censored in August, 1927, 55 were prohibited for showing to youth. Of these 33 were German, 13 American and 9 productions of other countries.

"Confetti," English Film, Coming to United States

The first British-made First National, film "Confetti," presenting Jack Buchanan and Anette Benson in the leads, will soon arrive in the United States in the custody of Bruce Johnston, foreign manager of First National Pictures, who returns from England within the next few weeks. The picture is an adaptation of the story by Douglas Furber and was made under the direction of Graham Cutts and the production management of Harry Ham. Several of its carnival scenes were taken at Nice, France.

Trade Commission Has Broad Powers

A Clear Statement of the Functions of This Important Agency of the Government

By Joseph Quittner

(Editor's Note.—Some confusion seems to exist in the industry as to the exact duties, powers and procedure of the Federal Trade Commission. They are clearly set forth in the accompanying article by Mr. Quittner, who is an attorney-at-law, and an exhibitor, being the owner of the State and Stratton theatres, Middletown, N. Y.)

THE Federal Trade Commission was created September, 1914, by the enactment by Congress of a law known as the "Federal Trade Commission Act" and was part of the so-called Federal Anti-Trust Laws of which the Sherman Act, The Clayton Act and the Webb Export Act were a part. The powers of the Federal Trade Commission are broader than that of any agency of the Government and are not hemmed in by the usual technicalities surrounding Government Departments. There are five commissioners. The Commission may by one or more of its members or by such examiner as it may designate prosecute any inquiry necessary to its duties in any part of the United States.

Section 5 of the Act states: "That unfair methods of competition in commerce are hereby declared unlawful."

The Commission has power and is directed to prevent persons, partnerships or corporations, except banks and common-carriers subject to the acts to regulate commerce, from using unfair methods of competition in commerce; concretely, the Commission is the weapon which the Government has in enforcing the provisions of the anti-trust laws.

If at any time the Commission shall have reason to believe any person, partnership or corporation has been or is using any unfair method of competition in commerce and if it shall appear to the commission that a proceeding by it in respect thereof would be in the interest of the public, a complaint stating the charges is served upon the person, partnership or corporation and a hearing is had. Not only may the Commission institute proceedings on its own initiative but any person may communicate with the commission by letter or otherwise and cause proceedings to be instituted. If after a hearing the Commission is of the opinion that the method of competition is unfair it makes a report in writing setting forth its findings of fact and issues an order requiring such person, partnership or corporation to cease and desist from using such method of competition. The transcript of the record is then filed in the Circuit Court of Appeals of the United States but until such transcript of the record is so filed the Commission may at any time modify or set aside in whole or in part any report or order issued by it.

If a person, partnership or corporation fails to obey the order, the Commission may apply to a Circuit Court of Appeals for enforcement of the order and the Court may affirm, modify or set aside the order of the Commission. *The findings of the Commission as to the facts, if supported by the testimony, are conclusive.*

The Court, however, may under certain circumstances, order additional evidence to be received by the Commission and thereupon the commission may modify its finding of fact or make new findings by reason of additional evidence taken and shall file such modified or new findings with the Court, which shall have the same force and effect as if the findings were original.

Upon the application of the Attorney General and at the request of the Commission, the District Court of the United States has jurisdiction to issue writs of mandamus commanding any person or corporation to comply with the provisions of the Federal Trade Commission Act or any order of the Commission made in pursuance thereof.

The finding of the Commission are subject to appeal to a Circuit Court of Appeals and thereafter to the Supreme Court of the United States.

All cases of the Federal Trade Commission are given a preference over all other cases pending in the Circuit Court of Appeals and must be expedited in every way.

Paramount Earnings for Three Quarters of '27 Equal Entire Year of '26

PARAMOUNT'S financial statement for the third quarter of 1927 estimates its profits at $2,100,000 for the period and brings its estimated profits for the first nine months of the year to approximately $5,587,000 or practically the same as the net profits for the entire year of 1926, which amounted to $5,601,000.

The $2,100,000 figure for the third quarter of 1927 includes the undistributed share of earnings of the Balaban & Katz Corporation, a 65 per cent owned subsidiary, and also shows all charges and taxes deducted. After providing for preferred stock dividends this amounts to $3.31 per share on 588,431 shares of common stock outstanding, making a total profit per share for the first nine months of 1927 equal to $8.83.

After deducting preferred stock dividends, the net profit for the third quarter of 1927 is 118 per cent greater than that of the third quarter of 1926, with an increase of stock outstanding of about 2 per cent over the corresponding period of 1926.

Keith-Albee To Invade Poli Strongholds

Sale of Chain Ends Obligations and Sends Agents Scurrying for Sites

THE Keith-Albee circuit is at last to invade the towns controlled by the Poli chain, as the result of the recent sale of the Poli chain to a syndicate headed by Max Shoolman of Boston, whom it is believed is acting probably for the Stanley Company of America. This is according to a statement issued by E. F. Albee, president of the Keith-Albee circuit.

For the past twenty years the Poli chain has booked Keith-Albee vaudeville acts into its houses and it has been against the policy of Keith-Albee to enter into competition with its customers. According to the statement of Mr. Albee this obligation is now ended and agents of his company are already seeking sites for theatres in New Haven, Hartford, Springfield, Bridgeport, Worcester, Waterbury, Meriden and other strongholds in which the Poli circuit operates.

The Poli circuit has been on the theatrical market for the past several years, and among others Keith-Albee has been approached with a view to its purchase, but felt that the price was too high. For several months the Stanley company was said to have been dickering for the purchase of the circuit, but it was declared the deal was called off when Poli refused to submit his books.

In announcing the invasion of the Poli territory by Keith-Albee, Mr. Albee made the following statement:

"The Poli Circuit has been on the market for the past two years and every theatrical man in the country has been approached to purchase the same, but account of the price being so high it has been hard for them to realize that there could be any profit after the carrying charges were deducted from tthe earnings.

"Mr. Poli has booked his vaudeville attractions in the Keith-Albee office for the past twenty years or more. It has been the custom of this office to respect and protect their clients' interests, therefore we have remained out of this territory during all this time. Great opportunities have from time to time been placed before the Keith officials by bankers and other interests to erect for them a Keith-Albee house in Mr. Poli's territory.

"Now that this announcement of a sale has been made, the Keith-Albee office has no further obligations, and agents are at work securing sites for the erection of Keith-Albee major theatres, which are considered to be the finest in the world.

"Other interests will be connected with the Keith-Albee in this venture, and New England will have the benefit of the class of shows that appear at the Palace Theatre in New York and all other high-class theatres of the Keith-Albee Circuit, also pictures from the various important producers including those affiliated with the Keith-Albee institution. The public will be allowed to contribute and participate in the earnings."

Ten Features From Pathe During November

Four De Mille productions, three Westerns, two dramas and a feature comedy are listed as November releases by Pathe. The four De Mille pictures which head the array are "The Forbidden Woman," "Turkish Delight," "The Main Event" and "My Friend From India."

On November 6th, "The Forbidden Woman," starring Jetta Goudal, will be released. Paul Stein directed with Joseph Schildkraut and Victor Varconi in the male leads. This feature opens at the Paramount in New York on October 29th. November 13th will be the release date of "Turkish Delight," directed by Paul Sloane and starring Rudolph Schildkraut, "Hoof Marks" and "Flying Luck."

"Hoof Marks" stars Jack Donovan with Peggy Montgomery in the chief feminine role; Tenny Wright directed. Monty Banks, supported by Jean Arthur, is featured in "Flying Luck" which Herman Raymaker directed.

"The Main Event," "Gold From Weepah" and "Discord" will be released on November 20th. The first stars Vera Reynolds with Charles Delaney the male lead; they were directed by William K. Howard. The attraction will play the Roxy Theatre in New York the week of October 29th. Bill Cody is starred in "Gold From Weepah" and was directed by William Bertram. "Discord" co-features Lil Dagover and Gosta Ekman and was made in Sweden by Gustav Molander.

On November 27th, "My Friend From India," "His Foreign Wife" and "Roarin' Broncs" will be issued. Elinor Fair and Franklin Pangborn are in the first production which E. Mason Hopper directed. The second offering has Edna Murphy and Wallace McDonald, directed by H. P. McCarthy. "Roarin' Broncs" is a Buffalo Bill, Jr., vehicle directed by Richard Thorpe with Ann McKay in the principal feminine role.

Laurier Proprietor Found Guilty of Manslaughter

Ameen Lawand, proprietor, Michal Arie and Camil Bazy, employees of the Laurier Palace Theatre, Montreal, Quebec, were last Tuesday found guilty of manslaughter as a result of the death of 78 children in a fire and panic at the Palace on January 9th last. Because of the number of challenges much time was lost in empaneling the jury, which deliberated 25 minutes before arriving at a decision. The convicted men will be sentenced in November by Justice Wilson, before whom the trial opened in the Court of King's Bench in Montreal on October 20th.

Relatives of the victims, civic officials and spectators crowded the courtroom. Evidence was offered by juvenile survivors of the tragedy, firemen, policemen and other witnesses. Testimony was given regarding the jamming of the stairway from the balcony, which had been crowded with children on the afternoon of the disaster. The question of the theatre's license was also investigated, it being shown that the civic license was under suspension at the time of the fire, due to difficulties with regard to the collection of the amusement tax.

Ernest Bertrand, K. C., conducted the prosecution, and counsel representing the defense were Peter Bercovitch, K. C., Lucien Gendron and Oscar Gagnon.

Editing Finished on Two First National Pictures

Cutting and titling has been completed on "The Gorilla" and "Man Crazy," two First National productions. The first picture, a mystery-farce, left the Burbank cutting rooms last week and was followed a few days later by "Man Crazy." Both of these films are scheduled for release in November.

Cutting and assembling is in progress on "A Texas Steer" and on "The Private Life of Helen of Troy." Will Rogers is assisting in the editing of his vehicle, writing most of the titles himself.

Last week "French Dressing," Robert Kane's production, was placed into work. On November 17th, "The Noose" also got under way.

Dolores Costello to Star in "Tenderloin"

As soon as work has been completed on "Glorious Betsy," Warner Bros. will begin production on "Tenderloin," Dolores Costello's next starring vehicle which will be an extended run production. The story was written by Darryl Francis Zanuck and is about the underworld. Michael Curtiz has been chosen to direct.

Universal's "Uncle Tom's Cabin" Premiere Nov. 4th at Central in N. Y.

UNIVERSAL'S big production of "Uncle Tom's Cabin" will have its world premiere at the Central Theatre in New York, Friday evening, November 4th. The picture was in production for two years, and is said to have cost almost $2,000,000. It was directed by Harry Pollard.

Dr. Hugo Riesenfeld is arranging the musical setting and, he declares, it will be the best any motion picture has ever had. Details of the presentation have not yet been announced, but they are promised to be of an elaborate nature. Carl Laemmle had planned to leave for California this week, but has decided to remain over for the premiere.

The SHOWMAN

November 1927

Features

Pictorial Review of Theatres.

Business Building Theatre Map.

What Price "Names" for Presentation Features?

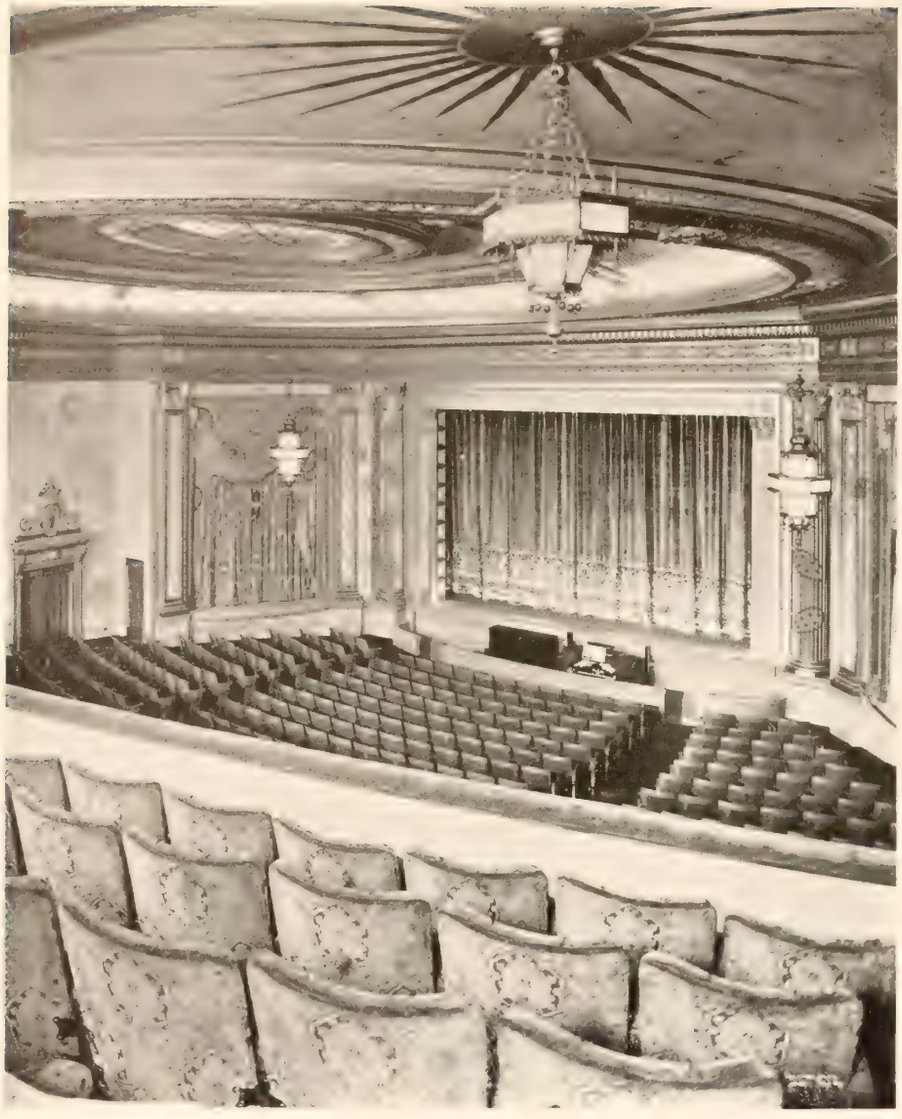
Rules to Observe When Arranging Children's Matinee Programs.

Review of New Equipment.



The Bagdad of Seattle

Deservedly ranking as one of the most beautiful suburban theatres of the Northwest, the new Bagdad recently opened in Seattle by Jensen-Von Herberg, achieves a distinctive note in theatre design and decoration. Above is shown a view of the main lobby [illegible]



GENERALLY conceded to be one of the most magnificent of the smaller suburban neighborhood theatres in the entire Pacific Northwest, the Bagdad Theatre, in Seattle, is operated by Jensen-VonHerberg.

The new theatre represents an investment of $500,000 in the building and more than $150,000 in equipment and furnishings. It has a seating capacity in excess of 1,000 persons.

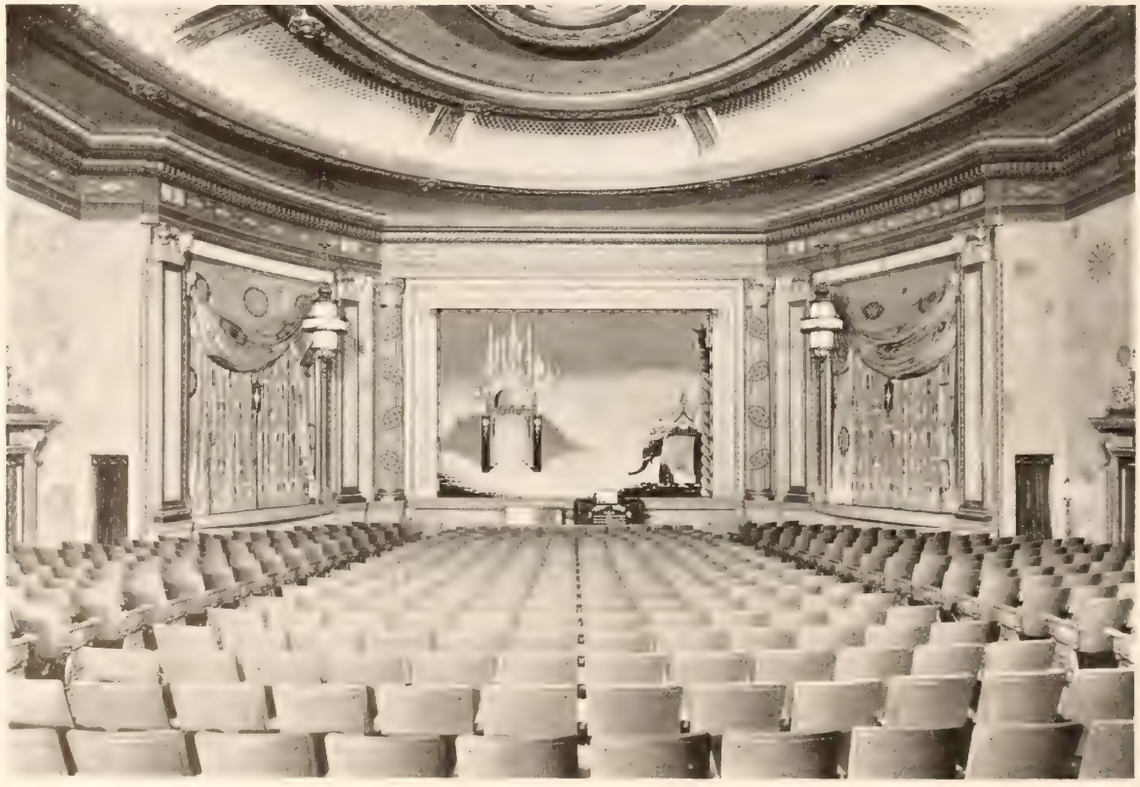
The Bagdad is unique in that it has no balcony, and the mezzanine floor has loge accommodations only, thus giving an idea of the size of the lower floor. The seats are approached from four unusually wide aisles, and are duplicates of the seats recently installed in the new Oriental Theatre at Chicago, by the Heywood-Wakefield company.

The decorative beauty of the new theatre is decidedly impressive. The motif is Persian throughout, and this note has been maintained in the interior and ceiling decorations, the rich draperies, carpets and chair upholstery. The color scheme is a delicate blending of orange, blue and green. A contrasting note in drapes is struck in the two handsome green and white tapestries which cover the organ grills on each side of the proscenium arch.

The stage is fifty feet wide and twenty-six feet deep, unusually large for a neighborhood playhouse.

Directly responsible for the beauty and completeness of the theatre is B. F. Shearer, head of the Interior Decorating Department of the National Theatre Supply Company, who furnished practically all of the equipment.

View of the auditorium of the Bagdad theatre, Seattle, from the mezzanine level, showing the attractive loge chairs and a glimpse of the ceiling treatment



At right—the auditorium as viewed from the orchestra floor level, showing treatment of the organ grilles at either side of the proscenium and one of the several handsome stage drops.



Interior view of the Inwood theatre, designed by Eugene De Rosa

BRINGING BROADWAY LUXURY TO UPPER MANHATTAN

Loew's Inwood Theatre Provides Sumptuous Setting for Neighborhood Presentations

THOUGH not on Broadway, the Inwood theatre, located at Dykeman Street, New York City, is one of the newer type of luxurious picture palaces, which, while executed on a smaller scale, are in point of beauty, equipment and comfort the equal of the palatial institutions of the famous Rialto of Manhattan. This well designed and finely appointed playhouse is operated by the Loew circuit and is done from plans by Eugene De Rosa.

A large marquee covers the entire sidewalk, providing protection during inclement wheather to the patrons of this theatre. Surrounding the entrance are numerous frames for the display of photographs of stars and artists appearing in present and coming introductions.

Passing the entrance one goes through a series of lobbies, each surpassing the one before in size and the magnificence of its appointments. The walls are lined with imported marble of a most expensive and beautiful kind. Crystal chandeliers flood the lobbies with a soft golden light. The ornaments are magnificently encrusted with gold and large mirrors reflect the splendor and the glory of the lobbies.

From the lobby we enter the auditorium, having a great length and width. A paneled wainscot is carried around the side and rear walls and the wall space above is divided into panels of which there are four large ones on either side that are covered with brocade in a beautiful shade of old rose. The smaller panels are filled with ornamentation in polychrome relief. Above the panels is the deep handsomely enriched cornice in tones of warm grays with all ornamentation in gold leaf. The outstanding feature of the ceiling is the great dome. In a cove running around inside the dome are arranged concealed lights for the illumination of the dome. There are also panels of art glass in the ceiling which are illuminated with unseen colored lights in the same manner as the dome and they can be made to work in unison with the dome lights or operated independently. For the further illumination of the auditorium a magnificent chandelier is suspended from the center of the dome, with the lights arranged in three tiers upon arms projecting out from the central stem. Besides the dome with its decorated cornice and applied ornament, the ceiling is otherwise decorated with running ornament and ornamental panels in plaster relief. Tones of ivory and warm grays predominate in the ceiling with rich dull colors appearing in some of the panels to give sparkle to the work and to set off the ornament which is in gold leaf.

Handsome, comfortable chairs have been provided and by a study of sight lines and the way the auditorium has been planned, a clear and unobstructed view of the stage can be had from every seat.

The curtain, of silk damask with gold fringe, is of the same shade as that in the panels on the side walls. The stage setting is of rich specially selected and unusually fine imported materials in colors to form an appropriate and pleasing background for the soloists who will appear.

The ladies' retiring rooms are tastefully decorated and supplied with rugs furniture similar to appointment of all high class houses. A recessed marble drinking fountain is located on the promenade, which has also been embellished with a handsome stone fireplace having a mirror set in the panel over it.

The greatest attention has been given to the subject of heating and ventilating the auditorium. Four immense Typhoon Breeze-Makers, every one over eight feet in diameter, are located at the front end of the theatre, directly over the screen.

The New Cinema Palace at the National Capitol

Fox Theatre in the National Press Building an Achievement in Theatre Planning; Designed by C. W. and Geo. L. Rapp, Architects



Auditorium sidewall treatment and lighting fixtures are a striking feature of the new Fox theatre, as indicated in the photo above

HOUSING 3,000 seats in an edifice of the finest modern construction and providing every modern feature of the palatial motion picture theatre, the Fox Theatre in the National Press Building at Washington, D. C., had its formal opening under the auspicious circumstances that event would seem to warrant.

The launching of the house on its career as an important public institution was an occasion of no little significance in the motion picture industry, for it marked the entry into the lists of super theatres another great playhouse devoted to the screen form of entertainment.

It has been duly chronicled in an earlier issue that the President of the United States, high government officials and members of the diplomatic corps were present at the opening performance.

Here we publish some of the first pictures of the completed work of architects, engineers, builders and artisans.

The theatre is unique of its kind in many respects. The construction is orchestra, mezzanine and balcony, with the main entrance leading directly to the mezzanine level—an unusual feature, which the architects, C. W. and Geo. L. Rapp, have turned to account from the utilitarian standpoint, and the benefits of which will accrue to the house attendants in distributing crowds in the three main sections—orchestra, mezzanine and balcony.

The newest type of equipment for presentations of screen and stage have been installed—elevating orchestra pit, disappearing cyclorama foot lights, etc.

The general decorative scheme is carried out in antique ivory and gold, with red extensively used in carpeting, draperies and upholsteries.

A general view of the auditorium of the new palatial motion picture theatre in the National Press Building at Washington. The photo shown below reveals the strikingly effective treatment of sidewalls and ceiling





Dignity and elegance achieved in an architectural plan of fundamental strength and power. On the left is a view of the mezzanine, with oval well opening from main lobby shown in foreground

A striking vista of impressive proportions and beautiful lines — below, the grand staircase and grand lobby of the Fox theatre in Washington, as seen from the mezzanine level.



Picture Record of Building Progress of Fox Theatre in Detroit





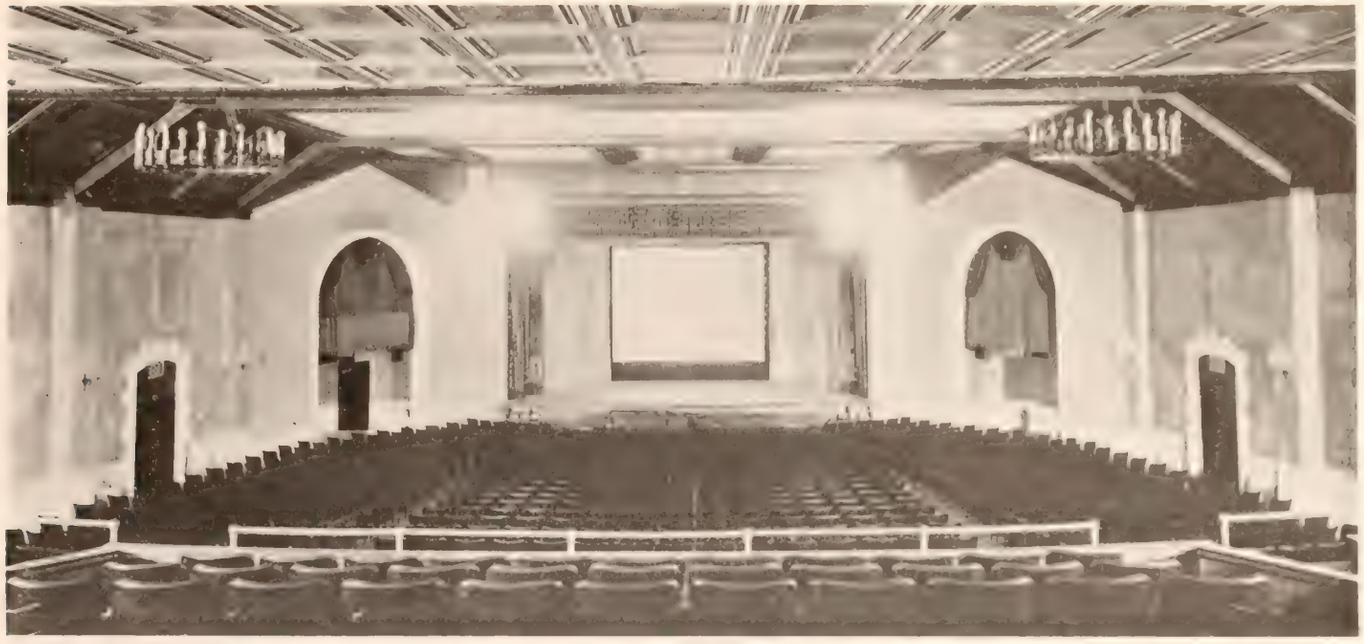
Highlights in the building progress of the magnificent theatre which the Fox company is erecting in Detroit are illustrated in photos on this page. The picture above shows the early stages of excavation work on the site at Woodward Ave., between Columbia and Montcalm Sts., taken last December. Below is a view of the building taken September 14, with the auditorium, which will be devoted to motion picture entertainment outlined in the steel skeleton of the lower portion of this huge theatre and office building.





Photo at top shows the foundation work of the Fox theatre. The picture was taken last June. Above is an artist's sketch of the exterior of the theatre and office building.

The exterior will be richly colored, the ornamental spandles being worked out in polychrome and terra cotta is to be moulded for the base course, in the ornamental windows and for the corners and fineals in the brick field. The theatre is to be completed early in 1928.



Interior view of the Edwards Theatre, Douglas P. Hall, architect.

THEATRE DESIGN IN HARMONY WITH SURROUNDINGS

Edwards Theatre at Easthampton in English Colonial Style

THE New Edwards Theatre in the village of East Hampton, located on the tip of Long Island, has many points of interest regarding both construction and design. This Stadium type theatre, in the English Colonial style, has a seating capacity of slightly over a thousand, with seven hundred-odd chairs in the orchestra floor and three hundred in the stadium. In style it is admirably suited to its locality, fitting into the general architectural scheme of East Hampton.

The entire theatre, store and office building has been constructed of concrete. The walls were built of concrete — not poured. Under this method, known as the "Van Guilder System," the walls are carried up in two thicknesses simultaneously, leaving an air space of two and one-half inches between the two thickness of walls, which are bonded together with a special wire reinforcement. This gives a protection against cold and dampness in winter weather, and provides a cool building in summer months. Outside walls are waterproofed after completion and the interior finished with stucco in place of plaster.

The New Edwards was designed by Douglas P. Hall, architect and engineer of New York City. The building has three stores and a main entrance lobby on Main Street, with five offices on the second floor.

The stage, 60 x 25 feet, with a proscenium opening of 34 feet, is built to a height of 24 feet. The foundation and present walls are constructed so that the stage house can be carried to the full height, with gridiron, at some future time. The walls are carried through the roof so that this change can be made without interfering with the use of the prsent stage. The special rigging which was required to handle the vaudeville was designed and carried out by the New York Studios, and, despite the fact that there is a stage height of only 24 feet, vaudeville has been presented successfully, three days a week, all summer. Eight dressing rooms with toilet accommodations are provided in the basement.

The entire theatre, store and office building is constructed of concrete. An exterior view of the Edwards theatre is shown below.



Under the stadium a large, attractive foyer has been provided with a series of well appointed rest rooms, manager's office, etc.

The house has a complete ventilating and cooling system, air being provided by Typhoon fans in pent houses above the roof. The boiler room is equipped with two boilers and oil burners. The finest equipment is used throughout.

The auditorium of the Edwards is unusually attractive for a theatre of this type. The low ceiling, executed in wood paneling, and colorful draperies in proscenium niches and stage enclosure add a note of warmth that gains added effect through contrast with the stucco [illegible]

Two of America's Most Unique Theatres

San Jacinto House a Monument to the Indian; Log Cabin Theatre Nestles Among Yosemite's Peakes



Exterior view of the Soboba Theatre, in San Jacinto, Calif., which faithfully carries out features of Indian architecture in its general design.

IN the Soboba theatre at San Jacinto, and Pillsbury's theatre in the village of Yosemite, California claims two of the most unique playhouses in America, if, indeed, they do not deserve the whole superlative of ranking place as *the* most unique theatres in America.

The first mentioned is a faithful rendition, in modern theatre construction, of the architecture of the Indians—in its external and interior design—while the Yosemite theatre is of the log cabin type, splendidly equipped and dedicated to the presentation of the finest motion picture entertainment available.

It was the purpose of the builders of the "Soboba" to erect a monument to the Indian. The name "Soboba" is of Indian origin and means "hot water," having relation to the hot springs which bubble forth from the mountainside at San Jacinto. The band of Indians who first located at the springs, though a part of the Cahuilla tribe, took the name Soboba, and the remnants of the band are still known by that name.

The house is owned by the Soboba Theatre, Inc., with O. S. Hofman as president and L. A. Reynolds as vice president and manager. Elsie D. Reynolds is secretary, Helen I. Hofmann treasurer and Harry Hofmann director of publicity. The house was designed by O. S. Hofmann and Mr. Reynolds, with the aid of G. Stanley Wilson of Riverside.

Practically everything in the Soboba is hand-made and was done by the local artisans of San Jacinto, a town of about 1500 inhabitants. The house has a seating capacity of 750, and is equipped with overstuffed seats, bearing Indian designs. Two simplex projecting machines are used, with Ed Raymond as projectionist. The main curtain is of terry cloth dyed blue, brushed in opposite directions with gold, blue and green to obtain lighting effects. Drops and scenery were all made in the theatre.



The auditorium of the Soboba, in which the comforts of modern playhouses have been incorporated with aboriginal architectural and descorative motifs.

The Soboba, costing about $100,000, has been called by some "a Hollywood boulevard playhouse in a Main Street town." Its builders have shown their faith in their community by contributing this expensive entertainment plant to the pleasure of the inhabitants.

The scale of admission prices at the Soboba, on all nights except Tuesdays, is 35c for adults, except in loges, which is 50c with a children's rate of 10c.





A mountain playhouse built on the log cabin style furnishes motion picture entertainment the year round to residents and visitors at Yosemite village. Above is a general exterior view of the theatre. Right above, the foyer, where souvenirs are sold. At the right is a close-up view of the front and maint entrance to this unique community house.



ARTHUR C. PILLSBURY'S Log Cabin Theatre, in Yosemite National Park, is suited ideally to its mountain location, 4,000 feet above sea level, surrounded on all sides by peaks rising from three to five thousand feet higher.

It is log cabin construction of the finest order, and in the most authentic design, but it furnishes the finest of screen entertainment under the most comfortable conditions

Mr. Pillsbury, president and manager of the company which operates the Log Cabin, operates his theatre according to the highest standards of showmanship. He selects his pictures with the utmost care, and observes the rules of good-will building in making his institution a community center for weekly religious services Sundays and donating it to the uses of local oganization affairs.

The theatre gives two shows weekly during the winter season, and is open every night during the tourist season. The population of Yosemite village is 360, with a floating population of from eight to ten thousand during the summer months.

The seating capacity of the auditorium is 366, but, with the aid of some extra chairs when overflow crowds are attracted to the Cabin, Pillsbury can take care of 400 at his playhouse. Since its opening the theatre has played to an average attendance of 315, which, out of a possible 360 people located within a radius of one-half mile of the theatre, gives this enterprising showman a record average.

The Log Cabin was built at a cost of $25,000.

Capitol's New Stage Enlarges Scenic Artist's Bag o' Tricks

Ingenious Combinations of Elevating Platforms and Traveling Cars Add Rich Store to Resources and Flexibility of Stage Spectacle Art

THERE could be no more pertinent commentary upon the speed and ingenuity with which the modern technician and his crew of artisans work than the fact that the New York public, now flocking to the Capitol theatre to be entertained by the new style programs offered by Major Bowes, has no conception of the gigantic undertaking this new policy involved in the way of construction and installation of equipment for the stage.

For, though the Capitol stage has been completely remodeled and important structural changes made, all this was accomplished while business went on as usual. There was no sign "closed during alterations" on its front to inform the public that the Capitol was undergoing changes of major proportions.

So far as the public is concerned this is as it should be. It is the showman's job to give theatregoers what they want and not bother them with details concerning the tremendous amount of work and the large expense required to get the effects that make an appeal to the popular taste.

But when a theatre the size of the Capital is overhauled behind scenes to the extent that a stage of just ordinary pretensions is transformed into one of the finest equipped and most resourceful boasted by any playhouse, it is something to talk about in the trade circles of show business.

The new stage was built and installed by Peter Clark, originator of the devices, including the elevating orchestra pit, serving as the foundation upon which are built many of the modern of stage effects, particularly in the picture theatres. The Capitol stage has been pronounced by directors and specialists in scenic production to be the most flexible and versatile in any picture theatre.

The stage proper is equipped with two elevating platforms, or lifts, a movable steel bridge, two electric platforms, or automats, a complete counterweight system, the latest system of draw curtain tracks, an overhead bridge for spot lights spot light towers and intricate lighting equipment. Steel tracks are set in the floor for the electric platforms, which can be moved backward, forward or to the right or left.

In addition to this there is an elevating orchestra pit, with separate sections, individually motored and operated, for the organ console and a concert grand piano

In order to put the Capitol stage in its present shape it was necessary to lower the old stage five feet. The old arrangement had the orchestra pit serving as a bridge between the auditorium and the stage—its lowest level was in the auditorium and it was graduated from that up to the stage level Now stage and orchestra pit are separated or brought into conjunction for special stage effects

All this was accomplished in the record time of 31 days. In this brief space the new equipment was designed, built and installed. The work was carried on during the combined five weeks' engagement of "Ben Hur" and "The Big Parade," which followed one another as attractions at the Capitol, and which, owing to their length, were presented without complementary stage numbers.

More or less detail is required to give even a sketchy description of the various and varied equipment and resources of the stage which Clark has installed at the Capitol.

TO begin with the most spectacular features, the stage lifts are more intricate than those which have been installed in any other picture theatre. Lift No. 1, which is downstage near the footlights, is in three sections. This means that it may be elevated as a single platform—to a height of 8 feet 6 inches above stage level—or each of its three sections lifted individually. Thus it may be used to gain a step effect, "tableau," or an elevated platform running from wing to wing across the stage.

The No. 2 lift, which is nearer the back wall, is a double decker, with 8 feet 6 inches clearance between the upper and lower levels.

Each of the two platforms is tracked to accommodate the electric cars—thus permitting an almost unlimited number of formations by means of various combinations employing two or more of these devices.

The bridge is mounted on rollers and set on steel tracks running up and down stage The span between these uprights is great enough to allow this bridge to be moved forward or backward over the electric cars.

The automats are important features of this remarkable stage. Below stage there is a "parking space" for the cars, so that a scene may be set below stage on the automat, and the car then rolled onto the lower level of No 2 lift, and then elevated to stage level One of the cars is in two sections, so that it may be rolled forward or backward and at certain points on the stage split in two equal sections, which may be moved in opposite directions up or down stage or toward the wings.

All of these devices, stage lifts, orchestra pit, and automats are electrically operated from a switch in the wings. The operation is very simple. There are separate buttons for the various elevations required, so that the operator merely presses the button say for lift No. 2 to elevate to a distance four feet above stage level and the lift moves at the designated speed, also optionally set on the switchboard, to that point and automatically stops there.

From this brief description it may be readily seen that a wide range of stage effects are possible of easy accomplishment with the material at the command of the stage director. It may be added that the three-section lift is the first of its kind to be installed in any theatre.

Though the stage is tracked with permanent steel runners for the automats this feature does not hurt the floor as a dancing surface. The specially designed tracks have a very small groove cut in the center of flat steel strips, the flanges of which are set perfectly flush with the floor surface.

The shows at the Capitol are being produced under the direction of Mort Harris, who draws upon an extensive experience in picture theatre presentation. Harris recently came to New York from San Francisco. For the past ten years he has been closely associated with Jack Partington, producer of the shows for Famous Players theatres and later for Publix on the Pacific coast. Harris, who was formerly in the music business and in this connection worked with Partington on stage shows, became an active member of the Publix producing staff two years ago

WHEN West Coast took over the management of the Publix theatres in California, and Partington was brought to New York by Publix, Harris followed his former chief to Broadway. The Capitol post is his first connection in New York.

After the expenditure of an amount said to be in the neighborhood of $50,000 to advertise the new policy, and emphatic statements promising a public regaled by the finest in theatrical offerings a type of show that would surpass anything presented under similar conditions, it was sound showmanship for the Capitol executives to inaugurate the new policy with a spectacular and impressive bill

This was done in good style with an elaborate revue in which the most spectacular effects were achieved by means of the devices installed especially for the new type of shows—which demonstrated

(*Continued on page* 1430)



ZARING'S BEAUTIFUL EGYPTIAN THEATRE, INDIANAPOLIS, IND.

FEATURES THE

Marr and Colton

"AMERICA'S FINEST ORGAN"

MR. A. C. Zaring, the well-known western exhibitor, has added to the eye-appeal in his theatre—the maximum ear-appeal with the Marr and Colton organ—truly a great combination for box office value.

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GENERAL OFFICES AND FACTORIES
WARSAW, N. Y.

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Maximum Public Appeal

The maximum public appeal from the standpoint of box office value is the combination of eye-appeal and ear-appeal. Beautiful appointments lend attraction to the eye—euphonious organ music lends appeal to the ear.

We shall be pleased to send you details about Marr and Colton organs. Sign and return coupon for catalogs and estimate.

The Marr and Colton Company
Warsaw, N. Y.

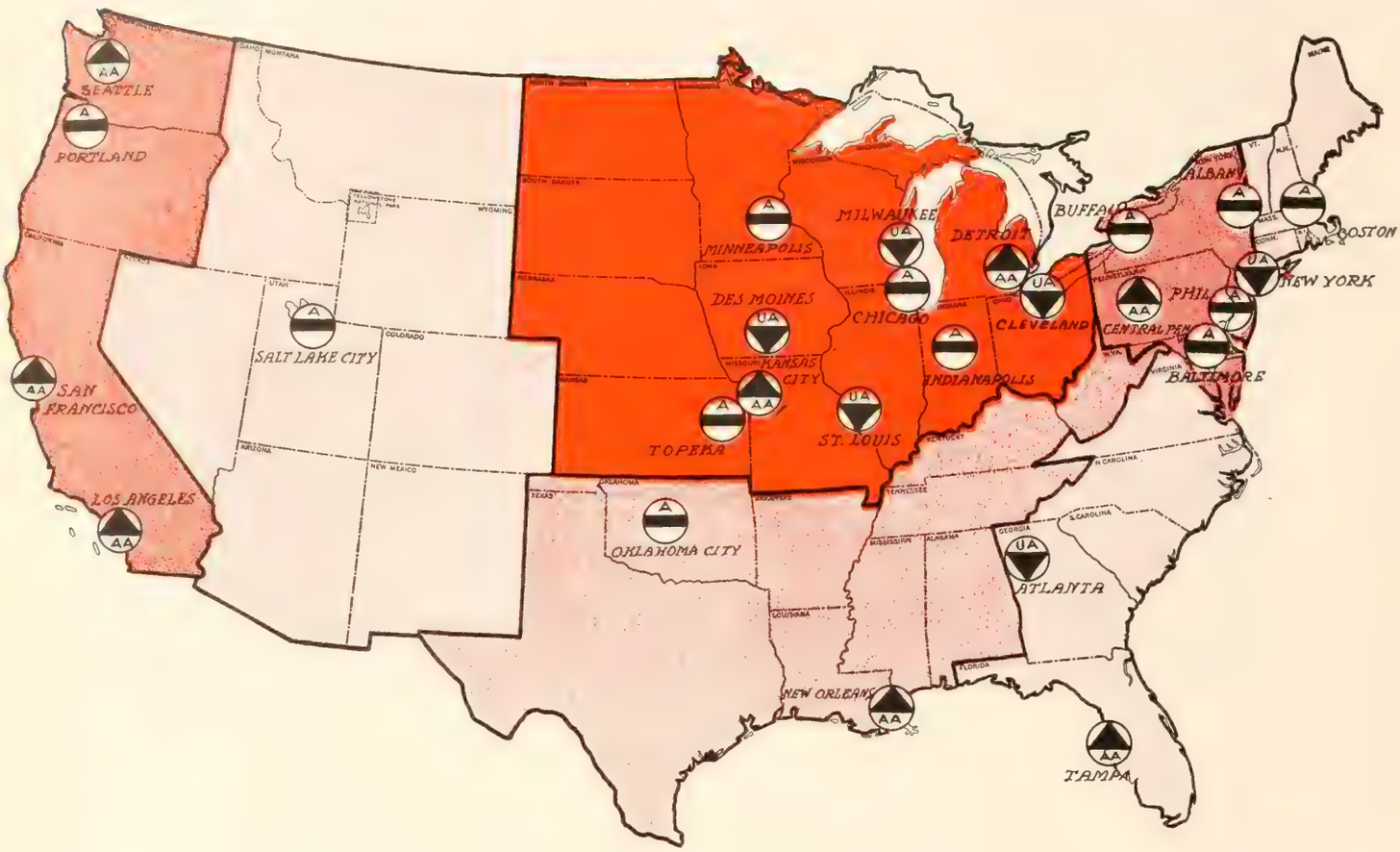
We are interested in a Marr and Colton organ. Will you please send us further particulars and catalogs. We understand this does not obligate us in any way.

Name .....
Address .....
City .....
Theatre .....
Seating Capacity .....



Theatre Building Business Map

Including Analysis of Key City Attendance Averages



Above Average Business	AA	Very light new construction
		Light new construction
Average Business	A	Moderately heavy construction
Under Average Business	UA	Heavy new construction

The map of the United States shown here is divided into seven territories, with colored shading indicating the division of new proposed theatre building as represented for the period from September 15th to October 15th. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities: solid, which represents the greatest value of proposed theatres; heavy stipple, which is second in valuation of new construction; medium, which areas represent conservative building; and the very light areas, where the investment in new theatre projects is very light. The information used in compiling the statistics visualized by the map was obtained through several reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

The circles shown on the map are located in key cities and illustrate averages of theatre attendance during the three months period form September 15 to October 15. The diagrams indicate the relative attendance at the better theatres in these cities during the summer season. These are given by "averages, with symbols to indicate "Above Average" and "Under Average" box office returns. The term "average" as applied in this survey indicates satisfactory box office returns, based upon theatre expectancies, which, in turn, are governed by past earnings under similar or nearly similar conditions

These attendance statistics were compiled from an analysis of the Key City Reports, published weekly in Motion Picture News, and other sources of information gathered by this publication.

LAST month our map showed the results produced by an analysis of theatre building prospects for three months, June 15th to September 15th. In this issue the map is confined to new prospective building announced during the period from September 15 to October 15th, also the key city reports, as indicated on the map, and for the same period.

The total value of building proposed during the past thirty days is $20,747,000, which calls for 90,850 seats to be divided among 62 projects. Four of these projects represent investments of over $1,000,000, while 11 fall between the figures of $500,000 and $1,000,000. The average cost per seat for this new building is $228.00, per theatre, while the average seating capacity for the country will be 1,465, and the average cost per theatre is $332,000. The division of this construction by territories is graphically illustrated through the colored map. It is shown there that the middle states call for the heaviest construction, with the North Atlantic and West Coast states running a close second. Next, in order, are the Southwestern states, while in the Northeastern, Southeastern and West Coast states the program is very light.

The figures for these various territories are:

Northeastern states: $400,000; 3,500 seats; 2 projects.
North Atlantic states: $5,030,000; 28,400 seats; 17 projects.
Southeastern states: $305,000; 3,700 seats; 5 projects.
Southwestern states: $1,900,000; 8,900 seats; 6 projects.
Middle states: $7,560,000; 23,350 seats; 14 projects.
Western states: $140,000; 1,600 seats; 2 projects.
Western Coast states: $5,410,000; 21,400 seats; 16 projects.

Based on ratio of the value of new proposed construction as against the area of the territories for the various divisions of the country, it is found that the North Atlantic states show a density of construction approximately three times that of the West Coast states, which are second. The other territories, following in order, are the Middle states, Northeastern states,

Southwestern states, Southeastern states and Western states.

THE average cost per seat in the different divisions of the country are Northeastern, $114; North Atlantic, $177; Southeastern, $83.00; Southwestern, $213; Middle States, $325; Western $89.00 and West Coast $252

The individual state calling for the largest investment is California, with $5,110,000, 13 projects with a seating capacity of $19,200. Ohio is second with proposed building valued at $4,260,000, 6 projects calling for 12,050 seats. Pennsylvania follows with $3,325,000, 8 projects and 17,000 seats. Illinois, $2,150,000 and 4,000 seats. Tennessee is 5th with $1,600,000; 5,500 seats.

This month's report compares favorably with the report of our last issue covering a period of ninety days, particularly inasmuch as the early fall is the season when the announcement of new projects is lightest. The total number of theatres are proportionately somewhat less, while the average investment per theatre is correspondingly larger. The average seating capacity is also somewhat larger. This report again upholds our prediction made at the first of the year that 1927 would break all theatre construction records, and again refutes the report circularized that new theatre construction is on the wane.

In analyzing the material used in the compiling of this report, it was found that there were several small theatres announced. This is indicative of the trend of the times that the small town house will again be built on a heavy scale. However, the large neighborhood and down-town theatres are still being announced in large numbers.

Of considerable importance to American theatre equipment manufacturers is the report recently published by the motion picture division of the Department of Commerce on theatre building in Europe. This report states that in Great Britain and Germany building is going forward rapidly. In Germany it is estimated that 80 new motion picture theatres are in prospect for building this year, and that Great Britain is also planning to add several theatres in the heavier centers of population.

It is noted in this report that the tendency in European countries is to elaborate upon the type of theatre that has been prevalent in the past, following to some degree the tendency in America.

THE Bureau's report credits Sweden with 16 theatres to be built within the next year, and Roumania with 11. In Roumania three are scheduled for Bucharest, and each of these theatres will have a seating capacity of more than 1,000. In Austria, the report continues, 8 theatres have been authorized.

This report is in line with advices which have been sent out by MOTION PICTURE NEWS regarding the prospects for the sale of equipment in Europe. Also, it might be noted that Australia, in particular, is now enjoying a prosperous theatre building program, and that some of the countries in Asia are buying considerable equipment.

Reports received indicate that the sale of equipment throughout the United States has been good for the past thirty days, and that the same territories which showed heaviest sales for the period from June 15th to September 15th, as reported in our last issue, viz.: Middle and North Atlantic states, again lead in volume of sales for this month's report. However, the West Coast states have showed a gain in business.

Attendance figures covering so short a period as one month naturally show some wide fluctuations, and, in consequence, there are several startling reversals between the last map—covering a three-months' period—and the current one. So comparison between the two reveals some decided changes, notably in Seattle, where the last month's business went above average, through on the Octobre map, Seattle was the only key city with an "under average" rating. On the down scale there is Des Moines, Cleveland and Atlanta, on the present map as "under average," while on the previous one all three were in th "above average" column.

Such reversals, of course, are the result of a combination of general and strictly local conditions, none of which are necessarily permanent in nature. Seattle, for example, enjoyed the benefits of a combination of excellent theatre business stimulants. Weather conditions were ideal, from the box office standpoint, a strong array of pictures were presented there during the past four weeks, and during one excellent week of theatre business the rise was in great part due to the visit of Colonel Lindbergh to Seattle—an event which brought many suburbanites to the city. One such bang-up week, naturally, is bound to exercise a strong influence on the rating for so short a period as one month. Nevertheless, Seattle's business has been consistently good during the time covered in this report.

MOST of the cities hard hit over this period encountered nothing more serious—though devastating as it was to immediate business—than a heat wave, of such intensity that several records—weather, not box office you may be sure—were smashed. It was heat of a kind that cannot be combated with cooling systems or, perhaps, anything else in the showman's bag of business builders. It was the kind of weather that made people think of nothing else but the weather, particularly as it came at the end of a summer which was so averagely cool and comfortable that the usual big hot-weather attractions such as beach resorts and mountain retreats were passed up.

The cities that dipped from the "average" on the October to "under average" on the current map are St. Louis, Milwaukee and New York. Milwaukee and New York suffered mostly because of the already mentioned—and not to be mentioned in this report again after this—heat speel. St. Louis, of course, suffered because of the tornado. Other key cities where business was on the down scale are Salt Lake City, Minneapolis—the strike hurt some—and Boston.

On the up swing are Seattle, Los Angeles, San Francisco, Kansas City and Central Pennsylvania. Static at "above average" are Tampa, New Orleans and Detroit; and at "average" the following: Portland, Topeka, Oklahoma City, Philadelphia, Baltimore, Chicago, Indianapolis, Buffalo and Albany.

Thus a recapitulation shows that attendance records are holding up to a "good business" mark in the aggregate, for the map indicates a down movement of varying degrees in nine key cities, an upward swing in eight, and nine cities went along at an even keel with "above average" and "average" business—which, as explained in the key to the map, denote good theatre business conditions.

There is an almost equal balance between the extreme movement downward and upward in the comparative results between this map and the one in our October issue, which showed that excellent business prevailed at the bulk of the picture theatres throughout the country. Seattle climbed from "under" to "above" during the month passed. Three cities dipped from "above" to "under," while on the movement from "average" to "above average" there were four districts moving upward as only three were slipping downward at that degree of change.

THE conditions which figured importantly in bringing the New York attendance records down below those shown over the summer averages to a large degree were identical with those which cut into the receipts in other zones similarly affected during the period this map covers.

These included a counter attraction which held the interest of the entire country, and which, due to the radio broadcasting of a description of the event, became the principle feature of one whole evening's entertainment for uncounted millions. Reference here, of course, is given to the Tunney-Dempsey fight in Chicago. Theatres throughout the country which installed equipment to carry the radio account of the fight to their patrons, in perhaps a majority of instances, realized better that normal receipts, while others at least held to their average by means of the feature.

New York theatres during the period enjoyed a spotty business. Where attractions were outstanding in their appeal to the public the returns were better than average, a condition hardly indicative of a business "slump" in the larger significance of that word, but which nevertheless brings down general averages over so short a period as one month.

40,

THE chair shown below is one of the two types selected by Publix Theatres, Inc., for sixteen of its new houses. Both chairs have steel panel backs, steel bottom boards, and a new, noiseless, unbreakable hinge. The design, construction, and general superiority of these two chairs convinced those on the Publix Purchasing Committee that they should place their order for 40,000 chairs with Heywood-Wakefield.



Write for our new booklet, "After Months of Investigation," which describes in detail the beautiful Publix chairs.

Heywood-Wakefield Company

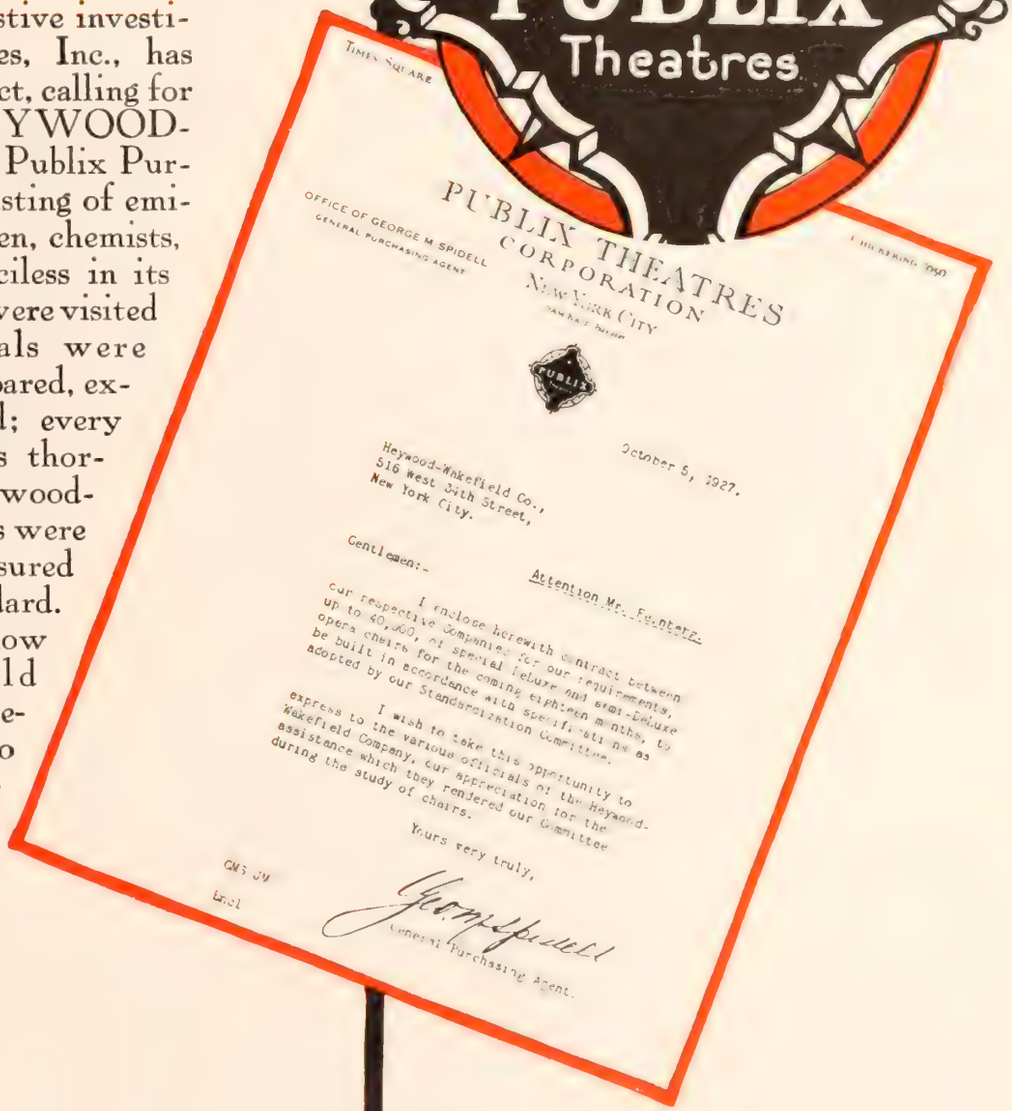
Baltimore, Maryland Boston, Massachusetts Buffalo, New York

Los Angeles, California Minneapolis, Minnesota New York, New York Philadelphia,

000 for

PUBLIX Theatres

After months of exhaustive investigation, Publix Theatres, Inc., has awarded an entire contract, calling for over 40,000 chairs, to HEYWOOD-WAKEFIELD! The Publix Purchasing Committee, consisting of eminently successful showmen, chemists, and engineers, was merciless in its investigation. Factories were visited and inspected; materials were tested; chairs were compared, examined and re-examined; every construction detail was thoroughly analyzed. Heywood-Wakefield theatre chairs were chosen because they measured up to every Publix standard. May we show you how Heywood-Wakefield chairs will meet your requirements too? A note to any of the addresses below will bring a practical seating man ready to help you.



PUBLIX THEATRES CORPORATION
NEW YORK CITY

OFFICE OF GEORGE M. SPIDELL
GENERAL PURCHASING AGENT

October 5, 1927.

Heywood-Wakefield Co.,
516 West 34th Street,
New York City.

Gentlemen:-

Attention Mr. Fuenteg.

I enclose herewith contract between our respective Companies for our requirements, up to 40,000, of special deluxe and semi-deluxe opera chairs for the coming eighteen months, to be built in accordance with specifications as adopted by our Standardization Committee.

I wish to take this opportunity to express to the various officials of the Heywood-Wakefield Company, our appreciation for the assistance which they rendered our Committee during the study of chairs.

Yours very truly,

Geo. M. Spidell
General Purchasing Agent.

Theatre Seating Division

Chicago, Illinois Detroit, Michigan Kansas City, Missouri

Pennsylvania Portland, Oregon St. Louis, Missouri San Francisco, California



Effective stage settings are an extremely important feature of your show.

Originality of stage setting and design, has made Landish Studios famous.

Sketches of the stage of the Stanley Theatre, Newark, a Stanley-Fabian House.

When It Comes to Originality of Stage Decorations and Sets---

You know that to employ Landish Studios is definite assurance that your theatre will have no duplicates. Furthermore, that the atmosphere and intimacy and attractiveness imparted through the works of Landish Studios give your theatre a distinctive individuality.

The modern theatre requires more than simply orthodox drapes, hangings and stock stage sets. Definitely, the design and production of theatre decorations and stage settings is an art that experience alone can execute effectively.

It is the good fortune of the Landish Studios to have a staff comprised of artists specialized through years of experience in theatre work.

To select Landish Studios to design and execute the decorations and stage settings for your next theatre is but sound judgment.

LANDISH STUDIOS, INC.

40 Ames Street *Rutherford, N. J.*

Carrier Conditioned Theatres

Carrier
AIR CONDITIONING AND DRYING EQUIPMENT

Opening

The Carolina

Greensboro, N. C.

Designed by J. M. Workman, Archt.

Owned and Operated by

Saenger-Publix Theatres, Inc.

Size—2000 Seats

&

The Jefferson

Beaumont, Texas

Designed by Emil Weil, Archt.

Owned and Operated by

Jefferson Amusement Company

Size—1830 Seats

¶ It has been our privilege to work in the most intimate association with the architects in the design and installations of complete air conditioning equipment for these new theatres. We have assumed complete responsibility for temperature and humidity control; for the perfect distribution of conditioned air; for the reliable, safe and dependable operation of the Carrier Centrifugal Refrigeration System, which is to operate in conjunction with the air conditioning system during humid seasons.

¶ Operators of Theatre Chains, Owners of Individual Theatres, Theatre Architects and Engineers are invited to investigate installations of the Carrier System of Air Conditioning in the smaller theatres; the same system which has met with such unqualified success in the Roxy, the Paramount and other great Metropolitan houses.

Write for the book

"THEATRE COOLING AND CONDITIONING"

Ask for a Visit from one of our Engineers.

Carrier Engineering Corporation

Offices and Laboratories
Newark, N. J.

NEW YORK PHILADELPHIA BOSTON CHICAGO WASHINGTON CLEVELAND KANSAS CITY LOS ANGELES

Children Are Just As Discriminating In Their Choice of Pictures As Adults

Policies For Saturday Morning Movies Based on Experience At The Eastman

CHILDREN are just as discriminating in their choice of motion pictures as adults, but make the best audiences because they seem to get more out of a film, Eric Clarke, General Manager of the Eastman Theatre in Rochester, has decided, after catering to children at special Saturday morning programs for three seasons.

It is difficult for adults to determine what will "go over" with the youngsters, he says, but hearty laughter or wild excitement and applause are the rewards of presenting a film that meets approval. He finds that it will never do to select just the movies adults believe the juvenile fans "ought to see," for the ten year old has decided views as to what he wants, and there is very little response to anything else.

During last season, Mr. Clarke found that the film most popular with the young theatregoers was Mary Pickford's "Little Lord Fauntleroy," while Jack Holt in "The Thundering Herd" drew the smallest audience. Douglas Fairbanks' "Thief of Bagdad" was the second in approval, with Petty Bronson in "Peter Pan," Harold Lloyd in "The Freshman" and "Rin Tin-Tin in "The Lighthouse by the Sea" runnersup. The youngsters approved also of Jackie Coogan, Reginald Denny and Tom Mix.

"The ten-year-old patrons of the movies," Mr. Clarke explains, "has just as decided views on what he wants to see as the grown-up members of the family. Our experience has shown that we cannot arbitrarily select those pictures which we think he ought to see and present them with any expectancy of a strong response.

"We have found a real field of service to the community in offering special programs on Saturday mornings for youthful audiences. During the season just closed, the attendance averaged about 1,400 children. The manner in which the youngsters exercise their choice is demonstrated by the fact that the audience has fluctuated from about 700 to 2,400, indicating that the picture is the thing for the juvenile fan as well as for the adult.

"Children make the best audiences. They seem to get more out of a picture. They never miss a comedy point and their laughter during the showing of a humorous picture or their wild excitement and applause during a thrilling dramatic scene extends its contagious influence to all the adults who may be in the house.

"It is difficult for adults to determine just what will go over best with the youngsters. Frequently pictures over which we have grave doubts have registered the most pronounced success."

At the Eastman Theatre Saturday Morning movies are run under the auspices of the Parents and Teachers Association, which ties them up closely to the schools and gives an official endorsement that is one of the most potent assets in commending the presentations to the parents of the youngsters. A committee from the Parents and Teachers Association not only works with House Manager John J. O'Neill, who is in charge of the Saturday morning performances, but previews every subject before it goes on the screen, making such eliminations as it deems necessary. On occasions pictures which were originally selected are changed after screening to obtain a subject considered more suitable.

SATURDAY Morning Movies are not an enterprise to be undertaken for profit, says Mr. Clark. They should be the theatre's contribution to the community. They can be made to pay their own way, however, with the single price of 10 cents for the whole house. In Rochester adults are encouraged to attend with the youngsters and many of them seize the opportunity to see some big success of other years which they missed on the initial presentation.

The Association delegates a number of its members to act as sponsors for the children in order to comply with the state law which says that a child under 16 years must be accompanied by a guardian. Each sponsor takes care of a certain group and Boy Scouts serve as ushers.

The Eastman has been conspicuously successful in handling these special shows probably because the whole scheme was carefully thoughout from the beginning.



"Children make the best audiences. They seem to get more out of a picture than adults. They never miss a comedy point, and their laughter during the showing of a humorous picture or their wild excitement and applause during a thrilling dramatic scene extends its contagious influence to all the adults who may be in the house"

A Miracle In Stage Construction



A STAGE that moves forward, backward, upward, downward—and all in sections. A stage that is a miracle of design and construction. THIS IS THE STAGE AROUND WHICH THE NEW PRESENTATION POLICY OF THE NEW YORK CAPITOL IS BUILT.

This stage is comprised of nine movable parts—four elevating sections operated individually; three movable truck platforms for pre-setting acts underneath the stage level, which are raised to the stage level through a double decked elevator; a high movable bridge spanning the entire stage; and a system of tracks for moving the platforms into any positions on the stage *—all electrically operated and automatically controlled by push buttons.*

In addition, the Capitol installation has a lift each for the entire orchestra, organ and piano. The piano lift is an innovation in itself as it has a platform on which acts are presented in front of the curtain. A new and complete counterweight system is also included among the new equipment.

NO GREATER TESTIMONIAL CAN BE GIVEN THE GENIUS AND SERVICE OF PETER CLARK, INC., THAN THE DESIGN, MANUFACTURE AND INSTALLATION —ALL IN THIRTY-ONE DAYS AND WITHOUT INTERFERENCE WITH A SINGLE PERFORMANCE—OF THIS SUPERSTRUCTURE.

As it has been for the past twenty-five years, it is again a Peter Clark installation that marks a milestone in the advancement of design and flexibility of operation of the modern stage.

Peter Clark Inc.

544 W. 30th St. **New York City**

Peter Clark, Inc., stage rigging and equipment, organ console and orchestra lifts, are installed in practically every leading theatre in the country.

Discovered! A Way to Eliminate Dead Black Screen Backgrounds

Keith-Albee Projection Specialist Hangs Screen in Space Away from Fabrics

AN article in the October issue of THE SHOWMAN dealt with the adverse visual conditions caused by the jet black borders frequently used to frame the motion picture screen, and pointed out that improved projection—higher screen intensities—make the entirely black field not only unnecessary but undesirable under present conditions.

The Keith-Albee projection department has approached this problem from several angles, and has developed a new arrangement which is now in operation at the Albee theatre in Brooklyn, where the results obtained no doubt will lead to similar installations at other theatres in that circuit.

This method, worked out under the supervision of Mr. H. Stoll, in charge of special projects for the K-A organization, eliminates the entirely dark field by removing the screen from the usual position as a pure white spot in the center of a stage mask or curtain. The screen is set forward, and hangs out in free space, away from all fabric. About ten feet back of the screen hangs a full stage black velour cyc curtain, and a black ground-cloth is used to cover the stage floor. Back of the screen, between the sheet and the black cyc, is a "curtain" of blue light, thrown from the third border light, which gives a midnight blue effect as a background for the screen.

The sheet is stretched around a frame the exact size of the projected picture, and the border is reduced to a minimum. Owing to the presence of keystone, it is not feasible to eliminate the black border entirely. But Stoll has reduced this to a small band, of black velvet, which is stripped around the screen on the back side of the frame. The border is so small that there is no effect of contrast between this frame and the illumination on the screen.

The arrangement improves the visual conditions under which the spectator views the pictures. The deep blue background supplies all the contrast needed for effective projection, and at the same time reduces the strain caused by steady focussing of the eyes on the brilliantly lighted screen surface.

Since the small black border is not on tha same plane as the projecting surface, its contrast to the highlights on the screen is considerably reduced.

This method of mounting the screen has decided advantages over any other that the writer has observed under actual theatre projection conditions Reducing the contrast between the screen and its background naturally lessens the strain on the eyes, but the luminous deep blue backing is in itself inconspicuous and does not fight for the attention. As a matter of fact the background appears as space, with the screen as the only object to command the attention of the eye.

There is another advantage in that the screen is "staged," as it were. The picture is set off by itself, occupying the center of a setting in which everything is subordinated to the central object.

Thus with a remarkably simple arrangement the most objectionable features of "masking" are almost entirely overcome.

Stoll has been experimenting with various phases of this development for several months. He first tried it out at Keith's 86th Street theatre in New York. Various colors were tried for the backlighting and several different types of curtains were used.

The results obtained at the Albee would seem to recommend a wider application of this system, which is fraught with no difficulties greater than the building of a screen frame to the exact size of the picture.

Light wood stripping is nailed around the back edge of the frame, and this is covered with a black fabric—preferably velour. This small border should extend beyond the screen a sufficient distance to absorb any "spill" over the edge of the screen.

THE screen at the Albee is suspended on two ropes, which are covered with black velour to obscure them, and there are two feet, also blacked, upon which the screen rests when it is in position on the stage.

This development is but one of many upon which the Keith-Albee specialists have been working for several months to improve projection, stage, and theatre lighting, and presentation effects.

The work is being done in a very sound and efficient manner. Any new development is subjected to a thorough trial at some one of the theatres in the Metropolitan district and undergoes its tests under actual operating conditions before any move is made to install it at the other houses. However, when anything new is found to improve conditions, it is installed throughout the circuit.

At present there are some quite revolutionary ideas being developed for use in connection with lighting and staging effects and with the enterprise and extensive resources of the organization, now seriously devoting itself to progress and improvement of its combination pictures and vaudeville programs, it will not be surprising if the K-A outfit proves the source of some highly original refinements and advancements of picture presentations in the near future

All of the newer theatres of this company are being built in accordance with the newest ideas of showmanship. In the Albee in Brooklyn and the new Keith theatre in Boston, K-A has two of the most sumptuous playhouses in the country.

The continuous pictures and vaudeville policy is proving highly successful. The change from straight vaudeville to combination bills in a majority of the company's houses has been made without any radical realignment in the managerial ranks. Under skilful executive direction and administration the organization has been adapted to the new conditions.

THIS is a quite remarkable feat, when it is considered that there is a distinct difference between the old order and the new. Catering to a straight vaudeville patronage is one thing and successfully running a picture house is another. The dyed in the wool vaudeville patron is—or was—interested first, last and always in the bill. Give him a bill and comfortable seat in the auditorium and you had his business. The picture fans are different; they expect luxurious theatres, service features and a lot of extra inducements.

New features to meet the new conditions are being sought and there appears to be a very earnest and intelligently directed plan to develop refinements and improvements in service, projection and stage presentations.

The theatres converted within comparatively recent times are now running smoothly under the new policy. The Albee, in addition to being one of the most luxurious and beautiful theatres to be found in the country, is also one of the best managed.

W. B. Kerrigan, manager of the Albee since it was opened, and formerly manager of the Orpheum in Brooklyn, could think of no greater difference between the patronage to which he now caters and that of the old straight vaudeville days. when pressed by this reporter on the question, than that the picture fans seem to like to crowd a bit when entering and leaving the theatre. That condition, he said, seemed strange to him at first, but he has learned to view it without alarm

The publicity department, under Mark A. Leuscher, has added a special exploitation service to supply the K-A managers with advertising and publicity material on motion pictures booked for the circuit. This department of Mr. Leuscher's office is headed by Irwin Zeltner, a well known motion picture exploiteer.

BEDFORD THEATRE
BEDFORD, OHIO.

MAJESTIC THEATRE
SIDNEY, OHIO.

QUILNA THEATRE
LIMA, OHIO.

CAPITOL THEATRE
DELPHOS, OHIO.

STAR THEATRE
WESTMINSTER, MD.

STRAND THEATRE
MUNCIE, IND.

MAJESTIC THEATRE
ATHENS, OHIO.

LEES THEATRE
RAVENNA, OHIO.

LIBERTY THEATRE
GRAND RAPIDS, MICH.

PARK THEATRE
LEHIGHTON, PA.

LYRIC THEATRE
LIMA, OHIO.

RIVOLI THEATRE
GRAND RAPIDS, MICH.

GEM THEATRE
NEWARK, OHIO.

GRAND THEATRE
ST. MARYS, OHIO.

LYRIC THEATRE
WINCHESTER, IND.

ISIS THEATRE
KOKOMO, IND.

LIBERTY THEATRE
SPRINGFIELD, OHIO.



PAGE Model M-X-40. Unit Orchestral Organ and Player combined. May be played as a two-manual organ or with standard 88-note piano rolls.

STRAND THEATRE
HANOVER, PA.

COLONIAL THEATRE
PHILADELPHIA, PA.

ROYAL GRAND THEATRE
MARION, IND.

TEMPLE THEATRE
BAY CITY, MICH.

OHIO THEATRE
DOVER, OHIO.

PASADENA THEATRE
DETROIT, MICH.

PAGE ORGANS

EMPIRE THEATRE
NEW YORK

PARK THEATRE
BARBERTON, OHIO.

PARAMOUNT THEATRE
KOKOMO, IND.

FEDERATION THEATRE
DAYTON, OHIO

RONDO THEATRE
BARBERTON, OHIO.

SIGMA THEATRE
DAYTON, OHIO.

RITZ THEATRE
COLUMBUS, OHIO.

STATE THEATRE
LIMA, OHIO.

FRANKLIN THEATRE
ALLENTOWN, PA.

BROWNS STOCKING AVE. THEATRE
GRAND RAPIDS, MICH.

STATE THEATRE
FAIRMONT, MINN.

GRAND THEATRE
NEWARK, OHIO

BROWN'S OPERA HOUSE
WAPAKONETA, OHIO.

FULTON THEATRE
GRAND RAPIDS, MICH.

RIVERDALE THEATRE
DAYTON, OHIO.

PRINCESS THEATRE
NEW CASTLE, PA.

"THREE years spent in studying every make of organ led us to choose the Page Unit Organ," says M. W. Sheaffer, Strand Theatre, Hanover, Pa. "Your organ in George Osborne's Theatre, Westminster, Md., after three and a half year's use, is better than the day it was installed and he hasn't spent any money on it in that time. That was ample proof for us of how remarkably the Page performs."—Page Unit Organ M-X-40 was installed in Mr. Sheaffer's theatre. Page experience is also at your disposal. Write us fully without obligation.

THE PAGE ORGAN COMPANY
521 N. Jackson Street
Lima, Ohio

New and Improved Equipment

A Review of the Latest Developments in Theatre Engineering

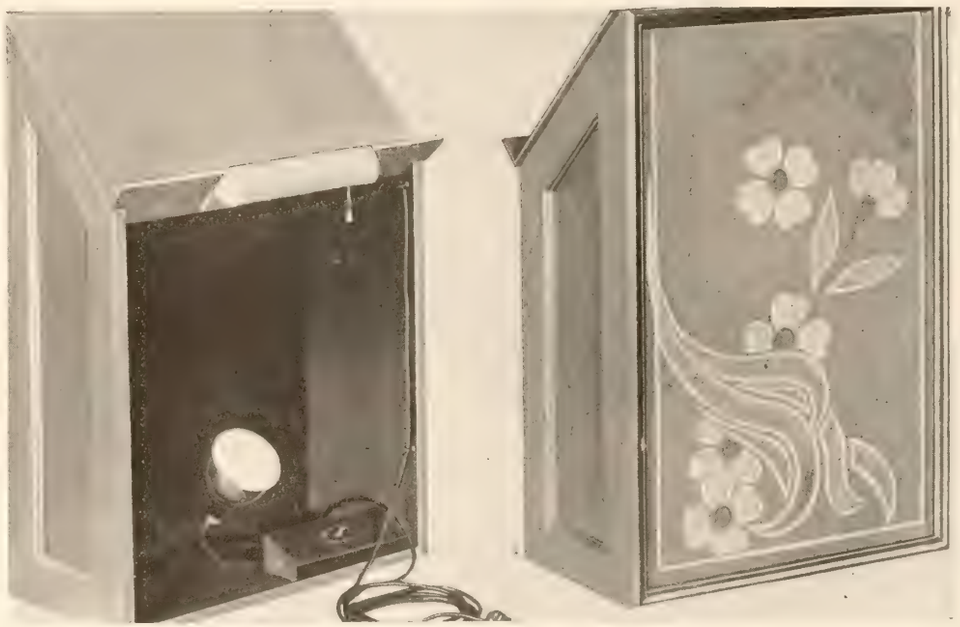
Novel Stage Music Stands for Acts Featuring Orchestras

THE accompanying pictures illustrate a new type of music stand recently introduced by the Gallagher Orchestra Equipment Company, and designed for use by orchestras appearing on the stage in the presently popular band act style of presentations.

The Gallagher stage stand is made to fit into the scenic scheme of stage settings for acts in which the musicians' costumes and the music stand become part of the scenic feature of the presentation. To this end the front of the stand, which is in view of the audience, is so designed that a colored sketch on a card can be inserted in a slotted frame provided for this purpose. Another novel feature is the concealed spot light reflector which may be operated by the musician by means of a foot trigger switch. This illuminates the musician's face, and may be used to produce novel stage effects.

The lower part of the stand is 30 inches high and 20 inches wide, and covers the lower part of the musician. The sides are 12 inches wide. There is a well-lighted music desk.

The reflector spot lights may be any color desired by using tinted globes. They can also be wired so that the entire orchestra can be illuminated simultaneously by the conductor or from off stage.



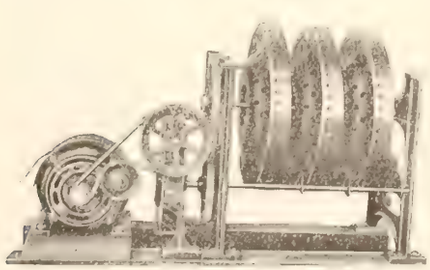
Front and rear view of new Gallagher Orchestra stag estand, showing spotligh and illuminated panel at back.

New Style Dimmer Flasher Is Offered by Reynolds Co.

THE Reynolds Electric Company have just developed a moderately-priced Dimmer Flisher suitable for decorative lighting, sign lighting, electric fountains, of wherever a dimmer effect is desired.

The Dimmer plates are of special design and of the Ward-Leonard manufacture. The Dimmer plates are made in three sizes, with maximum capacities of 1700, 1400 and 1225 watts, and standard arrangement in dimming from full bright to cherry red and then back to full bright, with an average of fifty steps.

The Dimmers are mounted on a frame work and geared to the Reynolds motor.



New Reynolds Dimmer Flasher

Hertner Company Announces Type C. P. Transverter

THE Hertner Electric Company has added a new Type C. P. Transverter to its products, which include the regular Multiple Arc and Series Arc Transverters. One of the outstanding features of the new Type C. P. Transverter is that within three per cent of the rated voltage is delivered under all conditions of temperatures and loads.

This permits the operator to have his entire attention directed on his projection work, free from the necessity of manipulating the field regulator as heretofore required.

The Type C. P. Transverter is designed and built so that it is particularly well ventilated, and is in keeping with the high standard which this company has always maintained.

Test Laboratory for Supplies and Equipment in New York

A LABORATORY suitable for testing and demonstrating all types of projection equipment and supplies now exists in the very heart of New York City. It has been established by Chas. W. Phellis, Inc., at 151 West 33rd Street. R. C. Martin, vice-president, is in charge.

This announcement is of particular importance to many of our readers, inasmuch as there has been a decided need for some such an establishment as this, to permit buyers as well as manufacturers to secure an unbiased test of various types of equipment.

The equipment of the laboratory is as follows: a three-wire system is available on both AC and DC electrical power, capable of handling 100 Amperes on each leg of the AC and 150 Amperes on each side of the DC.

Also included is a stationary optical system with available parts for the mounting of all types of lighting equipment, to facilitate running tests. Included also are high intensity and reflector arc lamps, as well as standard carbon arcs. A full control equipment is also installed.

A unique instrument is a special Westinghouse ammeter made up of three separate units. It has a special gear which operates the recording ammeter faster than is ordinarily the case so that every variation of amperage of the arc may be recorded on graph paper.

A MacBeth illuminometer and other facilities for accurately measuring light are available

Combination Ventilation and Heating System

SIMPLICITY and low operating and installation costs are outstanding features of the "Supreme Temperator," combination heating, cooling and ventilating system developed by the Supreme Heater and Ventilating Corporation, and now in wide use by motion picture theatres. Over a period of several years the company engineers have submitted this system to extensive experimentation and refinements of various features of the units themselves and installation methods have been made from time to time.

The "Supreme Temperator" consists of a heavy-duty, air-blast, direct-fired heater, a blower and motor, and a diffuser

(*Continued on page* 1432)



Select Dimmers this way—

DIMMER *plates should never burn out. C-H plates are of solid insulating material, with high heat dispersion qualities and great continuous load capacity. They don't burn out.*

Fading should be flickerless from full brilliancy to black out. C-H Dimmers have 110 distinct steps with no overlapping of contacts. Low ratio rack and pinion drive eliminates play and back lash—a further guarantee of smooth fading and crescendo.

Dimmers should be compact, economical of space, and adaptable to all theaters and remodeling schemes. C-H Dimmers have contacts on both sides of plates—twice as many circuits in the same space. Plates are taken out by removing one screw. Plates of any capacity are interchangeable.

When you help them "live" the picture—

JUST a picture isn't enough to crowd your theater consistently. Your patrons want a chance to live the story—its romance and adventure.

Lighting effects, harmonizing with the spirit of the presentation, improving it, give your patrons a better chance to escape from their everyday selves. They leave your theater resolved to come again.

With C-H Simplicity Dimmers, crescendo and fading of light is smooth as nightfall. Likewise, any color effect is easily arranged.

And the cost of operating C-H Dimmers, the ease of installing them in any theater regardless of size or scheme of decoration make them a logical improvement to your theater.

Consult your architect or electrical engineer about it. And write for the booklet "Illumination Control for the Modern Theater".



The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1268 St. Paul Avenue
MILWAUKEE, WISCONSIN

CUTLER C-H HAMMER

Perfect Illumination Control for the Modern Theater

What Price *Names* for Presentation Features?



Stage band acts are popular order of the day in presentation. On the left is an elaborate set for Rube Wolf's band at Loew's State theatre, Los Angeles

A SERIES of recent events culminating in the plunge which the Capitol theatre in New York has made into the very thick of "names" for its presentations has brought the subject of "presentation" back into the center of the stage where discussion, opinions, speculation and prophecy perform a bewildering and noisy dance of the hours which showmen and near-showmen devote to shop talk.

"Which way presentation?" and "how far?" are the two leading questions when these discussers get together. And in the welter of conversation there are many ponderable questions asked and no really convincing answers forthcoming—largely because the answer lies with the public, and the public bides its time and gives its verdict at the ticket booth, and not with conversation either.

The Capitol theatre, after expending about $175 000 on new equipment to stage the new type of shows and about $50 000 to advertise them, inaugurated a new stage policy with a revue called "Oddities" in which there were featured such names at Pat Rooney Marion Bent Pat Rooney 3rd, Rome and Dunn, and the Keller Sisters and Lynch. Elaborate scenic effects were used and the music was supplied by a jazz orchestra led by Paul Specht.

While some of the newspaper reviewers who cover the picture shows for New York dailies were shedding tearful lines of type about the passing of the dignified policy and the coming of vaudeville at the Capitol, the public crowded past the ticket takers in such droves that by the end of the week the Capitol had run up a new box office record.

This was followed up last week by a show in which Nora Bayes and Ben Bernie and Lester Allen, were featured. Currently the Capitol has Van and Schenck. Winnie Lightner, Burt Darrell and Jane Overton, in addition to a jazz orchestra, ballet and vocal soloists, in an elaborate revue called "Starland."

The "names," it will be noted, are all of vaudeville fame. Another "name" that knocked into a cocked hat all previous box office records of a picture house was Al Jolson, when he headlined at the Metropolitan theatre in Los Angeles. But these demonstrations were not necessary to show what "names" could do for the box office of the picture theatre—not when you recall what Gilda Grey, for example, did to records when she played a tour of the cinemas in conjunction with "Aloma of the South Seas.' And then, of course, there's Paul Whiteman's record, or records at the Publix theatres he has played under his contract with that company.

THE demonstrations have been so spectacular and the box office records so alluring that naturally there has been a large increase in the number of theatres going in for these attractions. With the result that "presentation" which originally was developed as a complimentary feature to the pictures, introduced for rounding out the program and giving the showmen an anchor to windward when their picture attraction was too weak to provide comfortable sailing, has jumped forward, and still is on the go, toward the top of the bill.

The fantastic salaries demanded by the "names" from the picture theatres—salaries way above those they could get in vaudeville—meant and mean little when a record gross for the week is taken into consideration Thus the Capitol is said to have paid the Rooneys $4,000 for the week, and they say Al Jolson got $17,500 for the week he played the Metropolitan in Los Angeles Since these are spot bookings and there are a greater number of performances daily than in vaudeville, the "names" justify their demands on that score. The Rooneys, with a company of 25 and a complete show of their own, got $4,000 a week in vaudeville, while the Capitol paid that same amount for their services without the extras. Paul Whiteman and his orchestra is paid $12,500 per week by Publix under a contract which gives the circuit call on his services for a certain number of weeks during the year.

But with box office records kiting as the "names" are billed, for the immediate present, at any rate, there is no great concern when the theatre pays up at the end of the week.

Regardless of what the future holds it is certain that the policy which is now known as the "highbrow policy" is dead so far as the big downtown picture theatres are concerned. The Chicago theatre in Chicago dropped its long established policy of musical presentations of the standard type and is realizing better business with a band act policy. The Capitol is not likely to go back to the former policy, though it was famous over the country for its orchestra, soloists and ballets.

The question that many are asking is "how far will the picture men go in their onslaught on the box office records?" To this there is added the question, "how far can they go?"

The limits, of course, are the number of "names" of such attraction value as to warrant big salaries and billing that puts the feature picture among the "other attractions" of the program. If you listen to what several veteran vaudeville men have to say, you will begin to wonder if the picture theatre man is not doubling his booking problems by going in for these names. Because if there were enough big pictures to go around, a sufficient supply of film attractions to keep the weekly change houses running at top speed throughout the year, there, of course, would be no need for stage names. It is because there are not enough big pictures that the names first were brought into presentation. But if there is to be a demand for three and sometimes as many as five of these names each week at the big picture theatres, where are all the names coming from?, your vaudeville man will ask.

AND it is a pertinent question. There is a straight vaudeville house on Broadway booked by one of the greatest talent-gathering organizations in the world that has its troubles getting two headliners to top a strong supporting bill each week. With that condition existing what will be done, as a matter of fact what can be done, to develop enough big name talent to keep up the pace which many of the picture theatres are setting.

Only last week one of the managers of a Broadway picture house found himself up against a big job trying to book a name for his stage portion of the bill. Up to Tuesday night he had not succeeded in booking anything for his current show, which opened last Saturday afternoon.

The problem is not as great for the Capitol as it is for theatres not having

the affiliations that house has through the Loew organization. The Loew circuit can offer some real time as an inducement to the bigger attractions. But the theatre offering only a spot booking is differently situated, because even with an adequate supply for vaudeville it is the vaudeville man who will claim the act and that leaves the independent booker without much talent to draw upon.

THERE are many of the skeptics who declare that the picture theatres are letting themselves in for a lot of headaches by educating their patrons up to such elaborate bills and so many "names." When they have used up all the names on the market what will be the public's reaction to a more modest bill, even if it has sound entertainment value? And moreover, they say, the picture theatres are likely to keep on making the mistake of cheating on the vaudeville end of the bill when a big picture comes along—which, of course, they regard a sin of showmanship and "sure fire" method of killing off the theatre's following.

If it is true that the names will be so scarce, so difficult to get, and the public once having had a taste of them will demand them as a steady diet or seek their entertainment elsewhere, then the enterprise is indeed a parallel to the problem of getting a sufficient number of big pictures to see a theatre through fifty-two weeks of continuous operation.

Furthermore, if this is the condition it matters little whether the move is being made because of competition or in response to a popular demand for vaudeville with pictures.

The stage bands with "guest performers" have been growing in popularity and are proving a profitable proposition for the bigger picture houses all around the country. But in the effort to outdo the other fellow there has been a tendency to go the limit in signing up prominent stage personalities and many signs that after a certain few had played their engagements and departed there is difficulty in getting others of equal prominence and drawing power.



A fading feature of former glamor and glory is the atmospheric prologue—usually a blending of vocal music and the dance set in an elaborate background related in "atmosphere" to some outstanding scene of the feature picture. On the right is shown number offered at the Strand theatre, New York, last season

This has led to the declaration by many that a safer course would be to put in vaudeville acts and thus keep the shows from week to week on an even keel, irrespective of the strength or weakness of the feature picture, and thus striking a balance, a standard of entertainment that would keep the patrons coming back, instead of making them shoppers, measuring the various bills with a sharp and educated eye out for the biggest value for the price of admission.

IN support of this view they will cite the New York Hippodrome as an example. The Hippodrome, which is off Broadway and in a location that makes it necessary to draw people to it, has been going along at the clip of about $12,000 per week net profit, despite the fact that it has not had very strong screen attractions, and has not deviated from the standard of its bills instituted when it was converted into a continuous run vaudeville and picture theatre. The big card at the Hipp, of course is the fifty-cent top admission.

One of the biggest single factors for the changing complexion of the Broadway picture theatre situation is the Roxy, which opened last March to a weekly take of over a hundred thousand gross and keeping up above the hundred thousand mark consistently with one exception since.

Roxy has not gone in for "names" yet, his name attractions consisting mostly of those who developed popularity in his shows or his radio programs. One of the rare instances in which he did feature an act with a vaudeville name was three weeks ago, when he presented Irving Aaronson's Commanders, a jazz band. The Aaronson orchestra was held for three weeks, but before the second week was out, Roxy made the announcement that he was organizing his own jazz orchestra and that Charles Previn, one of the resident conductors, would be the leader. Thus, after a few experiments with other jazz bands, Roxy is going back to his original stand—he had his own jazz orchestra last spring. In the course of this announcement, in which Rothafel reiterated the policies he laid down when the theatre was opened, Roxy repeated "We do not believe that vaudeville has a place in the motion picture theatre."

SIMILAR views are held by several other prominent picture theatre managers, among them Eric Clarke of the Eastman theatre in Rochester.

The straight prologue type of presentation is offered only occasionally at some of the large theatres, and is not nearly as popular as it was at smaller institutions. Even "presentation" along the original lines of atmospheric setting, though unrelated to the picture, is passing out as a general thing. The Publix unit shows, most of which were along this line, have given way to band acts, which are more vaudeville than "presentation" in the original sense of that term.

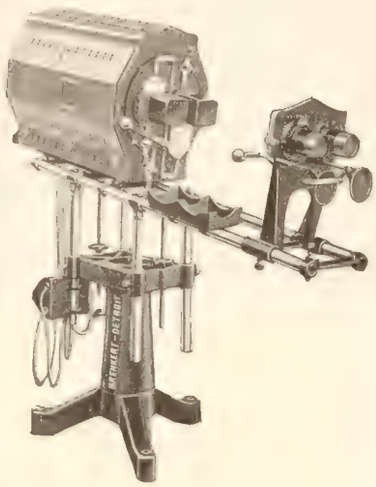
Whether all this will lead, eventually, to a circuit arrangement under which the

(Continued on page 1428)



John Phillip Sousa and his renowned band, is among the famous artists who have appeared at large picture houses. Photo above shows setting in which this feature was presented at the Strand in Brooklyn

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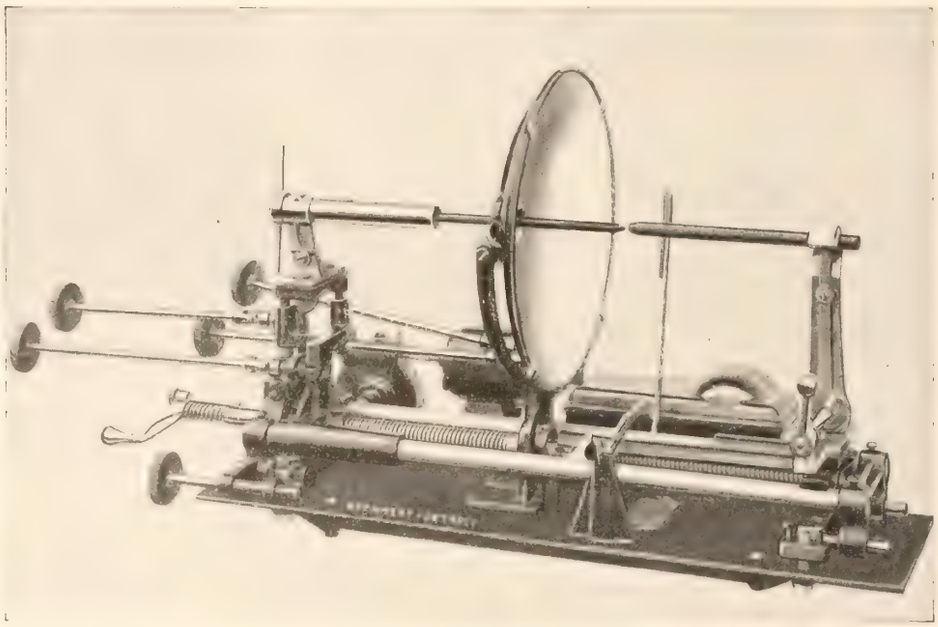
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Methods for Spotlighting the Theatre Orchestra

STAGE lighting proper and the equipment used for providing this specialized kind of illumination has reached a fairly high degree of development. While improvements of various kinds naturally are to be expected from time to time, these changes are likely to be more on the order of refinements to present methods and equipments rather than radical departures from methods which have been used for the past ten or fifteen years

This is now the age of the motion picture, as this form of entertainment overshadows all other theatrical enterprises. Motion picture programs, while still retaining many features of the legitimate stage, nevertheless present many new problems in illumination for which a satisfactory solution must be found.

In the legitimate theatre, the asbestos curtain, more often than not, marks the dividing line between the patrons and that part of the theatre containing the mysterious paraphernalia peculiar to the "back-stage" area. The stage lighting equipment, naturally, formed an important part of this equipment so that it can be said that stage lighting, in this sense, was purely a localized matter.

It was seldom necessary to extend the illumination limits farther forward than the edge of the stage, although it was—and still is—commonly the practice to place one or two low amperage arc "spots" at the rail of the first balcony for the purpose of "spotting" performers.

High intensities of illumination from the "front-of-the-house," such as are now found in every fair-sized motion picture theatre, was practically unknown so that here, at least, is found one form of illumination which is characteristic of the newer entertainment.

The line of demarcation between the patrons and the theatrical side of the theatre proper now extends some 30 or 40 feet in front of the stage to embrace the pit used for holding the large orchestras whose music forms a logical part of the "movie" program.

It is necessary upon occasions to illuminate the entire orchestra to an intensity almost comparable to those found on the stage. This is not so easy to accomplish for the reason that the number of locations where lighting equipment can be placed for providing this illumination is strictly limited and none of the available locations are within easy reach of the orchestra pit.

It is essential that this equipment be concealed from the view of the spectators and there are only three places in the "front-of-the-house" section of the theatre where this condition can be met in a satisfactory manner. There are:

1. In the ceiling directly above the orchestra pit.

2 In recessed compartments at the front of the balcony.

3. In the Projection Room.

The ceiling, directly over the orchestra pit provides the nearest and most direct position for equipment intended to illuminate the musicians The extreme inaccessibility of this location, however, makes it necessary that lighting apparatus which can be easily controlled from more easily reached points be used. For this reason, spotlights employing incandescent lamps are used whenever this location seems to be the most desirable one. It is not uncommon to employ mirror types of projectors for the same purpose for the reason that they have greater light collecting power than the lens types of spotlights and so offer the advantage of greater efficiency.

These two forms of lighting devices are most desirable, since the remote location makes it necessary that projector types of equipment be used in order to insure the required carrying power of the light.

When the ceiling location is used, it is commonly the practice to conceal the units by placing them in recesses cut in

(*Continued on page 1426*)

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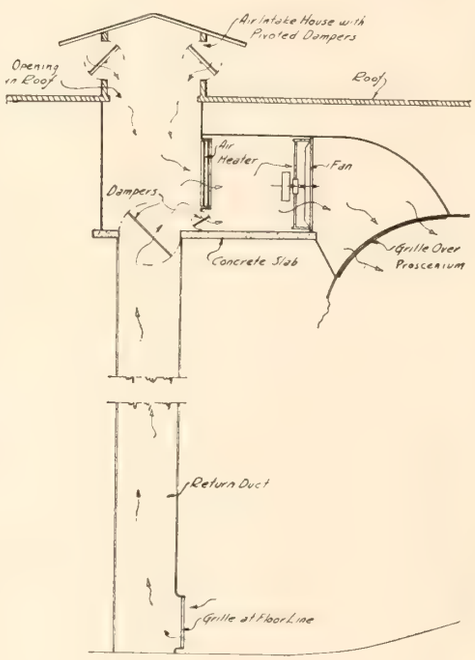
By J. F. DAILEY
Vice-President Typhoon Fan Company

ALTHOUGH it is only in comparatively recent years that theatre owners have realized the box office value of cooling systems, heating the theatre has always been considered indispensable. One would no more think of omitting the heating system in a theattre than one would the seats.

But, while heating has been taken for granted as absolutely necessary for the winter comfort of theatre-goers, the *degree* of comfort has been given only slight consideration until lately. The usual heating system of a theatre comprises a steam boiler and several clusters of radiator sections located in convenient points around the house. These radiators give off heat which dissipates itself directly into the audience. This system of warming is designated as direct radiation.

Direct radiation is the simplest type of heating system, but is not a great advance, in principle, over the wood-fire stove in the general merchandise store of Hickville. In both cases, how comfortable you feel depends on your proximity to the source of heat. You can feel too hot if you are too near the radiator. You can feel comfortable if you happen to be at the right distance. And you can even feel chilly if you are too far from the heat source. In other words, direct radiation does not afford uniform distribution of warmth. This fault is not only quite irritating to patrons at times, but also makes them more susceptible to catching cold. One manufacturer of indirect heating equipment aptly characterizes this fault by asking in his advertising, "Why roast one to warm the other?"

Another question which very few exhibitors can answer to their patrons' satisfaction is, "How is your theatre ventilated in winter?" Strange as it may seem, it is practically impossible to ventilate a theatre properly with the direct radiation system of heating. Ventilation means the passage of fresh air in any enclosure where fresh air is not readily accessible. To effect good ventilation in a theatre it would be necessary to constantly supply the house with outside air to replace the foul odors and stuffy humidity accumulating from the audience. But how can this be accomplished in winter if your patrons do not happen to be Eskimos?



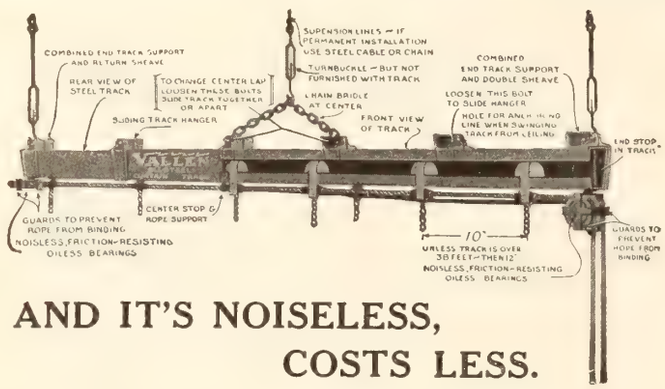
The accompanying diagrammatic illustration is a simplified arrangement of a fan heating and recirculating system, an efficient and practical method for proper ventilation of the theatre in winter.

Cold, fresh air is drawn in from the roof through the heater and blown into the theatre via the grille over the proscenium arch. After circulating through the house, the now partly "spent" air is

(*Continued on page* 1434)

Here It Is---

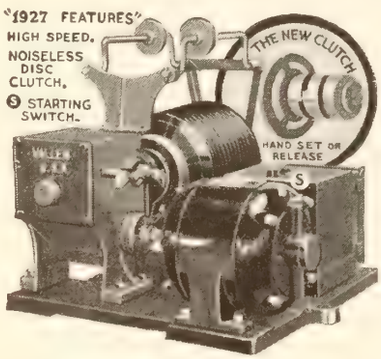
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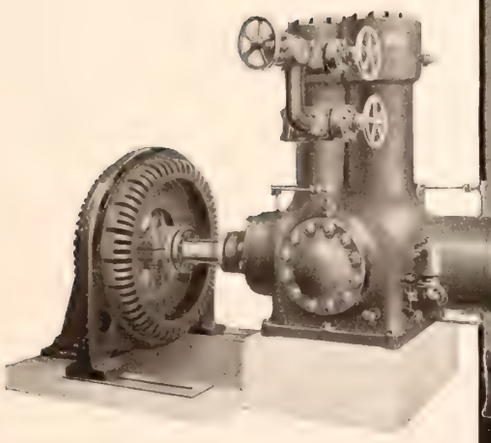
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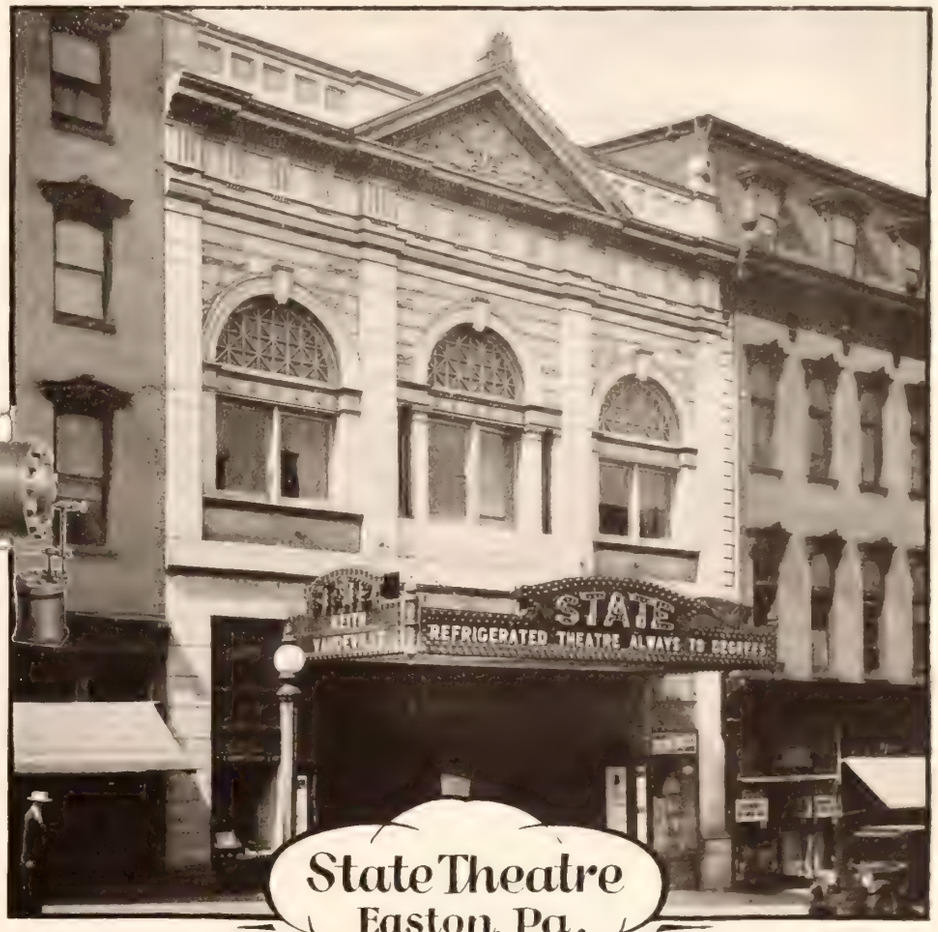
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York Safe and Lock Company
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Methods for Spotlighting the Theatre Orchestra

(*Continued from page* 1423)

the ceiling a port hole of a size sufficient to freely pass the beam of each projector being cut in the ceiling.

There are a number of objections to placing the orchestra lighting units at this position in the theatre. In the first place, the units, when so mounted, must be fixed in position, since they cannot be easily reached for adjustment purposes. Lamp replacements are difficult to make and gelatines, for coloring the light, cannot be readily changed.

The types of lighting units so employed are such that the only control possible over the illumination obtained from each is in the size of the projected beam of light. No sharp cut-off in the illumination can be readily obtained so that some spilled light over the seating area adjacent to the orchestra pit is unavoidable.

With the mirror type of projectors, it is absolutely necessary to use a circular nest of spill shields at the mouth of each in order to prevent the stray light from the lamp scattering over an angle larger than that covered by the beam proper.

Probably the most serious objection to the ceiling location lies in the fact that the illumination comes from a point directly overhead and so tends to cast strong downward shadows, leaving the musicians faces but poorly lighted.

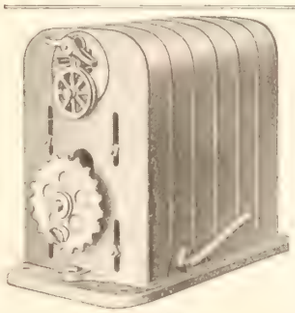
In theatres having a balcony, lighting units—either lens type spotlights or mirror type projectors—concealed in recessed compartments at the front of the balcony provide a better means for illuminating the members of the orchestra

From the standpoint of maintenance, too, this location is more to be desired, since the units are easily accessible and also can be adjusted—when required—to provide additional light to the stage.

There is more likelihood of the balcony's being farther removed from the orchestra than the ceiling location but any sacrifice in illumination advantage on this score is offset by the fact that the illumination from the first location is fairly broadside onto the musicians and so better serves the purpose.

(*Continued on page* 1434)

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1600 BROADWAY NEW YORK

What Price Names for Stage Presentation Acts

(*Continued from page* 1421)

picture houses independently operated or operated by local chains will play vaudeville acts, is a question.

When the picture houses first dipped into presentation on an extensive scale the writer asked one of the most prominent producers of vaudeville acts if he expected some day to produce especially for the picture theatres. He was enthusiastic over the prospect at that time, as indeed were many other vaudeville producers. But last week when we asked him the same question he said he had lost all interest in the idea, declaring that there had been time enough for something to have developed along this line, and that since it had not, there was little likelihood that the future would bring forth any different result. It might be added that anything less than 20 weeks' playing time would not interest the bigger producers in that field.

While all these changes have been taking place, the pictures themselves have been working toward a goal which many showmen believe will be the ultimate in motion picture entertainments. This, of course, is the "sound picture." Vitaphone and Movietone have been making strides, and there are many other sound processes in the offing.

The first feature picture with interpolated sound effects is causing a great stir on Broadway, where "The Jazz Singer," with Al Jolson starred is playing to big houses as a two-a-day attraction at Warner's theatre It seems to be agreed by commentators that Vitaphone is putting "The Jazz Singer" across with the smash it is scoring on Broadway On all the signs Jolson should be as big a card in this picture as he is on the stage in the other cities of the country—the same Jolson who refused to go through with a picture he had agreed to make under Griffith's direction "because he was rotten on the screen," some years ago when there were no well established sound devices.

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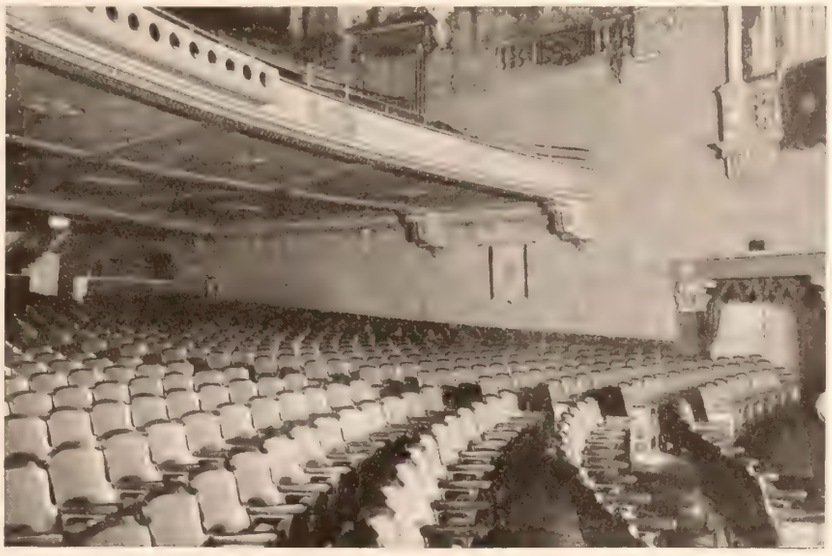
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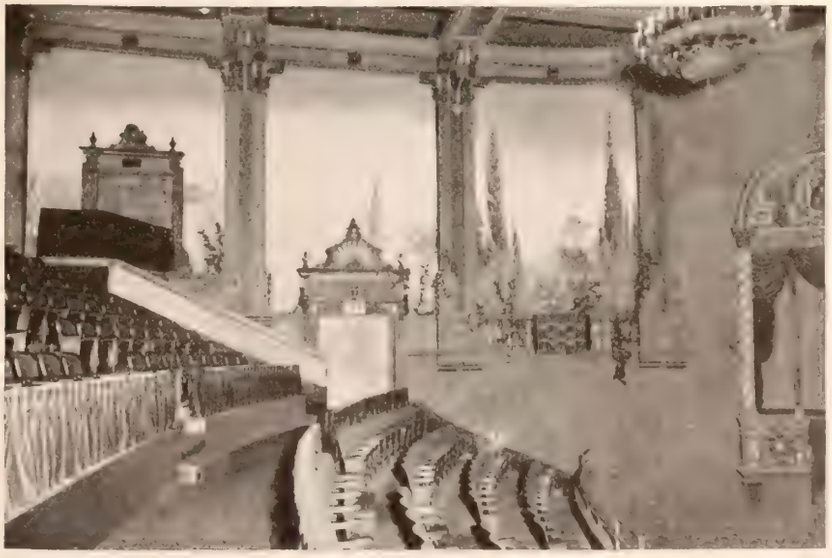
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Capitol's Stage Enlarges Scenic Bag O' Tricks

(*Continued from page 1406*)

in a striking manner the wisdom of the management in beginning its operations toward popularizing the stage numbers by obtaining equipment of the most modern design.

One of the most striking features of the "Oddities" revue was furnished by the sight of the various sections moving into position to form a huge stairway, running from the stage floor to the height of the proscenium arch.

Similarly, it was the motion and uninterrupted "flow" of the stage portion of the bill, which gave such pace to "Oddities." The curtains were parted to disclose the "Capitolians," the new jazz orchestra seated on an elevated platform. Pat Rooney directed the musicians through their introductory piece, while the platform moved slowly, and silently, downstage. At the completion of the number, Rooney introduced Paul Specht, and as he took the band, the platform, bearing the orchestra and the leader, moved back a short distance, was picked up by No. 1 lift, and elevated about six feet above the floor level. Meanwhile, Pat Rooney continued with his act. The Rooneys were followed by Rome and Dunn, a singing team. As Rooney, the master of ceremonies, introduced this team the platform was lowered to stage level and moved up forward, bringing it well up stage into more intimate association with the singers. The curtains closed on this number. But the show continued without interruption. Spotlights were put on the center, or piano section of the orchestra pit, as this lift was elevated to stage level and the Keller Sisters and Lynch immediately started their group of popular songs. When this came to a close, the stage curtains were slowly drawn, as the singing act on the orchestra lift was dropped below stage level.

While this scheme used many combinations, the entire show did not begin to exhaust the resources of the new stage. Indeed, it is doubtful if any two shows of the length permitted on the two-hour program of pictures and presentations would run through more than half the range of combinations that may be devised with the equipment.

Two automats were used in the opening show, while the Capitol stage is equipped with three of these The No. 1 lift was elevated as a unit, whereas it may be operated in three separate sections at any elevation from the floor proper to a height of eight feet six inches.

All three elevations were used in the stairway scene. The principles were grouped upstage on the stage level. There was a stair running from this level up to the second lift, on which the jazz orches-

(*Continued on page 1432*)

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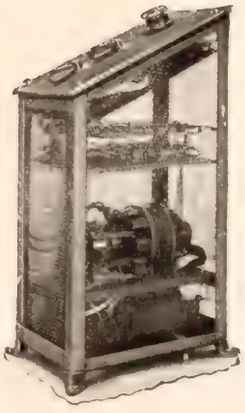
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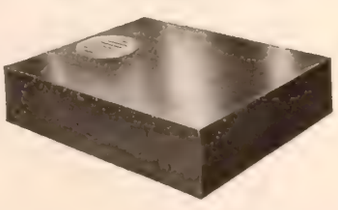
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Capitol's Stage Enlarges Scenic Bag O' Tricks

(*Continued from page* 1430)

tra was grouped either side of the second section of the stairs. The third section led from this level up to No. 2 lift, which was midway between the first platform and the bridge at the rear wall, from which the chorus girls made their way down the stairs.

The scene was a blaze of color and interesting lighting combinations, and this combined with the spectacular sight of the scene building up behind the principles was one that drew rounds of applause from the capacity crowds which turned out to see the new Capitol policy in actual operation.

The widespread interest this new stage has caused among theatre men and stage directors especially makes it evident that a picture theatre again will be something of the pioneer in developing greater production resources for scenic effects.

Several devices now commonly used in new theatre installations were designed originally for picture presentations, which necessitate a more flexible arrangement in order to run through a series of scenes and settings without stops. Moreover the smaller stage crews with which the picture theatre operates, required a greater amount of automatic devices.

Among these are the elevating orchestra pit, which makes an act of the orchestral presentations, and has the added advantages of eliminating the scene of general confusion caused by the musicians filing to their places in the pit in view of the audience, while it brings the orchestra well up into sight during the overture and lowers it under the screen sight lines during picture showings with orchestral accompaniment. The first elevating orchestra pit was installed by Peter Clark at the Eastman theatre in Rochester. A further development was the separate lift for the organ console, for which a still later refinement was a traversing device which permits the organist to revolve his platform so he can face the audience at an angle of 9 degrees

Other refinements of stage equipment which were first designed for picture presentation houses are the curtain that will draw, tableau and lift, operated with a single control; light bridges; light towers; noose cyclorama, and several others.

Thus owing to demands peculiar to its style of presentations, the picture theatre has given new impetus to the designing of stage machinery, a fact which is strikingly illustrated again in the new installations at the Capitol.

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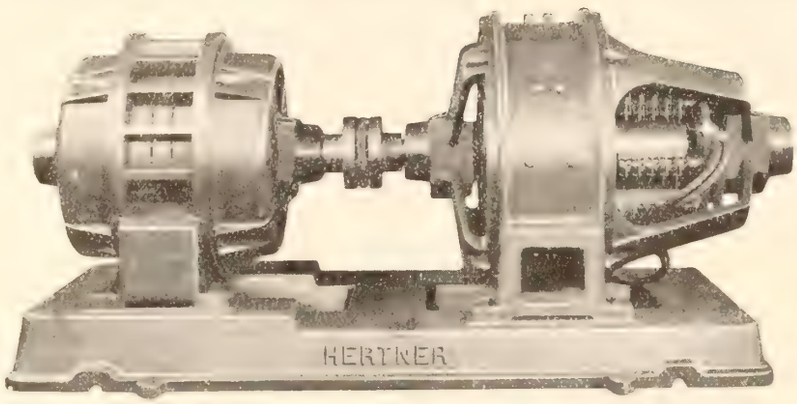
(*Continued from page* 1418)

for spreading the air through the building. For heating, an adjustable deflector vane is arranged to direct the current of air generated by the blower running at reduced speed over the body and radiator of the heater, where its temperature is raised, then through the diffuser into the auditorium.

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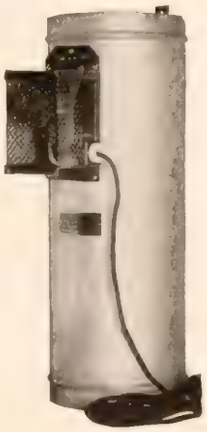
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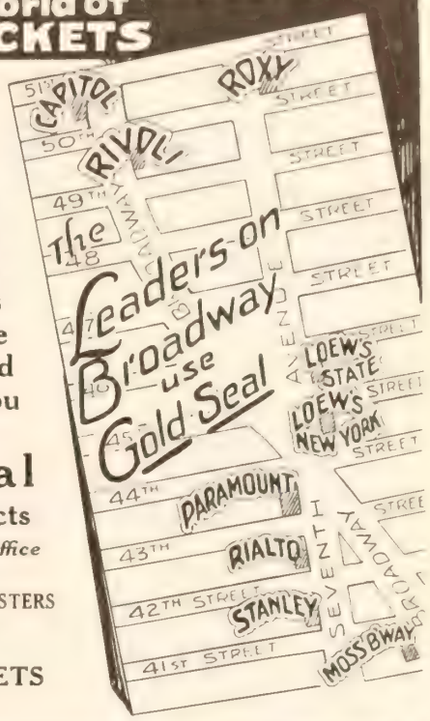
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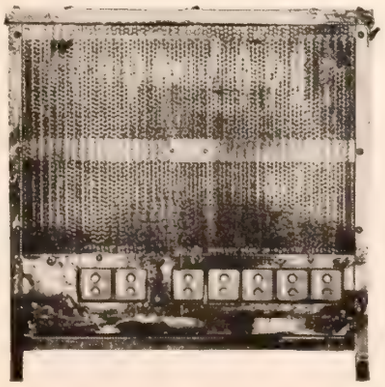
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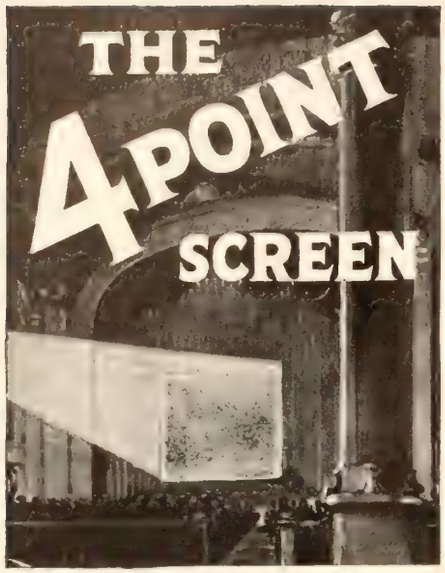
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(*Continued from page* 1424)

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(*Continued from page* 1426)

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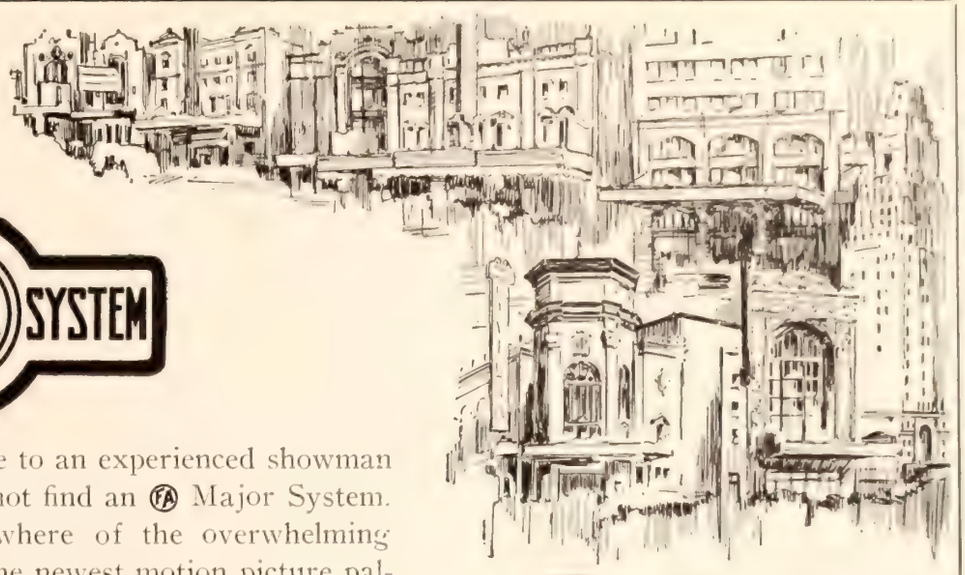
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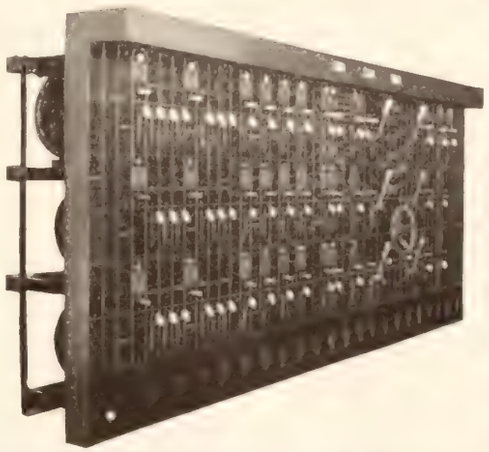
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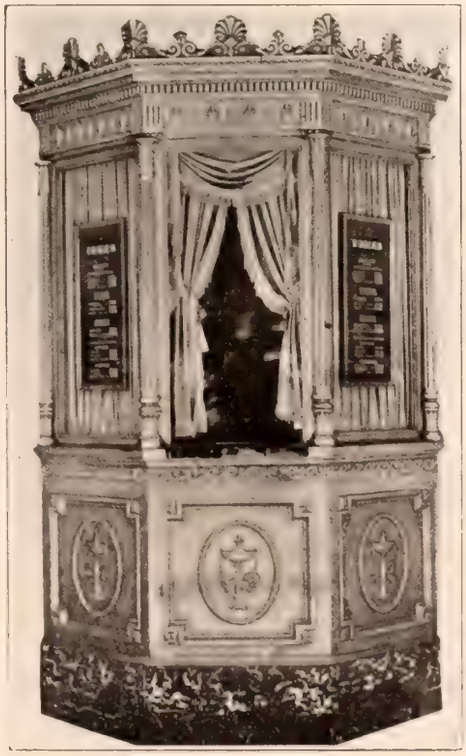


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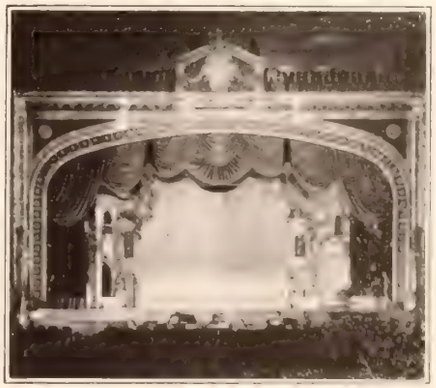
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"VERY CONFIDENTIAL"

with MADGE BELLAMY

Patrick Michael Cunning

Mary Duncan



FOX PROFIT
Picture

JAMES TINLING
Production

FOX

Here's the first Bellamy Picture of the season—a dashing, beauty-parading, laugh-bringing, exciting successor to "Sandy" and "Ankles Preferred!" Your patrons will thrill to this story of a lovely little liar and what she did when her bluff was called. Besides Madge Bellamy, there are Patrick Michael Cunning, Mary Duncan (who made a hit in "The Shanghai Gesture,") and Marjorie Beebe.
It is another of those Madge Bellamy sure-fire box office babies!



William Fox presents

"VERY CONFIDENTIAL"

with

MADGE BELLAMY

JAMES TINLING *Production*

Of Immense Importance to You

Your feature may be a hit but if your Shorts are weak the drawing-power of your program is crippled. Protect every program by a

FOX NEWS
MIGHTIEST OF ALL!

contract. Then you can feel your house has a pulling-power that is patronage-building, even if you sometimes slip up on the "main event." FOX COMEDIES help some, too!

WHO PLAYS WITH FOX PROFITS WITH FOX!

Question Whether Fight Took Place

THE question as to whether there was a prize-fight at all between Tunney and Dempsey at Soldiers Field, Chicago, on September 22 entered into the court action at Vancouver, B. C., on October 20, in which Canadian Educational Films, Limited, claimed an injunction restraining J. J. Horan and the Nicholls Theatres, Limited, Vancouver, from showing pictures of the "alleged fight."

Counsel for Canadian Educational Films, Limited, applied for an adjournment of trial because the defense had denied that the fight ever took place. The adjournment was sought because it was necessary of get sworn evidence from Tex Rickard of New York that there had been the Tunney-Dempsey battle, and that moving pictures had been taken of it.

Chief Justice Hunter, of the Supreme Court at Vancouver, before whom the case was being argued, expressed the belief that the defense could admit the points, but adjourned the hearing to give both sides a chance to settle the case.

New Serial on Pathe's List of Shorts for Nov. 6th

The initial chapter of "The Masked Menace," the Pathe serial adaptation of "Still Face," a story by Clarence Buddington Kelland," is the principal offering on the Pathe program for the week of November 6th. Six other short subjects are also on the program.

"Against Odds" is the title of the first chapter of the new serial which co-features Larry Kent and Jean Arthur. Arch Heath directed a cast which included Thomas Holding, Laura Alberta, William Norton Bailey and John F. Hamilton.

"Chicken Feed" is the title of an "Our Gang" comedy which is also scheduled for the week. It was directed by Anthony Mack and Charles Oelze under the supervision of Robert McGowan. "Signs of Spring" is another of the Aesop Film Fables. Topics of the Day, No. 45, Pathe Review, No. 45, and issues, Nos. 92 and 93 of the Pathe News are the remaining releases for November 6th.

In the Review are: "Giants of the Swamps," "Fisherfolk" and "On the Road to Mandalay."

Children of Screen Stars Make Their Own Picture

The children of a number of prominent stars have been featured in a film at the Metropolitan studio by Madeline Brandeis. The picture shows the children making a film; it was directed by Robert Thornby and is to be released by Pathe very shortly. Each child in the cast carried an insurance of $10,000 during the picture's filming.

The director of the picture that the children make is Eric Von Stroheim, Jr., Billy Reid, son of the late Wallace Reid, is leading man. Others in the cast are Tim Holt, son of Jack Holt; Mary Desmond, daughter of William Desmond; Barbara Denny, daughter of Reginald Denny; Eileen O'Malley, daughter of Pat O'Malley; George Bosworth, son of Hobart Bosworth, and D'Arcy McCoy, son of Tim McCoy.

Weeklies Aligned With News Agencies

Pathe News Joins United Press; Paramount's Affiliation With American Press

THE close affiliation of the film and newspaper industries was emphasized this week by the announcement that Pathe News had become a member of the United Press. Paramount News has had an arrangement with the Associated Press for some time, and International News and M-G-M News are, of course, the Hearst screen publications.

By its arrangement with the U. P., Pathe News will have that press association's facilities in handling and gathering motion picture news and events all over the world.

The largest Pathe bureaus will receive United Press reports directly in their offices, insuring speedy dispatch of their cameramen to scenes of news events.

The Pathe-U.P. agreement was made some months ago, it is stated, and announcement was withheld pending completion of arrangements throughout this country and Europe for delivery of U.P. reports to local Pathe representatives.

Interviewed concerning the important arrangement between Paramount News and the Associated Press, Emanuel Cohen, Editor of Paramount News, stated:

"The deal between Paramount News and the Associated Press is far-reaching in scope. One of the details of the arrangement is that Paramount News supplies Associated Press with still pictures of news events in return for the Associated Press service on news events, the same as is supplied to its membership of over 1,100 newspapers throughout the world.

"In addition, the agreement between Paramount News and Associated Press provides for close contact between the Paramount News staff and the correspondents of Associated Press in all parts of the world. We often work together on stories."

Confer on Trade Parley

Conventions of Theatre Owner Organizations to Be Held in Many States

REGIONAL conferences of motion picture exhibitors are looked forward to with more interest than ever before this year, as a result of the Federal Trade Practice conference held in New York. Delegates to the New York sessions are reporting back to their respective groups.

Michigan held its convention at Jackson last week and it was agreed that exhibitors benefited by the New York gathering. The distributor concessions on block booking were taken to mean that other concessions would be made in other directions. Satisfaction was expressed with the committee of six which was elected to redraft the uniform contract.

Among other exhibitor meetings scheduled for the immediate future are those at Omaha, November 1st; Little Rock, November 3rd and 4th; Oklahoma City, November 7th and 8th; Seattle, November 8th; Dallas, November 9th and 10th; Kansas City, November 11th and 12th, and Columbus, November 15th and 16th.

With regard to the New York conference, B. N. Berinstein, president of the Motion Picture Theatre Owners of Southern California, said:

"The meeting of all minds on two subjects alone was worth many, many times the time and expense involved. I refer (a) to the agreement and endorsement of the principle of fair arbitration and the formula agreed upon in connection with it to keep it immaculate, (b) to the use of a uniform exhibition contract and the provision and vehicle not only to provide the machinery to write and put into general use a fair exhibition contract, but the machinery to keep it fair and square and change it from time to time as conditions may warrant."

Harlan T. Hall, of Detroit, was elected president of the Motion Picture Theatre Owners of Michigan, Inc., during the closing session of the eighth annual convention last week at the Hotel Hayes.

Other officers elected were: Vice-president, C. W. Porter, Detroit; secretary, A. Eiseman, Flint; treasurer, John E. Niebes, Detroit; directors: W. S. McLaren, Jackson; Samuel Ackerman, Detroit; Harry Angell, Adrian; W. S. Butterfield, Detroit; Glenn A. Cross, Battle Creek; Joseph R. Denniston, Monroe; Allen Johnson, Grand Rapids; E. E. Kirchner, Detroit; Vernon Locey, Howell; C. A. Miller, Alma; James C. Ritter, Detroit; P. C. Schram, Kalamazoo; George W. Trendle, Detroit; Bert Williams, Detroit, and Fred De Lodder, Detroit.

NcNamee Attraction at Loew's Cleveland House

Graham McNamee was the headline attraction at Loew's State Theatre, Cleveland, last week. It was the first time that the popular radio announcer had ever appeared as a vaudeville act. He was a tremendous hit, however, and was so enthusiastically encouraged that all his nervousness wore off after the opening Sunday. He had to leave Cleveland Friday night so as to be in New Haven on Saturday to broadcast the Yale-Army game. He went by airplane.

Lollier Issues a Warning

Says Various Means of Slashing Admission Prices Reflect on Houses

W. H. LOLLIER, a company executive of Wesco, has sounded a warning against the various policies of many houses in failing to collect the entire amount of admission charges called for on the face of tickets. He cites many ways of cutting prices and doubts if any of them stimulate excess receipts at the box-office.

Among the methods used in cutting admission prices, Lollier points out the following:

Issuing coupons which, together with a specified amount, entitle the bearer to one general admission ticket.

Contests where coupons are issued which entitle the bearer to bring one additional person to the theatre, with only one paid admission, or, in other words, two people are admitted for the price of one admission.

Contests where coupons are distributed which entitle the bearer to a specified rate of discount at the box office.

Newspaper ads stating that "this clipping, together with a specified amount, will admit bearer."

Merchandise contests which run over a long period of time at special discounts for tickets.

Regarding these, Lollier says:

"There is considerable doubt if any of these methods actually mean increased revenue to your box office when they are on a cut-rate basis. Don't forget, too, that anything of this nature cheapens your theatre, and really decreases your standard of admission prices, instead of maintaining the high standards, for which each theatre manager should strive.

"Past experience has proved that where coupons and cut rate tickets have been distributed, it actually makes enemies for your theatre instead of new patrons. Something always creeps in that causes dissatisfaction. To quote Mr. Franklin at one of our cabinet meetings:

"'Any time you give anything away free, you lose a good customer!'"

Jesse J. Goldberg Returns from Europe

JESSE J. GOLDBERG, president of First Division Distributors, Inc., and producers of the James Ormont productions, returned this week to New York from a trip to England and the Continent which he began on September 28th. He will remain at the home office for a week conferring with Jack Lustberg, the First Division New York manager.

While abroad, Mr. Goldberg established agencies at Wardour Street, London, Cite Frevise, Paris, and Rue Zerezo, Brussels. A. Fried will represent First Division in London, and J. Vanderheyden on the Continent.

The First Division executive also arranged for the production of three subjects, one in Vienna, one in Berlin and the other in London. An American star and an American director will be sent abroad to appear in these productions.

Mr. Goldberg reports that American pictures receive strong competition from the German and French markets, and it is no longer possible to sell any kind of American pictures in Europe.

New Saenger Bond Issue

Flotation of $800,000 Accompanies Statement Showing Six Month's Profits

SAENGER THEATRES and subsidiaries, with their 200 theatres in 83 cities show consolidated net earnings for the six months ending July 2, 1927 of $555,843.49 before depreciation, and $398,729.26 after depreciation, according to a statement issued in connection with flotation of $800,000 of first mortgage and collateral trust bonds.

The Saenger houses controlled by the company and subsidiaries, are located in Louisiana, Texas, Mississippi, Florida, Arkansas, Alabama, North Carolina, New Mexico, Cuba, Panama and Jamaica. The company is one of the original twenty-six franchise holders of First National.

The new bond issue is a part of series B of the sinking fund of 6½ per cent bonds, of which $2,500,000 are authorized and dates as of August 1st, 1927, which become due October 1st, 1940. The coupons are in denominations of 5$00 and $1,000 with interest payable February and August 1st.

The consolidated net earnings of the company and its subsidiaries for the four years and six months ending July 2nd, 1927 averaged $512,435.55 per annum, or equivalent to over 3.59 times annual interest charges on the amount of the bonds to be presently outstanding. For the last six months the earnings were equivalent to over 5.59 times interest charges of that period.

Net assets of the company on July 2nd, 1927 are shown as $5,843,646.76, which is equivalent to $2,665 per $1,000 bond to be presently outstanding. The bond issue is secured by a direct first mortgage upon all the real estate and buildings of the company owned at the time of the execution of the mortgage dated October 1st, 1925.

Goetz Assistant Paramount Treasurer

HARRY M. GOETZ, former vice-president and production manager of the Consolidated Film Industries, has been appointed assistant treasurer of Paramount-Famous Players-Lasky Corporation. The appointment of Mr. Goetz was said by Ralph A. Kohn, treasurer, to be in line with the company's plan of bringing its treasury department into closer relationship with other phases of the corporation's activities. Mr. Goetz will first be temporarily assigned to the production department.

Mr. Goetz comes to Paramount after an experience in the film business dating back to September, 1910.

Legit. Theatre in Paris Acquired by Fadman

The Theatre des Champs Elyses, the largest legitimate theatre in Paris, has been taken over by a syndicate headed by Edwin Miles Fadman. The house is now being converted into a high class pre-release theatre and it will be run according to strictly American methods. Included in the purchase were the Comedie des Champs Elysees and the Studio des Champs Elysees, two smaller theatres.

Associated with Mr. Fadman in the enterprise are: William Celestin, son-in-law of S. W. Strauss, Jefferson Davis Cohn, a director in the Compagnie Internationale des Wagons-Lits, the Honorable Jack Stern, son of Lord Michelham, and D. Frankel.

Charlie Chaplin Completes "The Circus" for U. A.

"The Circus," the new Charlie Chaplin production for United Artists which has been in the making for two years, is now being cut and titled by Chaplin, who wrote, directed and produced it, besides acting the chief role. There are 588,000 feet of film which have to be cut down by Mr. Chaplin to eight reels, a slightly longer footage than any of the other Chaplin films.

Merna Kennedy, who makes her screen debut as the comedian's leading lady in "The Circus," has been placed under contract to play opposite him in his next production. In Chaplin's support are Harry Crocker, Betty Morrissey, Allan Garcia, Henry Bergman, Stanley J. Sanford, John Rand, George Davis, Steve Murphy and Doc Stone.

Roland H. Totheroh was chief cameraman on the new Chaplin production; his assistants were Jack Wilson and Mark Marlatt.

Title of Maynard Film Changed to "Wagon Show"

Ken Maynard's new Western picture which Charles R. Rogers has been producing under the temporary title of "The Caravan Trail," has had a change of title and will in future be known as "The Wagon Show." Harry J. Brown is directing the picture, a story of the circus by Forde Beebe which Marion Jackson adapted.

Ruth Taylor Wins Long-Term Paramount Contract

Ruth Taylor, who was selected by Jesse L. Lasky, Anita Loos and Hector Hurnbull for the part of Lorelei Lee in Paramount's "Gentlemen Prefer Blondes," has been signed to a long term contract by Paramount. Executives at the studio predict a great future for her. Miss Taylor is a former bathing beauty of the Mack Sennett unit which produces Pathe comedies.

"Our Gang" Heads M-G-M Shorts for November

"Heebee Jeebees," the third Metro-Goldwyn-Mayer release to feature "Our Gang," tops the collection of short subjects which the company has selected for November. The release for the "Gang" number, produced under the supervision of Robert McGowan, will be issued on November 19th.

"Assorted Babies," a Ufa Oddities, will be released on the 5th. "Hats Off," co-featuring Stan Laurel and Oliver Hardy, is also set for the 5th. "Love 'Em and Feed 'Em," the third of Max Davidson's comedies to be released by M-G-M, will be sent forth from exchanges on November 12th. "The Fight For Life," another of the Ufa shorts, is scheduled for the 19th. "Buffalo Bill's Last Fight" is the second of the series of Great Events, done in Technicolor and set for the 26th. "Us," featuring Charlie Chase, supported by Margaret Quimby, is the last release for the month.



William Morgan, recently appointed general European manager for First National

West Pointers to Attend "Dress Parade" at Strand

When the Pathe special release, "Dress Parade," is shown at the Mark Strand Theatre in New York City the evening of Saturday, October 29th, 300 cadets from West Point will be present among the audience.

The cadets will make the trip from the Academy in busses with a motorcycle police escort. They will leave their quarters about 3:00 in the afternoon, arriving at the Hotel Astor at 6:00 o'clock. After supper they will march from the Astor to the Strand Theatre preceded by a band. They are due at the theatre at 7:25 o'clock.

Manager Joseph Plunkett has reserved a large block of seats for his guests.

Murnau Ready to Begin Filming "Four Devils"

After touring with the Ringling Circus and making tests of acrobats in the Fox New York studios, Fred W. Murnau left this week for Hollywood to prepare "The 4 Devils" for the screen. Actual production probably will not begin until early in December.

Murnau spent two days in New York looking over acrobats and other performers eager to obtain parts in "The 4 Devils." The remainder of his time was taken up with inspecting theatres, visiting American industrial plants and attending plays.

W. B. Have No Definite Plans for Klein Play

The announcement of last week from Warner Bros.' Hollywood studio that a picturization of "The Lion and the Mouse," Charles Klein's old stage play, is planned, proves to be premature. Nothing has been definitely decided upon concerning the play. When a decision regarding the play has been made the movie public will be duly appraised, the Warner Bros. home office in New York says.

Paramount to Release Five Features in November

Five feature productions will come from Paramount during November; four two-reel comedies and four one-reel cartoons will also be released with the features.

The five pictures of longer length are "Open Range," set for November 5th; "She's a Sheik," scheduled for November 12th; "The City Gone Wild," to be issued on November 12th; "The Spotlight," set for November 19th, and "The Last Waltz," a Ufa production and November 26th release.

Tiffany Completes" Night Life" and "Haunted Ship"

Tiffany has completed two features scheduled the 1927-1928 season, "Night Life" and "The Haunted Ship." This boosts the Tiffany schedule to five productions finished, with nineteen more to come.

Washington Firm Plans New Theatre in Seattle

ANNOUNCEMENT of plans for the building of the first de luxe first-run neighborhood theatre in the city of Seattle, Washington, was made in the Pacific Northwest city last week by Ivan W. Hyland, vice-president of the Washington Theatrical Enterprises. Plans for the new structure call for a $1,000,000 picture theatre and eight-story office building in the University District, to be built within the next few months for opening in less than a year from the present time.

The new University District theatre will have a seating capacity of 3,200, according to present plans, and will accommodate the largest stage attractions. It will be designed to correspond with the architecture of the buildings on the campus of the University of Washington just a few blocks away.

Ray L. Brown, recently connected with Hamrick's circuit of Blue Mouse Theatres, is managing director of the Washington Theatrical Enterprises organization.

Richmount Pict. Concludes Foreign Sales

D. J. Mountan, president of Richmount Pictures, Inc., has just returned from Europe, where he visited England and the Continent, concluding several sales with European distributing companies. The following sales were made by Mr. Mountan:

Six features and 12 shorts to Pathe Freres Cinema, Ltd., for United Kingdom; 8 features and 12 comedies to Argosy Films, Ltd., for United Kingdom; 50 features and a serial to Serafin, Brussels, for Belgium; 38 features and a serial for Spain and Portugal; 30 features for Germany; 6 comedies for Scandinavia; a serial for Egypt; 12 comedies for Poland.

Prior to his European trip Mr. Mountan also sold 52 pictures for Australia, New Zealand, Dutch East Indies and the Straits Settlements to Australian Films, Ltd.; 38 features and 48 comedies to Sociedad General Cinematografica for Argentine, Uruguay and other South American countries; 18 features and 12 comedies for Brazil.

King Leaves for Hollywood to Start New Film

Henry King left the United Artists home office in New York on Thursday, October 20th, on the Lake Shore Limited for Hollywood where he will decide between "The Darling of the Gods" and "My Woman" as to which will be his next production. The director definitely stated that the two plays will be his next productions, but that he will confer with John W. Considine, Jr., general manager of production for the Art Cinema Corporation, before attempting either.

The director spent three hours with David Belasco talking over "The Darling of the Gods," the play of which Belasco was co-author with John Long. Mr. King invited the theatrical impresario to Hollywood during the production of the play. No announcement was made as to who will play Yo-San, the featured feminine role in "The Darling of the Gods," though several screen actresses were mentioned by Belasco for the role.

Pathe Westerns Will Be Made at Metropolitan

Phil Ryan, Pacific Coast Pathe executive, and Lester J. Scott, general manager of Action Pictures, producers of Westerns for Pathe, have completed arrangements whereby the Buffalo Bill, Jr., production personnel will be transferred to the Metropolitan studio. Leo Maloney, producer and director of the Western series featuring Dan Coleman, will also transfer his activities to the Metropolitan.

Jack Holt Signed for Two More Columbia Films

A contract with Columbia Pictures has been signed by Jack Holt to appear in two more of the company's releases for the present season. He has just finished the starring role in Columbia's "The Tiger" and will start immediately working in "The Warning," based on an adaptation of the original story, "The Silent Service," and scheduled for early release.

First Nat'l Sets Four Specials for December

Four of First National's special productions appear on the company's list of pictures scheduled for release during December. "Her Wild Oats," Colleen Moore's new vehicle; "The Private Life of Helen of Troy," "A Texas Steer" and "Valley of the Giants," are the quartet of films that will make their appearance the Christmas month. "Helen" and "A Texas Steer" are deemed by First Natianal two of its most ambitious productions to date.

The change in releases removes "The Private Life of Helen of Troy" from the previously announced November list, and substitutes "Home Made" as the November 20th release. "Her Wild Oats" is nearing the completion of camera work under Marshall Neilan's direction. "Valley of the Giants, will also enter the cutting room soon. "A Texas Steer" was advanced from January to December. Editing is now being finished.

Sterling Product Sold for Cuban, Hungarian Fields

A deal has just been concluded between Sterling Pictures, a Cuban company and an Hungarian firm for the distribution of the Sterling productions in the countries represented by the two foreign distributing organizations. The transaction with Cia. Cinematografica Cuban, is one of Sterling's most outstanding negotiations as it calls for Sterling's entire schedule for the open market—38 films—the company's entire program since its inception three years ago. The deal was consummated by Irving Briskin and Felipe Meir.

The other sale calls for the selling in the Hungarian field of 18 Sterling films and was completed by A. Fried, Sterling's representative, with offices in London.

Hornblow Arrives for "Devil Dancer" Premiere

Arthur Hornblow, Jr., chief production executive for Samuel Goldwyn, arrived in New York this week to make final preparations for the presentation in New York of "The Devil Dancer," Gilda Gray's first United Artists production.

Mr. Hornblow will shortly be represented by a new stage comedy, "Saint Obin," which he wrote and adapted.

Tiffany Changes Title of "Woman of the World"

Tiffany's title, "A Woman of the World," has been changed to "A Woman Against the World." It is now being filmed, with Harrison Ford playing the male lead, and Georgia Hale, Harvey Clarke also assigned parts. Director Phil Rosen will handle the megaphone.

Renee Adoree to Play With Gilbert in "The Cossacks"

Renee Adoree will play a Russian role in "The Cossacks," John Gilbert's new starring vehicle, which is soon to go into production under George Hill's direction.

Ernest Torrence is the only player selected to date.



Fred Desberg of Cleveland, general manager of Loew's Ohio theatres, who was chairman of the Affiliated Exhibitors Group at the recent Trade Practice Conference

Newsreel Resume

Fox News, Vol. 9, No. 8: Uncle Sam's patrol on Mexican border raids smugglers; school girls bake world's largest apple pie; Coolidge honors memory of General Meade at dedication of statue; large banana cargo arrives in New Orleans; Virginia college boys study boxing as part of their course; new methods of fighting fire in Berlin, Germany; English girls take hygienic care of dog pets; progress indicated in review of fleet on Navy Day.

Fox News, Vol. 9, No. 9: Secretary Davis inspects Mississippi relief work; Fancy dress parade in Mexico City; inventor's plan for ocean landing stages; Yale-Army football contest; Seattle crews in training; Will Rogers' record flight across continent; Calles sees troops depart to put down revolt; Ballet girls dancing in Philadelphia park.

Kinograms, No. 5337: Heavy rains affect highways of New York; President accepts Pennsylvania's gift statue of General Meade; Florida city gives free instruction in art of aquaplaning; British cruisers visit Washington, D. C.; Holy men of Tibet offer weird ceremony; a case of pre-natal influence in Los Angeles where baby resembles doll which mother cherished in childhood; aesthetic dancing along Pacific shore; feminine wrestler in training for match;

Kinograms, No. 5338: Yale defeats Army in gridiron classic; St. Louis' big night parade; Walter Johnson ends baseball career; Ambassador Mac Veagh honored at Japanese ceremony; Nicaragua rebel chief arrives in New York City for visit; Ralph De Palma captures Allentown track race; Lindbergh finishes continental tour of air.

M-G-M News, Vol. 1, No. 20: Autumn racing spectacles resumed at Yonkers, N. Y.; Austrian president in intimate camera interview on his farm; tree surgeons prepare trees for winter hardships; Meade memorial presented to government by Pennsylvania; duck season opens with sportsmen in East and West getting busy; thousand dollars' worth of apples, flour, sugar converted into huge pie by industrious girls; aircraft attacks and defense, smoke screens and other features of Navy Day tests.

M-G-M News, Vol. 1, No. 21; English inventor tries out new speed boat; Kansas dairymen hood their cows from flies; Mrs. Frances Grayson forced back in transatlantic hop; Earl Carroll quits Atlanta jail; Will Rogers sets new flying record as air-mail passenger; stage beauties reduce with electric belts; One-track railway at door of Death Valley; flashes from football games; Lindberg completes 22,000 mile air tour.

Paramount News, No. 25: England's rocky racetrack for bikes; Tunney rests up in Maine woods; Fort Riley cavalry school holds maneuvers; English "Sea Flea," new water craft, in action; Civil War Vets listen to President at unveiling of Meade memorial; U. S. destroyers laying smoke screen to protect fleet; Ruth and Gehrig play ball for orphan boys; King and Queen of Belgium attend celebration of Belgium's Independence Day; German family wearing lion skins all year round.

Paramount News, No. 26: Ruth Elder and her rescue off Azores; New regiments of Poland's army; Walter Johnson retires from baseball; Lindbergh and "We" arrive back in New York, finishing record trip; Mrs. Frances Grayson again forced back; Centennial tide which cuts off French city from mainland; difficult plane formations of San Diego pilots; England's hard road for motor bikes; Tunney vacationing in Maine woods.

International News, Vol. 9, No. 86: Horses sprint over muddy track at Jamaica, N. Y.; English chorus girls busily train for stage season; President Coolidge unveils statue of General Meade at Washington; California fishermen catch enormous supply of smelts; U. S. Marine fliers fly over Taku forts in China; William and Mary students go in for boxing; Coast girls bake apple pie weighing ton; U. S. cruisers' guns roar defiance at land armament.

International News, Vol. 9, No. 87: Lindbergh completes air tour; Orphan football team wins gridiron contest in Virginia; Earl Carroll freed after imprisonment in Atlanta cell; English lighthouse relief men fight their way to lonely beacon; "U" of Washington oarsmen begin training; Dachshund pups frisk at Long Island kennels; The Los Angeles bucks wind over New York skyline.

Pathe News, No. 87: Washington school girls bake world's largest apple pie; Chinese National army celebrates victory; Sea Flea, speedy water glider, gets try-out on Thames; College boys in tug of war, mud bath, etc.; Coolidge accepting Mead memorial at Washington; Abyssinian pageant in honor of visiting duke; auto drivers race for dirt track title; Herb Pennock, baseball star, at home on farm.

Pathe News, No. 88: Col. Lindbergh ends national tour; Lisbon fetes Ruth Elder; Blackfeet Indians visit New York City; huge bronze horses hoisted atop Italian monument; Thomas Edison in interview over radio; Michigan dedicates new stadium by defeating Ohio State on football field; Turkey's horsemen in cavalry maneuvers; Atlanta co-eds try their hand at football.







Tiffany executives: left, John M. Stahl, vice-president in charge of production; center, M. H. Hoffman, vice-president and general manager; right, L. A. Young, president of the corporation

Stahl Joins Tiffany As Production Chief

Is Made Vice-President and Firm Becomes Tiffany-Stahl Productions

TIFFANY PRODUCTIONS, INC., announces that John M. Stahl, upon concluding his contract with Metro-Goldwyn-Mayer, has aligned himself with L. A. Young and M. H. Hoffman, becoming vice-president supervising production. This deal was consummated after Metro-Goldwyn-Mayer and Fox Film Corporation are said to have made repeated overtures for the services of Mr. Stahl. Tiffany has added Mr. Stahl's name to its own, and the firm name becomes "Tiffany-Stahl Productions, Inc."

With the advent of Mr. Stahl into the production activities of Tiffany, the announcement goes on to state, a change of comprehensive proportions in the cost and quality of Tiffany-Stahl pictures is now in the course of compilation, with an amount running into millions of dollars to be expended for the budget for next year's schedule of picture production. The statement continues that Tiffany-Stahl productions will commit themselves to a policy of highest box office quality, regardless of cost.

Mr. Stahl has been supervising productions for many years, being responsible for many of the outstanding box office successes during his affiliation with Louis B. Mayer, First National, and Metro-Goldwyn-Mayer. He has just completed for Metro "In Old Kentucky," a special, and has supervised such pictures as "The Child Thou Gavest Me," "The Song of Life," "The Wanters," "The Dangerous Age," "Why Men Leave Home," "Memory Lane," Husband and Lovers," "Fine Clothes" and "The Gay Deceiver."

In closing the announcement of the formation of the Tiffany-Stahl Corporation, the company states that this new departure is just a necessary, natural expansion.

Academy to Discuss Free Lance Contract

The uniform contract for free lancers is one of the subjects which the Academy of M. P. Arts and Sciences will discuss at the annual meeting of the organization which will take place at the club rooms of the Hotel Roosevelt in Los Angeles this Saturday.

All officers of the Academy have been re-elected by the new board of directors. Dauglas Fairbanks is president; Fred Niblo, vice-president, and M. C. Levee, treasurer. On the new board, which was elected by means of mail ballots, are:: Douglas Fairbanks, Milton Sills, Conrad Nagel, J. Stuart Blackton, Fred Niblo, William De Mille, Harry Rapf, Sol Wurtzel, Samuel Goldwyn, S. E. Pelton, G. Gaudio, William C. Menzies, Mrs. Jane Murfin, Waldemar Young and Benjamin Glazer.

Walter Futter Married to Patricia Murphy

Friends in the industry are just learning of the marriage of Walter A. Futter to Patricia Murphy, daughter of Mrs. Patrick Murphy of Boston and Pasadena, at the Little Church Around the Corner on Thursday, New York, October 13. Announcements of the wedding came as a real surprise to Mr. Futter's friends. Mr. and Mrs. Futter are at home to their friends at 111 East 75th Street, New York. Mr. Futter is producer of the Curiosities series of one-reel novelties released by Educational.

Metzger, "U" Executive, Undergoes Operation

Lou B. Metzger, general sales manager for Universal, was operated upon last Monday at St. Luke's Hospital, New York City, as the result of a severe attack of gall stones. The operation was very successful, and although the Universal executive put in several bad days early this week, he is now reported to be well along towards recovery. It will be several weeks before he returns to his desk.

Samuelson Suit Against Hays Up for Hearing

THE suit of Sydney E. Samuelson, exhibitor of Newton, N. J., brought three years ago against Will H. Hays and members of the Motion Picture Producers and Distributors of America, was last week marked for immediate trial in the Federal Court of New York. Judge Julian W. Mack denied motions on the part of the several defendants asking for separate trials; a single defense must be made.

The plaintiff charges conspiracy and asks $450,000 worth of damages.

"Get-Together" Dinner for Film Men Planned

Plans for a "get-together" dinner to be participated in by exhibitors and film men, have been launched by President Jack Miller and Secretary Ludwig Siegel, of the Exhibitors' Association of Chicago, and it is understood that President Jack Simpson and the directors of the Chicago Film Board of Trade look favorably on the project and will give it their heartiest co-operation. Exhibitors throughout Illinois and Northern Indiana will be invited to participate in the festivities. Details will be worked out at a meeting of the exhibitors and film men, which is scheduled for this week.

New Fox Baltimore House For Roxy Shows

Will Give Company Big First-Run Circuit; Western Program Also Likely

REPORTS from different sections of the country indicate an extensive building plan for Fox Theatres with houses contemplated in Baltimore, Minneapolis, St. Paul, Milwaukee and other cities. While there seems to be doubt here and there that these plans will be carried out, it seems probable that in the near future a circuit will be completed over which the Roxy shows will be booked.

Two theatre sites are said to have been lined up for Fox Theatres in Baltimore and as soon as one of them is definitely decided upon construction plans will be launched for a 5,000 seat house. With Stanley and Loew's practically in control in Baltimore Fox feels that this is the proper time for invasion with a new theatre modern in every detail and with a large seating capacity.

The Fox house at Nevins Street and Flatbush Avenue in Brooklyn will be completed next year and a 5,000 seat house is contemplated for Newark. When both of these houses are a reality shows will be routed from the Roxy in New York City to Brooklyn, Newark, Philadelphia, Baltimore and Washington. The chain will be augmented as rapidly as possible so as to provide more time and fill in the gaps for the Roxy shows.

Minneapolis, St. Paul and Milwaukee are showing keen interest in the reiteration of the Fox statement that large houses will be built in the Twin Cities and Milwaukee. Commenting on the situation, Greater Amusements says:

"First announcement of the plans was frowned on by the more prominent members of the film colonies in this territory and Saxe and F. & R. didn't give much credence to the report and, for that matter, they undoubtedly still think that Fox is using the theatre building report in the Middle West as a means to set the Fox programs in these districts.

"Erection of a 5,000-seat house at Milwaukee by Fox would make a pretty three-cornered fight in that city, as Saxe and Universal are both well entrenched. This latter city seems to offer Fox a much better battle ground than the Twin Cities, although it is undoubtedly the belief of Fox that he would only have the Publix-F. & R. house in Minneapolis and the Capitol in St. Paul to worry about in these two towns as the coming of new, modern 5,000-seat houses would spell the doom of the lesser modern theatres and relegate them to the 10 and 15 cent class."

Lives of 861 Employees Insured by Fox Films

AS one of the prominent exponents of insurance, and carrying on his own life one of the largest policies in existence, William Fox has insured the lives of 861 Fox Films executive and departmental employees, they to name the beneficiaries. The new policy covers every department, including the foreign sales organization as well as the domestic field. Each employee is covered as long as he remains with the Fox organization.

Three weeks ago, before the insurance plan went into effect, Mr. Fox sent his personal check of $5,000 to the widow of George Allison, manager of the Fox branch exchange in Atlanta, Ga., who had just died. The insurance for the Fox employees will not cost them anything.

The departments covered by the insurance and for which the policy is already in effect include those of the home office, salesmen, bookers and branch attaches, traveling auditors, Fox News, Fox Varieties, and other branches of the Fox Films organization.

Exhibitors Urged to Aid Red Cross Roll Call

The object of the annual Roll Call Campaign of the American Red Cross can be publicized from the screen of the nation if exhibitors will take advantage of the 17,000 slides of which the Radio-Mat Company, Inc., of New York, has mailed to theatres all over the country. These slides are accompanied by an appeal from R. F. Woodhull, president of the M. P. T. O. A., who remarks that he is sure exhibitors everywhere will be glad to assist their local Red Cross Chapter "in such ways as are possible."

Mr. Woodhull recalls to mind the cooperation received from the Red Cross in the Mississippi Flood Relief work in conjunction with State and regional exhibitor bodies. Two of the slides are illustrated, one with a picture of the earth sick in bed with the Red Cross coming to render assistance, and the other with a figure of a Red Cross nurse comforting a little tot. The third slide bears the story: "The Nation Needs the Red Cross—The Red Cross Needs Your Support—Join Now."

Famous Canadian Suit Reaches Council

The suit of the Canadian Performing Right Society, Toronto, against Famous Players Canadian Corporation, Toronto, asking for an injunction to restrain the defendant corporation from performing two musical works which, it is alleged, were played in a theatre of the company at Toronto, has reached the Privy Council at London, England.

Notice has been received at Ottawa, the Canadian Capital, that the Judicial Committee of the Privy Council had granted the society leaves to appeal the decisions of Canadian Courts, which had dismissed the case with costs against plaintiff. Claim has been entered for 10,000 damages in the action.

The respondent corporation urged that assignments under which the petitioner derived title were not registered in Canada. This defense had been sustained by the Canadian courts. The petitioning society submitted to the Judicial Committee, however, that if this prevented action for the protection of its rights, it was repugnant to the spirit and terms of the Berne Copyright Convention, which prescribed that copyright should not be subjected to any formalities.

France to Resume Law Practice for Film Firms

Royal W. France, for some time president of Salt's Textile Company, Inc., of 38 East 25th Street, New York City, and general manager for the Receiver of the Salt's Textile Manufacturing Company of Bridgeport, Connecticut, will resume on November 1st the practice of law, giving special attention as heretofore to motion picture films. His offices will be at 512 Fifth Avenue, New York City.

At one time Mr. France was vice-president and general manager of the Triangle Film Company. He later represented as attorney many of the leading companies in the industry, but temporarily renounced his practice to devote his entire attention to the affairs of Salt's Company. He was formerly a member of the firm of Konta, Kirchwey, France and Michael.

Harold Shumate Editorial Supervisor for Gotham

Harold Shumate, author of many scenarios for various producing companies, has been appointed by Sam Sax, president of Gotham Productions, to the newly created position of editorial production supervisor for Gotham. Mr. Shumate will assume his new duties without having any of the cares and details relative to financial and other strictly business matters. The appointment is an endeavor on the part of Gotham to remove the business end of picture making from the artistic side of production.

The new production supervisor will confine himself strictly to the screen product, its adaptation, screen treatment, continuity, shooting, editing and titling. Carrol Sax will continue as production manager handling the business details.

Five New Films Granted N. Y. Charters at Albany

Newly incorporated motion picture companies chartered by the department of state at Albany, N. Y., during the past week, included the following: Buck Productions, Inc., $20,000, Harry S. and William N. Hechheimer, J. Alan Turner, New York City; Phos Theatrical Corporation, Long Beach, $5,000, Abraham Koppel, Marie Economidy, Long Beach, Marie Zanthaky, Jamaica; Mascagni Grand Opera Co., Inc., $15,000, Alfred Tomeselli, Joseph Tomaselli, Irving J. Tell, New York City; Baker-Ratoff Productions, Inc., $40,000, Gregory Ratoff, Philip Baker, Sidney Silvers, New York City; First Productions, Inc., capitalization not stated, Harry C. Hand, Samuel C. Wood, William M. Stevens, New York City.

Key City Reports

New York City

PREDICTIONS that other Broadway theatres would feel the effects of the Capitol's extraordinary advertising campaign on their new policy of vaudeville headliners, etc., and pictures, would seem to be justified by reports that many of the big houses were decidedly off for last week.

However, even the Capitol with its strong presentation and the favorably reported on William Haines' picture "Spring Fever," failed to hold up the high mark set the previous week. This may somewhat be explained by the theory that many of the Capitol's old timers who enjoyed the old style presentation were not sold on the new and stayed away the following week. While they represent a minority, it takes time to build up vaudeville patronage.

At the Strand, the resignation of Carl Edouarde as musical director and the engagement of Nathaniel Schilkret's Victor orchestra, is the big news of this house at the current writing—unless the report be true that the hammers and chisels are about to begin a remodeling tattoo inside. "When a Man Loves" was the picture that only averaged fair business, the fact that many saw it while doing an extended run, partly accounting for the fall.

There are plenty of comedies on Broadway these days and perhaps that partly explains why the Paramount fell behind with "Tell It to Sweeney." However, other Publix houses, the Criterion and Rialto did exceedingly well with "Wings" and "Jesse James," respectively. "Firemen, Save My Child," another comedy at the Rivoli, will probably end its run this week to make room for another picture.

The Roxy again kept up its average with "East Side, West Side," but showmanchip tells the story of the consistent high gross at this house. The swing of the Roxy presentation pulls the public's purse strings.

"Les Miserables," with its run at the Central, has given some of the wise ones around New York a jolt. They failed to take into consideration the popularity of the Victor Hugo novel. "Uncle Tom" will follow the latter part of next week.

"The Irresistible Lover" and "The Garden of Allah, at the Colony and Embassy theatres, registered fair business. At the Gaiety "The King of Kings" continues to be the oldest Broadway show. "The Student Prince" is doing well enough for the present at the Astor.

At Warners, "The Jazz Singer" is still packing them in. The Jewish trade is strong on this one. Two other specials, "The Patent Leather Kid" and "Sunrise," are still going strongly—the Mussolini Movietone helping with Italian trade at the latter.

Chicago

BUSINESS was again reported spotty in Chicago territory, and although a general improvement was noted with the advent of the fall, many of the smaller and medium sized houses did not play to normal receipts.

An anniversary week celebration was the occasion for the strong bill at the Chicago, which played to big houses, the program including "A Gentleman of Paris" on the screen, Spitalny's big orchestral creation, "Martha," Jules Buffano's stage orchestra, and specialties. At the Roosevelt "The Rough Riders" completed the first week of its extended run to fair crowds, while "The Magic Flame" drew well in its second week at McVickers'. The usual big business was done at the Oriental, which offered Paul Ash and his gang in "Spain" as the stage feature and "Spring Fever" on the screen. "What Price Glory" plus Movietone continued to do good business at the Monroe, where it is nearing the end of its run. "The Reno Divorce" and Vitaphone were the Orpheum offerings and continued to play to fair business.

At the Uptown Benny Kreuger and his band with "Hula" and the Dempsey-Tunney fight pictures as a screen extra accounted for a big week, the fight pictures figuring strongly in the result. "Slightly Used" and Meroff's band headed the screen and stage bills at the Granada, which did normal business for the week. Fair attendance was pulled by the Sheridan bill, which included "The Angel of Broadway" on the screen and Verne Buck's orchestra on the stage. "Slightly Used" on the screen and Kaley, plus the personal appearance of the Loomis Twins, and Vitaphone at the Marbro resulted in average receipts.

The Tivoli on the southside had "The Big Parade" as its major screen attraction and an elaborate stage show, and did more than average business. At the Avalon the bill which included "College" on the screen, Buddy Fisher and his band in "Campus Capers," Vitaphone and specialties, proved a good box office bill. The Capitol, with "Swim, Girl, Swim," Del and his merry-makers and Vitaphone did average business.

Cleveland

THE picture business here was spotty last week. Wherever there was an unusual picture or an especially interesting vaudeville act, business went sky high. Just an average good program got away with just average business.

"What Price Glory" scored a great success at Keith's Palace where it played six performances daily as against the usual policy of four performances a day. "The Magic Flame" went over splendidly at the Stillman and is held for a second week. "Rough Riders," which was well exploited and heavily advertised, also did a lot of business last week for the Cameo, and is being held a second week. "Body and Soul" was judged just an average picture, but the State theatre drew capacity crowds owing to the engagement of Graham McNamee as the headliner. "Shanghai Bound" did average business at the Allen, where it was surrounded by elaborate novelty numbers. "Ben Hur" was only moderately successful at the Park, where it played its initial popular priced neighborhood run in the city. The Circle reported only fair business with "Hard Boiled Haggerty" as the feature attraction, and Vitaphone acts as the special added attraction. Reade's Hippodrome played to average good houses with "A Man's Past" as the feature attraction the first half of the week and "Good as Gold," with Buck Jones the last half of the week. "The Chinese Parrot" attracted better than average business at Keith's East 105th street. The Little Theatre of the Movies did only fairly well during the second week of "The Cabinet of Dr. Caligari.". Neighborhood houses continue to report business as only fair, and up to what it was last year at this time.

Legitimate competition was keen last week.

Boston

SNAPPY, cool weather, with an occasional shower, provided ideal conditions for another big week for the Boston theatres. The season is now in full swing and box office stories are proving highly satisfactory.

Next week will bring to Boston the first road show of the season, Universal's "Les Miserables," which opens October 31 at the Colonial Theatre for a three weeks' run.

"Shanghai Bound" was last week's screen offering at the Metropolitan, playing to heavy business throughout the week. Southern melodies predominated in the stage presentation. In response to popular demand, a return showing of "Camille" was given Sunday.

"What Price Glory" was the feature at Loew's State, playing to capacity houses all week at popular prices. It established road show records in Boston and now, as a feature, it has come very near establishing a new record for the State.

"The Big Parade," another road show which had long runs in Boston, appears again as a feature at the Exeter and the Capitol, playing to big houses at both.

"Underworld" is the feature at the Scollay Square Olympia and next week moves to the Capitol.

"Two Girls Wanted" is the feature at the Keith-Albee Boston Theatre, where it is shown for the first time in New England, receiving very favorable comment and heavy patronage.

Other features for the week reporting good grosses are "The Blood Ship" at the University and the Fenway, "The Gingham Girl" at the Fenway, "The Drop Kick" at the Washington Street Olympia, "Cruise of the Helion" and "Publicity Madness" at the twin houses, Modern and Beacon, "Twelve Miles Out" at the Lancaster and "Mockery" at the Bowdoin Square.

Seattle

THE past week in the Pacific Northwest territory was one of average business only, being marked by only one attraction that was stronger than ordinary. This attraction was "The Big Parade" at the United Artists Theatre, playing its first week at general prices following the road showing more than a year ago. The film broke practically every house record at the United Artists during its first week, grossing close to $17,500 in a house that is doing good business when it grosses several thousand less than that. A second week began very strong, also.

At the Fifth Avenue Theatre, "After Midnight" pleased the scores of Norma Shearer admirers, and a Fanchon-Marco stage show entitled the "Blues Idea" was satisfactory. Hermie King, former Seattle orchestra leader in burlesque circles, made his bow as musical director and master of ceremonies, following the departure of Eddie Peabody. [illegible] had a very tough [illegible] his hands, following Peabody, but seemingly was quite popular with his opening week's specialties.

The Blue Mouse Theatre deviated from the usual Warner Brothers program and featured "The Blood Ship" as the first of several independent pictures that they will feature during the coming season. The picture played to very satisfactory business, aided materially by a pleasing group of Vitaphone acts. Business was very good for the week.

"Metropolis" at the Columbia Theatre played to good houses for a week, but was not strong enough in box office appeal to last more than the first seven days. From a production standpoint it was highly praised, but the story was not particularly enjoyed by the audiences. Francesco Longo was featured in a handsomely staged and beautifully presented piano specialty that was very well received.

The Liberty Theatre offered "The Life of Riley" as its screen attraction, but the picture did only a fair business. Despite reduced prices, this house seems to have lost its hold on the public, and business has been far below normal for several months.

At Pantages, "The Joy Girl" was considered a pleasing program picture that appealed to the average audience. A good program of vaudeville put the show across to pleasing business.

The Orpheum featured "The Angel of Broadway" and this was far below the calibre of film that local audiences enjoy. The vaudeville program was mediocre, also. Business at this brand new house has been noticeably slipping since the opening, six weeks ago, and the calibre of film and stage offerings must be improved if the house is to do satisfactory gross.

The Embassy Theatre this week dropped its stage attractions and entered upon a policy of two first run pictures each week, apparently as a result of only mediocre business. Prices of 25c at all times will remain as before.

The Dempsey-Tunney pictures, after cleaning up at the Winter Garden a few weeks ago, were brought back again this week, and in conjunction with a program of short subjects and comedies, again attracted capacity houses. Neighborhood business was just average.

Detroit

EXHIBITORS here experienced a good past week with the advent of clear and cool weather.

Two outstanding films, "Seventh Heaven" and "The Way of All Flesh," top the extended run list. Extremely favorable comment from public and press here has been pronnounced on each. The former, playing in the Fox-Washington with Movietone and popular prices, did remarkable business, while Emil Jannings brought exceedingly heavy trade to the Adams.

Pictures presented in vaudeville houses were Ricardo Cortez' "By Whose Hand?", which drew nicely at the Oriental; "13th Juror" doing average in the State; and "A Harp in Hock" making good money in the two K-A theatres.

"The Fair Co-Ed," with Marion Davies, was another feature booked for heavy returns. The turnout on this one was mostly from high schools and large enough to require a hold-over. Esther Ralston, with "Figures Don't Lie," also proved a good drawing card, augmented by a stage attraction. The Colonial was above par showing "Shanghaied," with Patsy Ruth Miller and Ralph Ince.

Baltimore

BUSINESS for moving picture theatres is beginning to get back to normal since the ending of the Fair of the Iron Horse of the Baltimore and Ohio Railroad at Halethorpe, Md. The strengthening of the attendance at matinees was noticeable during the week beginning Monday, October 17.

The best business in town for that week was done at the Stanley, where "Underworld" played to excellent houses matinees and evenings throughout the week and even had a fine house on the night of a terrific downpour. A stage act was on the same bill.

Following a close second the Stanley's business was Loew's Valencia, where "Beau Geste" was shown for the first time at popular prices here, it having been shown as a road attraction at Ford's, a legitimate house, some months ago. Big attendance resulted at the Valencia.

Although "Spring Fever" at Loew's Century was considered an excellent attraction, with Rita Owin, Burns and Kissen and the eight Tiller Girls on the same bill, the attendance was only fair for the week, but this might be attributed to the pulling power of "Underworld" at the 4,000 seated Stanley.

While the matinee attendance at Whitehurst's Garden with Tom Mix in "Tumbling River," and five acts of vaudeville, was good the nights were a bit off, only a fair business being done. However, at Keith's Hippodrome, "The Clown," with Dorothy Revier and five acts of vaudeville on the bill, a consistently good business was done throughout the week.

Also at Warners' Metropolitan "Slightly Used" and Vitaphone attractions proved a good drawing card and pulled them in very good.

"Passion" in its reissued form was given a week's engagement at Whitehurst's New Theatre, but business proved only fair, even with the Pola Negri-Emil Jannings combination.

Business at the Rivoli is gradually picking up and a fairly good week was had by that playhouse with "The Drop Kick" and John and Bill Mitchell, banjoists, also on the bill.

"The Red Kimono" went over only fairly well at the Plaza for two additional days for men only, with Social Hygiene lectures at the Plaza.

Kansas City

A STRONG lineup of pictures was greeted by an equally strong increase in box office receipts in Kansas City this week. Wallace Beery and Raymond Hatton in "Now We're in the Air," at the Royal, packed them in to such an extent that it is believed the picture will run not less than three weeks.

At the Newman, Adolphe Menjou in "A Gentleman of Paris" played to large crowds all week, while the same can be said of Bert Lytell and Lois Wilson in "Alias the Lone Wolf" at the Liberty. "American Beauty," with Billie Dove, at the Mainstreet, also did a good week's business, as did "The Magic Flame" at the Globe.

No unusual exploitation stunts were used in conjunction with any of the pictures, but cool weather created a theatre spirit among theatre patrons and the exhibitors "cashed in."

Central Pennsylvania

IT was effectively demonstrated that it requires more than continuous, drenching rains to keep Harrisburg fans away from the pictures if high-class attractions are offered. There was scarcely an hour in the first five business days of the week when the rain was not descending in torrents, but none of the leading theatres suffered anything like a serious slump in box office returns.

"Ben Hur" was the feature at Loew's Regent, presented at popular prices for the first time in the city, although it had previously been shown at $1.50 top. The business was good throughout and the patrons well pleased. At the Colonial the public got a big kick out of the mystery play, "The Cat and the Canary," and the receipts were more than average. "The Way of All Flesh," with Emil Jannings, was the main morsel on the Victoria's menu, and quite satisfactory business was done there also.

A Paramount play, "Stark Love," was shown the last half of the week at the State, and, along with a clever vaudeville bill, attracted good crowds. Bebe Daniels, in "The College Flirt," was offered at the Rialto, one of the largest neighborhood houses, which went under new ownership the first of the month, the present owner being Isaac Marcus. Appropriate to the presence of the football season, the attraction at the Grand late in the week was Red Grange in "One Minute to Play," and "Red" had a big following.

As a counter attraction to the movies, the stock company shows being offered at the Majestic for a thirty-week period, which began October 1, by the Morgan Wallace Players, are reported to be doing well financially, although the movie theatre managers declare they can note no adverse effect on their business.

Tampa

TAMPA enjoyed (?) the first touch of winter this week, but it did not help show business at all. Tampans like warmth and chilly nights, especially the early ones, are spent alongside the old fireplace. So, the Tampa, which is a year old and is celebrating its first "Anniversary Week" with two excellent programs, did only average business. "The Drop Kick" was the feature of the first half and "Rose of the Golden West" the last half.

The Victory had a satisfactory week with "The Big Parade." It failed to prove the big draw that was expected and the receipts ran a litle less than the previous week with "Ben Hur."

The Strand had three good shows and the business was good. The features of the three programs were "The Gingham Girl," "Paid to Love" and "The Isle of Forgotten Women."

The Franklin kept up their average with their three changes, "Shootin' Irons," "Chain Lightning" and "Underworld." The latter was a second run.

Atlanta

ATLANTA theatres on the whole suffered last week primarily due to keen competition, each offering a good program.

The box-office card proved to be Dolores Costello in "The College Widow," playing at the Capitol. Miss Costello has a strong following in this city.

The Erlanger showed "King of Kings," against "What Price Glory," at Loew's Grand. Neither of these pictures did the business expected or that was due them. "What Price Glory" played to fairly good houses, but it did not display the drawing power accredited to it, the main cause being offered in its competition with another road-show. Both pictures received praise, especially "King of Kings."

George Bancroft and Chester Conklin in their Irish comedy, "Tell It to Sweeney," gathered an average house for Keith's Georgia. This team brought some good laughs.

"Now We're in the Air," at the Howard, offered a comedy team also. They succeeded in receiving good applause.

The Metropolitan played to an average house with "Fools of Fashion," featuring Mae Busch and Marceline Day. On the stage, Alli Axiom, crystal gazer, brought a good crowd.

The Rialto divided an average week between "By Whose Hand?", with Ricardo Cortez and Eugenia Gilbert, and "Not for Publication," with Ralph Ince. Both of these pictures were favorably received.

"Heart of the Yukon" and "Overland Stage" brought a better week than the average for the Tudor.

Des Moines

LAST week "Ben Hur" did a wonderful business at the Des Moines Theatre and was most enthusiastically received. Lockouts every night and a very good average for all shows. This week "Breakfast at Sunrise," with Constance Talmadge, is showing at the Des Moines and does not seem to be pulling very well. Publicity

through her divorce does not seem to have done the star any good here. At the Capitol last week the picture attraction was "Shanghai Bound," a good picture for entertainment and it drew as well as the stage show bill. The picture attraction this week was also good with "Rose of the Golden West," which was heartily applauded and met with apparent approval. At the Strand, of the two pictures billed last week "The Blood Ship" perhaps averaged better than "Figures Don't Lie," though the audience seems a little tired of ship pictures. This week the "Tell It to Sweeney" comedy did well and "Body and Soul," with Lionel Barrymore, did a pretty good average. The weather has been most favorable the last two weeks.

Milwaukee

DOWN town theatres report business a little better this week than last, yet not up to what was expected. The Food Show at the Auditorium, which drew thousands daily, is said to have had an appreciable effect on business in the theatres. "American Beauty" was the popular attraction at the Wisconsin and played to good houses throughout the week. "The Way of All Flesh," with many of its scenes laid in Milwaukee, attracted a large number of Milwaukeeans and the Alhambra enjoyed unusually good business as a result. "The Missing Link" played only through Thursday at the Garden, where it attracted fair business. "The Life of Riley" at the Strand did good business all week. Patronage at the Merrill, where "Loves of Carmen" was featured, was fair.

Neighborhood houses felt the attraction of the Food Show even more than did the down town houses. The Uptown, Tower and Oriental showing "Chang" were fairly well attended. "Hula" made a strong bid for good business at the Savoy and Colonial. The Milwaukee found business good with "Hard Boiled Haggerty." A new policy has been announced for the Tower, Modjeska and Uptown theatres. Three acts of "big time" vaudeville from Loew's will be introduced with each change of program beginning October 23. Admission of 40c will remain the same. The Golden Hour is offered from 5:45 to 6:45 daily except Sunday at an admission charge of 30c.

Salt Like City

DOWNTOWN theatre business has averaged fairly good this week, although the weather conditions have been such as would encourage the crowds to seek their recreation out of doors.

Exploitation has been quite heavy, especially in connection with the personal appearance here of Mrs. Wallace Reed at the American and her picture, "The Satin Woman," which is reported to have done a good business.

The feature picture at the Capitol was Clara Bow in "Hula" and capacity houses were the rule. The Fanchon and Marco stage presentation was also a big drawing card at this house.

The screen adaptation of Gene Stratton Porter's widely read novel, "The Harvester," at the Gem Theatre here packed the house to overflowing, with the result that the box office had to be closed several times. This picture was also heavily exploited.

Richard Dix in "Shanghai Bound" was well received at the Paramount Empress and a fairly good business was enjoyed.

"The Poor Nut," with Jack Mulhall and Charlie Murray, topped the vaudeville bill offered at the Victory Theatre and the box office results were reported to have been very good.

The Pantages Theatre film offering for the past week was Reginald Denny in "Out All Night." Two big headliners on the stage were announced as being special attractions at this house and the usual crowded houses were the result.

John Gilbert in "Twelve Miles Out" drew good crowds at the Rialto, considering the fact that this was a second run, having been shown in this city not long ago at the Paramount Empress.

Atlanta

(Previous Week)

ATLANTA theatres divided receipts about equally last week, although no one of them reached a record box-office.

The Howard boasts of the most popular picture, "Magic Flame," with Vilma Banky and Ronald Colman. This circus romance received favorable comments from all local critics.

"The Chinese Parrot," with Marion Nixon and Hobart Bosworth, drew a good crowd to the Capitol, also, receiving commendatory mention in all newspapers.

Marceline Day and Ramon Navarro in "The Road to Romance," playing at Loew's Grand, did a good business.

The Metropolitan played to an average attendance with "The Drop Kick," featuring Richard Barthelmess.

"First Night" the first part of the week and "Arizona Bound" the latter half did fairly well at the Rialto.

The Tudor had a slack week with "The Slaver" the first part and "Mojave Kid" the latter part.

The New Alamo was doing a nice business until Thursday, when it suffered a fire in the projection room, destroying two first run feature pictures and one comedy. The theatre will be closed for ten days while repairs are being made.

Albany, Schenectady and Troy

APPARENTLY an adverse criticism of "Smile, Brother, Smile" did not affect the business done by the Leland theatre in Albany, last week, for the picture attracted capacity houses every night and played to good matinees, even though it did not appeal to the newspaper critic, who proceeded to rap the picture in no uncertain terms on Tuesday morning. At the Mark Ritz, "American Beauty" did very well, although it could ordinarily not be termed as a picture that possessed any great amount of drawing power. There was a surprise at the Mark Strand in "The Garden of Allah." It had been previously figured that this picture would not go over particularly big in Albany. While there were no standing lines in front of the theatre, the picture filled the house day in and day out, and generally pleased. The Clinton Square theatre, in Albany, which has been staging an exceptionally good comeback of late, continued to do capacity business last week with "Back Stage." Dorothy Gish, who is not much of a favorite in Albany, drew only fairly well with "Madame Pompadour" at Proctor's Grand. In Schenectady, the State theatre was jammed to the doors with the Dempsey-Tunney fight pictures being shown along with "Rose of the Golden West." The week was a big one for Schenectady's theatres, for "The Big Parade" was brought back to the Strand to buck the opposition showing of "What Price Glory" at the Van Curler. At the Troy theatre "Firemen, Save My Child" did nothing out of the ordinary in the way of business, while the Lincoln played "What Price Glory" to one whopper of a week that will be continued into a second week.

Minneapols

MINNEAPOLIS theatres enjoyed very good business last week, considering the strike was still on in full force and a perfect week of Indian summer weather tended to keep people out of doors.

Emil Jannings in "The Way of All Flesh" did a fine business at the Garrick and was held over for a second week. The State likewise played to fine houses, showing Richard Dix in "The Drop Kick" while interest in football was at white heat locally. Joe Cook, billed as the "funniest one-man vaudeville show in the world," appeared at the State in person, and the bill proved one of the most popular the State has had in some time. "Chang" ended its second week at the Strand and showed to fair crowds. Charlie Murray in "The Life of Riley" was the Lyric attraction, but it broke no records. Pantages gave "East Side, West Side" a lot of good advertising and found that the picture was a good drawing card. Margaret Morris' "The Magic Garden" proved a good program picture for the Hennepin-Orpheum. Business held up well at the neighborhood houses, including the Loring, Lagoon, Rialto and Lyndale, where such pictures as "Hula," "Resurrection" and "The Whirlwind of Youth" were on display.

Ottawa

EXTRAORDINARY variety and excellent calibre all around was the bill of fare for the motion picture theatre goers of Ottawa, Ontario, and Hull, Quebec, during the week of October 17, and any and all film tastes were satisfied in full measure.

"The Way of All Flesh" was voted a most excellent picture at the Regent Theatre, Ottawa. It was one of the best of many fine pictures presented recently and it pleased with a capital "P."

But the greatest crowds of the week thronged B. F. Keith's Theatre, where the film attraction was "The Country Doctor," a good old-fashioned dramatic thriller that ties 'em up in emotional knots. Marty Dupree's "Musical Follies," the vaudeville feature, also helped to draw the box-office line-up twice daily.

For out-and-out film comedy, the fans trooped to the Centre Theatre to see "The Gay Retreat," which is as funny as a war burlesque can be. Manager Don Stapleton sat behind a stack of greenbacks all week.

The ultra-serious was to be found at the Russell Theatre, where "The Eucharistic Congress" was presented on the screen under the auspices of Notre Dame Convent. It attracted fair attention.

For mystery and weirdness, the Laurier Theatre in Hull had them coming and going in large numbers with "The Cat and the Canary." This Universal special has been going great guns in Canada.

The action picture of the week was to be seen at the Eden Theatre, Hull, in "The Sunset Derby." This one drew the Eden regulars, but it was up against a formidable array of opposition films.

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"Chicken Feed"

(Roach-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

OUR GANG has a laughable two-reeler in "Chicken Feed." It is typical of a bunch of youngsters trying to emulate a magician after seeing his act. Farina's kid sister, Mango, is the victim of this prank, or rather the whole gang are victims when Mango turns up missing.

After witnessing the feat of the magician turning a youngster into a rabbit, they try the gag themselves and it has a disastrous ending. Mango is placed in the magic box and escapes unseen as the magic words are spoken, and there, in her place is a chicken, which, when liberated, flies over the fence and into the lap of a tramp, who proceeds to cook it and make a feast of it. And this, to all intents and purposes, is Mango. Farina, naturally, is much upset when she is offered the leg of Mango as a delicacy. However, after a final effort, Mango turns up again in the magic box to the amazement, delight and relief of the gang. This is better than any of the late releases of the Our Gang comedies.

"The Newlyweds Christmas Party"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THIS Christmas special, made a little more elaborately than the usual run of two-reelers should appeal particularly to the kiddies, but is not without its attractions for the grown-ups. There is not so much of the hilarious, boisterous comedy that dominates most of these pictures. It is toned down appropriately with enough of the humorous situations included to make it as funny as necessary, and at the same time it has an element that is fitting for the holidays.

A remarkable baby is Sunny McKeen as Snookums, a three-year-old with an apparent natural bent for acting and a personality that has rarely been equalled by a youngster on the screen. He is as cute as they come as host at the Christmas party at which he dispenses gifts to the motley and uncouth array of youngsters he picks off the streets and invites to his home for the occasion. This is a nifty little story and a very appropriate one that should be as appealing in the best houses as well as the smaller ones.

"The Masked Menace"

(Pathe Serial—Ten Episodes)

(Reviewed by Chester J. Smith)

CLARENCE BUDDINGTON KELLAND'S Saturday Evening Post story, "Still Face" has been converted into a serial, which gives promise, from the revelations of the first three chapters, of more than the usual amount of villainy, romance and excitement.

It is apparent that Larry Kent and Jean Arthur, who head the cast, are in for a deal of exciting adventure before the villain is turned up and the $200,000 in stolen bonds are returned to the girl, from whose father they were stolen ten years previously when he was slain by an adopted son.

The first chapter, entitled, "Against Odds," reveals the cold blooded murder of the girl's father and the theft of the remaining bonds by the adopted son. And so Faith Norton is left an orphan and practically impoverished, while the murderer makes his getaway.

The scene then is suddenly and mysteriously switched to the home of the wealthy Dodd family, which is trying to determine the future of the grown up son, whose leaning is toward mechanics, but whose father would make of him a banker. The son wins and starts out in the world to make his fortune. His first application is at the home of grandma Newton and the orphaned Faith Newton. The plucky grandma is about to reopen the abandoned mill in an effort to recoup the family fortune. The task of refitting the mill and getting it under way is given to young Keats L. S. Dodd.

Simultaneously with the arrival of young Dodd there appears in the village a mysterious character who is immediately known as "Still Face" because his expression never changes. And then the action really starts. Three mysterious prowlers are seen nightly about the Newton home. Young Dodd is immediately involved in an adventure in which he and his assailant are precipitated into the rushing waters of the mill stream. He also becomes involved in a fierce battle with the three prowlers and is bettering them when he is stabbed from behind by an unknown assailant.

There is every indication that things are going to steam up and become even more lively as the plot becomes more involved, if possible. At any rate, there will be plenty of thrills. The cast, in addition to Larry Kent and Jean Arthur, includes Thomas Holding, Laura Alberta, William Norton Bailey and John F. Hamilton. The Kelland story was directed by Arch Heath.

"A Fool and His Honey"

(Fox—Two Reels)

(Reviewed by Chester J. Smith)

QUITE a good story and one with more than the usual amount of color is this two-reeler of the Van Bibber series. It is more pretentious than the usual run of these short comedies. There are pretty girls in abundance and they cavort in and out of a beautiful swimming pool in lively fashion.

The story is built around the old newspaper circulation gag of contestants endeavoring to identify a roving representative from pictures printed in the paper. If identified, the question must be asked him; "Are you my loved one?" It so happens that Tyler Brooke, as Van Bibber visits a fortune teller at just that time and she bestows upon him a talisman that is expected to make any girl fall in love with him. He has been endeavoring without results to make Duane Thompson do just that.

Van Bibber closely resembles the man sought in the newspaper contest and he is pursued here, there and everywhere by about a hundred fair maidens, who are endeavoring to learn if he is their loved one. It's a lively two-reeler that would be better if the chase did not continue quite so long.

"Her Blue Black Eyes"

(Fox-Imperial—Two Reels)

(Reviewed by Chester J. Smith)

FOX seems to be putting some real effort behind its short comedies. The stories as a rule are well conceived and executed. They would be even better if they were toned down a bit in their comedy and such desperate attempts were not made to overcrowd them with humorous situations and gags.

Here is a story of a bullet proof vest, invented by the girl's father. It is a complete success, but it falls into the hands of the villain, who departs with it on the first steamer. The girl, Maria Casajuana, and her boy friend, Eddie Clayton, give chase and it is a lively chase to all parts of the steamer participated in by everyone aboard. There are a few real humorous comedy situations and gags, but there are too many of them crowded in and there is too much repetition of action. However, in all the hilarity the vest is recovered, the villain, Otto Fries, is humiliated and all ends happily.

"Captain Kidd's Kittens"

(Fox—Two Reels)

(Reviewed by Chester J. Smith)

HERE is a story that anyone under or over ten years of age will appreciate. It will bring back reminiscences of kid days to the grown-ups and is a lark that the youngsters will like because it is so true to nature. The kids beat it from school when the teacher's back is turned after she has drawn for them a Noah's ark and told them the story.

They conceive the idea of building an ark and supplying it with various and sundry animals, including an odoriferous pole-cat. Dogs of the neighborhood are disguised as lions, bears, etc., and all goes well until the pole cat breaks up the party and the animals escape through the city streets, thereby causing much consternation, if not alarm. Some splendid comedy is worked through the story and the kid cast does its work well.

"Argentina—The Rich"

(Fox Variety—One Reel)

BUT for pictures of this type few in America would have much of an idea of the large cities of other countries. Argentina, with its population of two million, is shown here and it is described as Paris' only rival in the Western world. There are some beautiful shots of Buenos Aires, the capital. There are others showing the lovely parks and the wealth of architectural splendors. A motor launch trip past El Tigre, the gay and fashionable water resort, reveals some wonderful scenery. It is a picture that is both entertaining and instructive. —CHESTER J. SMITH.

"Many Wings"—"Beside the Still Water"

(Educational—One Reel)

THE feathered folk are closely scrutinized in the first part of this Bruce Outdoor Sketch. To be sure, not all of the air denizens are met with here, but there are any number of gulls, pelicans and other sea-birds. They are photographed at rest on their rocks, in the niches of cliffs, on sandbars and low rocks just above the water, and flying with wings outspread. At all times they make a pleasing picture. The flocks of flying birds at times are so thick that, as a title mentions, they are like descending flakes of snow. Mr. Bruce has made use of the beautiful Pacific backgrounds for his bird pictures. With his innate artistic sense of pictorial values he has gotten intimate shots of all sorts of birds. There is one lovely shot in particular: a sandbar covered with birds, with water between them and the camera, and beyond them the surf with its tossing breakers.

The second part of the Sketch is made up of scenes of timber, meadows and soft flowing streams. The cameraman was looking for nature in a placid mood. The scenes here are all quiet and peaceful, and give an idea of stillness. The shots are unfolded in a lantern slide fashion, one scene fading into another with only three titles interspersed. The camera can take in the beauties of a scene and impart them a thousand times more easily than can the pen prompted by the human eye. We hope that audiences seeing scenics of this quality do not take them as a matter of course. Though thousands of beautiful spots have been filmed time and time again, we do not think a person can become satiated with them. Nature is too grand and sublime for that.

A distinctive number.—RAYMOND GANLY.

Jake the Plumber

A Leaky Tale of the Jews and Irish

(Reviewed by Chester J. Smith)

THIS is another of the Irish-Jewish comedies, only in this one the Irish are largely eliminated. It is dedicated to the plumbers, as were some other photoplays of this company dedicated to the police, firemen and others. Just why an almost entirely Jewish picture should be dedicated to plumbers is as hard to understand as is some of the alleged comedy to appreciate. It is a picture full of leaks that a good plumber could probably improve upon.

Jess Devorska is Jake the apprentice to Fogarty, the Irish plumber, and his stipend is $12 a week, on which he must support his widowed mother and on which also he contemplated marriage to Sarah Levine. Fogarty, the Irish element remains in the story just long enough to fire Jake for asking a raise.

But Jake gets a break in luck just when he needs it most. The wife of a wealthy horseman faints in her car and Jake rescues her, for which he and his sweetheart are invited to the races the day of the big race. Jake is tipped off to bet all of the money he has accumulated from his $12 a week salary on the prospective winner and thereby establish himself financially for life. The jockey for this big steeplechase is found drugged just as the bugle is sounded for sadding. And then Jake shows his versatility. He has never ridden a horse, but is sure he can win on this one. He is given the mount and the horse finishes first, but apparently riderless. But no, Jake has slipped from the saddle, but is bound to the off-side of the horse and is therefor adjudged winner.

The Cast: Jess Devorska, Sharon Lynn, Rosa Rosanova, Ann Brodie, Bud Jamison, Carol Halloway, William T. Tooker, Dolores Brinkman.

THEME: Comedy in which a plumber's apprentice saves the life of a wealthy horseman's wife, for which he gets a tip on the steeplechase, rides the horse himself when the jockey is drugged, and wins the race and the girl he loves.

PRODUCTION HIGHLIGHTS: The steeplechase. The comedy. The romance.

EXPLOITATION ANGLES: The photoplay is dedicated to the plumbers.

DRAWING POWER: May go fairly well in cheaper houses.

Produced and Distributed by F B O.

Length, 5,186 feet. Released Oct. 16, 1927.

Broadway After Midnight

Underworld Picture Well Done

(Reviewed by E. G. Johnston)

AFTER the pronounced success of a certain picture of the underworld it was inevitable that others of this type would follow. It is the way of the picture business. This one, the first of a series to be produced by Sherman Krellberg and Bud Barsky under the trade name Krelbar, is an earnest effort on the part of its producers to portray the shady side of life in a city when Mr. Average Citizen is in bed. And they have succeeded very well; so well, in fact, that it is a bit gruesome in spots—'though only by suggestion. Priscilla Bonner heads an all-star cast, and for her work in a dual role, is entitled to praise. Matthew Betz, late of "The Patent Leather Kid," easily carries off the honors with his remarkably fine characterization of an underworld chieftain who finally becomes fatally enmeshed in his own intricate schemes.

What happens to a foolish little society girl who strays into the hands of one of the underworld chief's hirelings is part of the story. She shoots her betrayer. Queenie Morgan, a night club entertainer who has been forced into a marriage with the gang leader in order to shield her brother, by her strange resemblance to the other girl is made to take her place with a view of obtaining money from a wealthy parent. Then, the latter is done away with. In time, efforts of detectives trace the double crime to Queenie in her new environment, where a romance has developed with one of the upper circle. In court, a jury is about to bring in a verdict of guilty when her maid rushes in and spills the proverbial underworld "beans."

The Cast: Priscilla Bonner, Cullen Landis, Gareth Hughes, Matthew Betz, Ernest Milliard, Paul Weigel, Barbara Tennant, William Turner and Hank Mann. Directed by Fred Windermere.

THEME: Crook melodrama.

PRODUCTION HIGHLIGHTS: Good work of cast, cabaret shots and court room scenes.

EXPLOITATION ANGLES: Play up well known names of cast and story.

DRAWING POWER: Present interest in pictures of this type predicts its popularity.

Produced and distributed by Krelbar Pictures Co.

Length, 6,199 feet. Released Nov. 1, 1927.

Pretty Clothes

A Stereotyped Story of a Misjudged Girl

(Reviewed by Chester J. Smith)

THERE is little wonder that this type of story is so often repeated on the screen. With its sentimentality, its love interests, its wrongly judged heroine and is sincere, straightforward hero, who is in love with her, it has all of the ingredients to make it appealing. Further to the credit of this one it might be said it is done better than usual with Jobyna Ralston and Johnny Walker heading a good cast.

Miss Ralston has a most sympathetic role as the young girl of a poor family who gets a touch of night life when she is courted by Johnny Walker, as the son of a wealthy father. She craves pretty clothes and accepts them as a loan from a supposed friend of Johnny's, who, however, has been engaged by his father to show her up in a poor light. Johnny misjudges her when he is shown the bill for her clothes charged to his friend.

She feels her disgrace and is too ashamed to return home, so she wanders aimlessly about, living in a single room by herself until she learns that her mother is dying. There at the bedside of the dying mother the young couple are reconciled and everything is satisfactorily explained. It is almost sure-fire picture material if it has not been overdone.

The Cast: Jobyna Ralston, Gertrude Astor, Johnny Walker, Lloyd Whitlock, Charles Clary, Jack Mower, Lydia Knott.

THEME: Drama in which daughter of poor family falls in love with son of wealthy father. She accepts clothes as a loan from her lover's friend, is misjudged, but eventually they become reconciled and all ends happily.

PRODUCTION HIGHLIGHTS: The cabaret scenes. The fashion show. The romance. The reconciliation of the lovers at the bedside of the dying mother.

EXPLOITATION ANGLES: Tie up fashion show with local shops. The cabaret life in New York. The all-around good cast.

DRAWING POWER: Should go well in almost any house.

Produced and distributed by Sterling Pictures.

Length 5,652 feet. Released Oct. 15, 1927.

A Reno Divorce

A Tale of Renovated Loves

(Reviewed by Chester J. Smith)

THIS story would be better titled, if, as the press sheet suggests, it were called, "Reno-vated Lives." It is a cleanup of a lot of love tangles, all of which follow the Reno divorce sequences, with which the picture opens.

Of course, like most of these stories there is little logical about it, but it does have enough quips and turns of the unexpected order to fairly hold the interest from start to finish. When it is all over one wonders, "Well, what of it?" but the fact remains that it has been interesting.

Neither May McAvoy nor Ralph Graves, who plays opposite her, is a partieipant in the Reno divorce, but each is sought by one of the divorced pair, Miss McAvoy by Robert Hopper, an admirable young man in spots, and Graves by Hedda Hopper, a none too alluring vamp.

Were it not for the fact that an odd turn was injected here and there it would be just another motion picture, but these unexpected happenings lift it a bit above the ordinary. Ralph Graves, who wrote the story, also directed it, so he knew just what he wanted from his cast and he succeeds in getting it. Nearly all of the roles are well enacted.

The Cast: May McAvoy, Ralph Graves, Hedda Hopper, Robert Hopper, William Demarest, Anders Randolf, Edwards Davis. Director, Ralph Graves.

THEME: Drama in which friend of divorced couple falls in love with disinherited and struggling artist, who is also loved by the divorcee. There are many complications, which, when unravelled, bring a happy conclusion to the story.

PRODUCTION HIGHLIGHTS: The romance and the settings. The gambling party. The swimming pool sequence.

EXPLOITATION ANGLES: The title. The rich display of gowns. The wonderfully artistic settings and the good cast.

DRAWING POWER: Good.

Produced and distributed by Warner Bros.

Length 5,492 feet. Released Oct. 22, 1927.

Soda Water Cowboy

Wally Wales As An Embryo Deputy

(Reviewed by Raymond Ganly)

HERE'S a tale of an erstwhile soda water clerk who, fired from his job, took Horace Greeley's advice and hiked West to the wide open spaces. Wally's weakness for actionful Western stories cost him his hum-drum job, but in the West he believes he can satisfy his desires for up-and-at-'em combat with villains who have frail heroines in their toils. And sure enough, not before long he has vanquished several desperados bent on stealing a pretty girl's car. In reward for this Galahad performance, the youthful Wales is made a deputy sheriff.

Of a different tinge are many aspects of the story. The hero is ofttimes boobyish with his love-smitten antics. The girl in the case is a fortune teller instead of the customary ranch-owner. Time and time again the heavies have things their own way, and it seems only through "dumb luck" that Wally ever captured them at all. In the to-be-expected manner, however, the villains are finally subdued and Wally and the fortune teller unite in osculations.

Wales makes his boyish cock-sure role plausible. Beryl Roberts decorates the cast as heroine very prettily. Her eccentric father in the picture, J. P. Lockney, contributes most of the comedy. Though a somewhat different Western, it is of ordinary calibre.

The Cast: Wally Wales, Beryl Roberts, J. P. Lockney, Charles Whitaker, Al Taylor. Director, Richard Thorpe.

THEME: Jobless soda clerk bums his way West and gets mixed up in a projected robbery. He saves the girl and is made deputy sheriff with further opportunities for heroism. After the villains have outwitted him for a time, he subdues them and wins the girl.

PRODUCTION HIGHLIGHTS: Freight-car scenes. Wally's capturing of villain. Romance between him and the girl. Wally's muffing of chances to shine as deputy and his eventual comeback.

EXPLOITATION ANGLES: Your regular methods of exploitation apply here.

DRAWING POWER: Appropriate for second-run and neighborhood showings.

Produced by Lester F. Scott., Jr. Distributed by Pathe.
Length, 4,546 feet. Released, September, 1927.

East Side, West Side

Rather Conventional But it Satisfies

(Reviewed by Laurence Reid)

THIS film adaptation of a best seller has been done adequately enough, all things considered. It contains a wealth of incident, some suspensive situations, adequate atmosphere and a creditable display of acting. The action runs through a course of melodramatic sprouts which take in several sections of Manhattan—and there is certainly enough doing in the way of holding one's interest. Allan Dwan, the director, may have become conventional in fashioning a few hokum episodes, but he has injected enough spirit and color to make the picture thoroughly satisfying.

The central figure is an Irish youngster reared on the lower East Side by a Yiddish family. It develops that he becomes a prize-fighter. Since George O'Brien has the role he more than humanizes it and makes it plausible. The story guides him through several hectic adventures in which the good old heart interest plays an important factor. The youth's real father enters the action to provide the pathos.

The picture has sharp contrasts and occasionally a scene will project itself which is far from realistic insofar as the conduct and deportment of the characters are concerned. But it moves at a good pace and shows a variety of backgrounds, which, coupled with the character development, shapes it up as first rate fare.

The Cast: George O'Brien, iVrginia Valli, J. Farrell MacDonald, Dore Davidson, June Collyer, John Miltern, Holmes Herbert, Frank Dodge, John Dooley, Edward Garvey, Gordon McRae, John Kearney. Director, Allan Dwan.

THEME: Drama of youth reared in lower East Side who, after suffering rubuffs, develops his character and wins.

PRODUCTION HIGHLIGHTS: Shipboard scene. Miniatures. Atmosphere of East Side. Subway cave-in. Fine performances by O'Brien and Virginia Valli. Atmosphere.

EXPLOITATION ANGLES: Tie up with book-stores, etc. Feature O'Brien as star of "Sunrise." Use atmosphere. Feature with melodies of New York.

DRAWING POWER: Title should attract. Also cast. O. K. for any type of house.

DRAWING POWER: Good.

Produced and distributed by Fox Films.
Length, seven reels. Released, October, 1927.

Two Arabian Knights

Broad Comedy Here and Sure to Please 'Em

(Reviewed by Laurence Reid)

ANOTHER take-off on army life is exposed through celluloid again—and make no mistake its *there* with the comedy and high jinks. The yarn is truly a hilarious one which strikes out on a funny key and maintains its mirth all of the way. Those who saw the stage version of "What Price Glory" will remember Louis Wolheim who played *Capt. Flagg.* Well, Louis bobs up here with a try at the films again after appearing years ago in some up-and-at-'em melodrama. And he contributes a real humorous sketch as one of the doughboys imprisoned in a German prison camp. The other soldier is played by William Boyd—a role conceived for the sake of contrast.

The adventures take the boys into all sorts of difficulties. They even bob up in an Arabian harem. Starting out as sergeant and buck private respectively they become buddies—and then the fun begins. They escape from the camp, get to Constantinople and eventually find themselves aboard a ship bound for Arabia. Once on Arabian soil their didoes continue apace until they kidnap a cutie, veil and all.

It's all good fooling and clowning on the part of Wolheim, Boyd and the others of a competent cast. Louis sees to the humor and Bill to the romance. Between them and Mary Astor they've kept it going at a smart pace. The subtitles are nifty and to the point. In all a good number—and sure to please.

The Cast: William Boyd, Mary Astor, Louis Wolheim, Michael Vavitch, Ian Keith, De Witt Jennings, Boris Karloff. Director, Lewis Milestone.

THEME: Comedy of two doughboys who escape from German prison camp and get into all sorts of adventures.

PRODUCTION HIGHLIGHTS: Comedy. Scenes in camp. Conflict between sergeant and private. Arabian episodes. Love interest. Subtitles.

EXPLOITATION ANGLES: Tease title. Feature Wolheim with stills, etc. Play up Boyd and Miss Astor. Bill as comedy of doughboys. Tie up with Legion posts, etc.

DRAWING POWER: Good.

Produced and distributed by United Artists.
Length, seven reels. Released, October, 1927.

The Fair Co-Ed

A Sprightly Picture With Star in Her Element

(Reviewed by Laurence Reid)

THIS excursion into romance and adventure—and what have you—on the campus is calculated to be accepted everywhere as a tip-toppy number. Well staged, acted with spirit and abandon by Marion Davies, whose flair for comedy was never given better expression, productive of real mirth spontaneously achieved by incident which carries ideas well conceived—and, best of all, conducting itself with youthful verve and enthusiasm—the piece takes on real character which stamps it as one of the better documents.

The central idea itself is no great shakes, but the manner in which it is embroidered with deftly humorous touches makes it bright and amusing. The chief character is a resourceful girl who matriculates at dear old Bingham, and who must pout and indulge in temperament before she is willing to die for her alma mater. The incident is laughable when the collegiates get around the flivver ban by resorting to all kinds of locomotion to reach the campus. The college flavor is abundant here.

Miss Davies develops a real character study of the basketball player who refuses to play for Bingham until the coach kisses her in the manner to which she is accustomed. The finish finds her being forgiven by the student body. It's exaggerated in places, but it rings true most of the time. Book it and brighten the minds of your constituents.

The Cast: Marion Davies, John Mack Brown, Jane Winton, Thelma Hill, Lilliane Leighton, Gene Stone. Director, Sam Wood.

THEME: Light comedy of campus life—with star basketball player of girls' team as central figure.

PRODUCTION HIGHLIGHTS: Antics of star. Fits of temperament. Basketball game. Campus incident. Romance. Collegiate atmosphere.

EXPLOITATION ANGLES: Tease title and go after school and college patronage. Make appeal to younger set. Play up star as talented comedienne.

DRAWING POWER: Title, star and spirit of picture will attract them. For any house.

Produced by Cosmopolitan. Distributed by Metro-Goldwyn-Mayer
Length, seven reels. Released, October, 1927.



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Motion Picture News, N. Y. City

Regional News from Correspondents

New York & New Jersey

EVERYONE who attended the opening of the new Fortway theatre last Friday evening at Fort Hamilton avenue and 68th Street, Brooklyn, voted that house to be one of the finest neighborhood motion picture theatres every built. Many comments were heard that it should occupy a downtown site.

The Fortway is another of the atmospheric type theatres to invade Brooklyn neighborhoods, Universal's John Eberson-designed theatre on New Utrecht avenue being the other. Praise from the film trade and patrons predict that houses of this design will grow in popularity in this section. The Fortway seats approximately 2,400 and is of stadium type.

The inaugural performance was marked by the attendance of large delegations of exhibitors and exchange men, not to mention all the neighborhood politicians who always take advantage of these dedicatory ceremonies to sneak in a little personal ballyhoo.

The Fortway is owned and operated by the Fortway Amusement Corp., Samuel Lesselbaum, president. Donald Flamm is another active member of the organization.

The Stanley-Fabian theatre circuit has added another house to its ever-increasing chain by the acquisition of Henry P. Nelson's Capitol theatre, Elizabeth, N. J. Mr. Nelson is Secretary of the New Jersey M. P. T. O.

Rumors last week to the effect that George Cohen of Poughkeepsie and Newburgh had invaded the New Jersey Oranges by taking over the theatre holdings of Louis Rosenthal remain unconfirmed up to this writing, although further gossip would indicate that the deal was successfully negotiated. It has been reported in the past that the Rosenthal theatre properties were on the market.

Having recently broken ground for a large, new theatre between 8th and 9th street in the South Brooklyn section, it is said that Loew, Inc., is experiencing some difficulty in obtaining a clear permit on account of some neighborhood restrictions. However, it is believed that matters will be smoothed out in the near future.

We were only last week remarking on the success of Eddie Canter's management of the Alhambra theatre, Brooklyn, when this week word comes that Mr. Canter is seriously ill in the Lebanon hospital. All his friends extend their sympathy.

It is reported that Henry Grossman has sold his interest in the New United theatre to his partner, Moreci.

The Montmartre theatre, a small house of the New York Cameo type in the downtown shopping district of Brooklyn, is reported to have been taken over this week by the B. S. Moss circuit.

Mr. and Mrs. Joseph Seider and Mr. and Mrs. Thornton Kelly returned last Saturday from a week's motor trip in Canada.

The following changes of theatre management have been made in the A. H. Schwartz theatre organization of Brooklyn:

W. L. Edgell, formerly in charge of the Rialto is now manager of the Farragut theatre. A. Z. Freedman, former manager of the Washington theatre and a newcomer to the Schwartz circuit, is assistant-manager at the Farragut.

S. Wormser, a former Schwartz manager and a brother of Irving Wormser, has returned to take charge of the Rialto theatre, Flatbush.

A theatre site at Merrick road and Jamaica avenue, Jamaica, L. I., said to have been abandoned by Publix as one of their de luxe neighborhood projects, is the scene of much activity, steam shovels, etc., these days. It is reported that Loew Theatres has a house under way there. You can "make your own book" on this one.

Another theatre site where excavating is taking place these days is the corner of Eastern Parkway and St. Johns Place, Brooklyn, where it is said that the B. S. Moss circuit is putting up a fine, new theatre, part of this company's large building program for 1927-28.

A few blocks down St. Johns Place toward Bedford Avenue, Kingston Avenue to be exact, Keith's Riviera still remains closed for reasons peculiar to the motion picture trade. It is said that this house is on the market.

The S. & A. theatre, 125th Street and Broadway, Harlem, according to report, will operate only Saturdays and Sundays for the present.

M. Louis, owner of the Louis theatre, Westchester Avenue, has sold that house to a party said to be a newcomer in this business.

Jack Steinman opened his new Metro theatre, upper New York City, October 20.

Manager Blum, of the Harry Harris West End theatre, has lately resigned his position as manager of that house.

Louis Barbash is in charge of Schwartz and Smith's new Elton theatre on New Utrecht Avenue, Brooklyn, and we venture to predict a hard tussle for Mr. Barbash with the strong competition of the recently opened big Universal theatre but a few blocks away. The Elton is owned by the Elton Amusement Co.

Manager McCarty, of the Heights Amusement Company, theatre operators of the Brooklyn Heights section, is now supervising bookings, etc., for the Gold, Heights and Boro Hall theatres.

The Whitehall theatre, a house with the distinction of having one of the most unique locations in New York City, Battery Place, was recently opened by Harry Harris, theatre circuit operator. Before being acquired by the Harris circuit, the Whitehall was the property of Clarence Cohen and Maxwell Pratt, both the latter being responsible for the construction of this house.

Loew's Plaza Theatre, a new theatre located at Roosevelt and Alburtis Avenues, Corona, L. I., will be formally opened the evening of November 17, with N. T. G. and his radio celebrities "in person" in addition to the combination feature picture and vaudeville program. The addition of the Plaza Theatre gives the Loew chain more than 6 theatres in the Queens area.

Milwaukee

O. R. REIFFEL has been appointed new manager of Milwaukee Paramount branch to succeed George Smith, who has been transferred to Cincinnati. Mr. Reiffel has been associated with Paramount in the Albany branch, where he was sales manager.

Emil Maxeimer, well known Milwaukee exhibitor, died at his home on October 15th at the age of 59 years. Mr. Maxeimer was one of Milwaukee's pioneer exhibitors and was associated in business with Frank Trottman. The rites at Forest Home were attended by a large number of exhibitors and exchange members.

Walter Rourke, manager of the Pastime theatre at Horicon, was in the city on Wednesday for a brief visit.

William Mick has been appointed manager of the Tower theatre to succeed Herb Lawrence. Mr. Mick in the past has been associated with F. & R.

Dan Kelliher, exhibitor from Southern Wisconsin, paid film row a visit last week.

Sam Miller of the Fischer Paramount theatres spent a few hours in local exchanges on a hurried business trip to the city.

James A. Scott has been added to the Pathe sales force. He has been assigned to west and central Wisconsin. Mr. Scott was formerly with M-G-M, traveling out of Chicago.

Whitney Burr, manager of the Orpheum at Lancaster, was in the city on one of his very infrequent visits.

Saxe's newest theatre, the Garfield, will be ready for opening about the middle of November, according to latest word.

E. H. Brechler of the Opera House at Fennimore called on several of the exchanges on Tuesday.

Richard Warner, who was recently added to the M-G-M sales staff, has been ill for several days at St. Agnes' hospital at Fond du Lac.

H. O. Whelply, manager of the Appleton theatre at Appleton, came to Milwaukee on Wednesday and called on the exchanges.

H. J. Terry is now on the Pathe sales staff, traveling southern Wisconsin. "Pop" Terry, until recently, was traveling for F. B. O.

Wm. Cuddy and Les Ernst are no longer with Saxe Amusement Enterprises. Mr. Cuddy and Mr. Ernst were director of publicity and assistant director, respectively, of that organization.

Neil Duffy of the Elite at Appleton was greeted along film row recently.

Mr. and Mrs. Homer Gill of Oshkosh visited Milwaukee early last week. Mr. Gill is manager of the Oshkosh at Oshkosh.

Walter LaForest recently purchased the Opera House at Champion, Mich., from George Metheril.

William Hyde, former assistant manager at the Oshkosh theatre, Oshkosh, is now manager of the Retlaw theatre at Fond du Lac. He succeeds George Hannan, who has been transferred to Marinette, where he will manage the Saxe houses, the Strand and Rialto.

Mrs. A. Nagel, manager of the Crescent theatre at Shawano, visited several of the exchanges this week. This is Mrs. Nagel's first visit to exchanges in some time.

The Oriental theatre has added to its orchestra and now has Milwaukee's only suburban symphonic orchestra. Nikolas Samaschko is director.

Out-of-town exhibitors visiting in the city this week included: Ed. Fuchs of the Opera House at Marion; L. J. Jacobs of the Delft theatre at Escamba; Percy Palmer of the Rialto theatre at Edgerton; Charles Guelson of the Badger at Stoughton; Ed Berth of the Pastime at Kiel.

Cleveland

THE Rivoli Theatre, Central Ave. and East 71st St., formerly operated by Nate Bigelson, has been leased to Joseph Conway and Julius Karl. They also operate the Royal Theatre of this city.

The Valentine Theatre, Canton, has come under the management of the Palace Theatre Company, which now operates the Palace and Lyceum Theatres. The Valentine will be closed for three weeks during which time complete alterations will be made throughout the house. The Alhambra was one of the first motion picture houses in Canton, and was formerly run by Ed Bokius A new lighting system, new projection room and equipment, new decorations are among the changes that are about to be made. The lease of theatre was made through the office of Adler and Laurenson, realtors, Brant Bldg., Canton. The Palace Theatre company consists of Sol Bernstein, E. Bender, and V. U. Young. Mark Wolf, who has been assistant manager at the Palace, will manage the Valentine when it opens in about three weeks. Charles L. Casanave willl book for the house.

Harry J. Walters, who operates a string of picture houses in the state, including the Opera House at Burton, the Mantua at Mantua, the Temple at Orwell and the Andover at Andover, has recently taken over the Opera House at Middlefield. The house has been closed for some time and was leased to Walters by the township trustees.

Stanley Jacques, Pathe division manager, paid the Cleveland Pathe office a short visit last week on his tour of the territory.

"Hank" Simmons, Pathe exploitation expert, has just concluded a two weeks' stay in Pittsburgh where he put on a successful exploitation campaign. Simmons has been sentenced to stay two weeks in each Pathe office in this territory. Buffalo is his next stop. Then comes Cincinnati and Indianapolis before he will return to Cleveland.

J. E. Beck, Pathe feature manager, is plugging hard to bring the Cleveland Pathe exchange to the top of the list in the Murdock sales contest now in progress. Beck has been out in the territory constantly for the past several weeks, applying personal pressure and high-powered salesmanship with gratifying results.

Ward Scott, local Fox exchange manager, has been around visiting the exhibitors in the territory and brings back the encouraging word that he found business good everywhere he went.

John Price is now managing the Grand Theatre, Cleveland, which belongs to Frank Gross.

Joseph Creveling has come out of Minneapolis to represent the National Screen Service in the Ohio territory, succeeding Frank Moynihan, who has returned to his native shores in Buffalo. Creveling's headquarters are in the offices of the Cleveland Motion Picture Exhibitors Association, 713 Film Exchange Bldg.

November 8th is a date to be remembered. It's Nat Charnas' wedding day. A telegram addressed to Nat, Toledo, Ohio, will bring him your congratulations.

The Park Theatre, Cleveland, dedicated its new $75,000 stage last week with a gala presentation program. The new stage has been in the making most of the summer, and is the last word in efficiency and charm. The Park will henceforth offer presentation programs in addition to feature pictures. Virgil Moore and his band are on the stage. The old prices continue to prevail, namely, 40c for evening and 25c for matinee performances.

Baltimore

JULES BERNSTEIN, who has been managing Loew's Theatres in Toronto, Canada, has come to Baltimore to succeed W. A. Finney as manager of Loew's Theatres here including the Century, Valencia and Parkway. Mr. Finney has become associated with the New York office of Loew's. Charles Winston, formerly publicity manager of Loew's Incorporated in Baltimore, now is publicity representative for the Loew's Allen Theatre, Cleveland. Lou Lusty, who succeeded Winston in Baltimore went to New York over Friday night to confer with New York executives.

The entire interior of the Ideal Theatre Hampden, Baltimore, has been redecorated in blue with gold trimmings and large techstone panelse have been placed about the walls. The cost of improvements was about $1,500, according to Julius Goodman, proprietor.

J. W. Hoover, of the Wilson Amusement Company, Tyrone, Pa., operating the Rivoli, Baltimore, was taken ill recently in Philadelphia after playing golf with Frank Price, Jr., manager of the Rivoli and Norman Clark, motion picture editor of the Baltimore News. He has recovered and is back on the job now.

C. W. Henderson, formerly office manager of the Frank H. Durkee theatrical interests here, has been promoted to picture booking manager. He has been with Mr. Durkee for nine years. Gilbert Reddish, with Mr. Durkee for seven years, formerly assistant manager has been appointed office manager. The Durkee Interests control the State, Grand, Belnord, Palace, Boulevard, Forrest, of Baltimore; the Community, Hamilton and the State at Havre de Grace.

Sylvan Levin, former pianist, and Leon Frengut, former violinist, in the orchestra at Loew's Century here, have been awarded scholarships at the Curtis Conservatory of Music, Philadelphia. They have resigned their positions at the Century to go to Philly and study. Harold Sokolove has succeeded Mr. Levin at the piano.

Benno Sosner, former violinist in the Century Orchestra here, has become assistant concert master at the Fox Theatre recently opened in Washington, D. C.

The Overlea Theatre, Overlea, Md., near Baltimore, has been opened by M. Tunnick, who formerly operated the Poplar Theatre, here. The seating capacity of the Overlea is about 800.

Everett Watson has been succeeded as manager at Loew's Parkway by C. K. Rockwell.

Louise Conway, formerly organist at Loew's Century here, has gone to New York to take a position there.

I. H. Solomon, has been made assistant manager of Loew's Valencia here, succeeding S. Frakas.

Dr. Randolph Winslow, father-in-law of J. M. Shellman, motion picture editor Baltimore Sun, who is a noted surgeon, retired, of the University of Maryland, was given a surprise party on the eve of his 75th birthday, Saturday Night, October 22. It was attended by world renowned surgeons and physicians from this and other countries, particularly from Johns Hopkins and Maryland Universities. Dr. Winslow was presented a handsome silver bowl and tray.

Central Penn

E. F. McATEE, manager of the Elks' motion picture theatre, Mahanoy City, has announced the appointment of Gene Kenneth Lord, said to be the only singing organist in the United States, as permanent organist of the theatre. He succeeds Randolph Maynard.

Edward J. Melniker, manager of Loew's Regent theatre, Harrisburg, had as his guests at a Saturday morning matinee on October 22, sixty orphan children from the Catholic Sylvan Heights Home.

Quick action of two policemen in assuring the audience that there was no danger, prevented a probable panic in the State theatre, Harrisburg, on the night of October 19. A flash on the screen from a slight blaze in the projection machine caused the alarm.

Harold Lloyd, famous film comedian, and party, stopped for ten minutes in Harrisburg on the evening of October 19.

Lee Levy, manager of the Victoria theatre, Harrisburg, left on Oct. 10 for a vacation trip of two weeks, the greater part of which he spent at his former home at Wilkes-Barre. He also visited a brother, J. A. Levy, in Norfolk, Va. The latter is general manager of eight Wilmer & Vincent theatres in Norfolk and nearby southern cities.

Samuel Friedman, who for a number of years supervised the programs for all the Comeford motion picture theatres in Scranton, has been sent by the Comerford Amusement Company to be manager of the new $500,000 Capitol theatre which the corporation is just completing in Pottsville. Mr. Friedman began his theatrical career as an usher in a Scranton theatre when a boy. He is now 34 years old. He already has arrived in Pottsville and announces the Capitol will be formally opened late in November.

Edward J. Malniker, manager of Lowe's Regent, Harrisburg, has returned from New York City, where he attended a farewell dinner given in honor of his brother, William [illegible] Malniker, attorney, at the Park Central Hotel, Oct. 7. "Snaps" was appointed a [illegible] the Metro-Goldwyn-Mayer Company [illegible] ica immediately after the dinner. [illegible] a son of the late Marcus Loew.

Albany

THE Bond Photoplay exchange, which has been maintained for a considerable period in Albany, will be closed definitely on and after November 1, according to an announcement made at the exchange this week. The exchange has been handled for the past several months by Miss Renee Craven, who resigned a week or so ago, and who was married this week. It is generally expected that the Albany territory will hereafter be handled out of Buffalo.

Pat Campbell, of New York City, western sales manager for Pathe, and C. W. Sawin, of Boston, district representative, were in Albany during the past week for conference with the local managers.

George Thornton, who owns the Orpheum in Saugerties, paid one of his periodical visits to the row last week, and spent his time in booking. W. H. Linton, of Utica, was also in town for a like purpose.

The New theatre in Saranac Lake was taken over last week by Mr. McClure of Texas, and renamed "The Queen." Mr. McClure, whose parents own and operate two theatres in Texas, came to Saranac Lake recently, to be with his sister, who is recovering her health at one of the sanitariums there. Mr. McClure was in Albany during the week booking pictures.

The Webster, a new neighborhood house in Rochester, costing $225,000 and having 1,200 seats, was opened last week with Max Fogel and William Tishoff as managers. The house will be one of the Schine circuit.

Harry Hellman, of Albany, has definitel set November 4 and 5 as marking the opening dates of his new theatre, which has been in course of construction for several months and which will be known as the Paramount.

Completely recovered from a nervous breakdown and full of his old time pep, Tony Veiller returned to the Mark Ritz in Albany this week, in the capacity of manager, and has been receiving plenty of congratulations from his friends.

The company known as the Leland Theatre, Inc., was formed last week through the consolidation of the Leland and the Clinton Square Theatres in Albany, with C. H. Buckley at the head. The papers were filed with the secretary of state.

Jerry LaRock forgot his pinochle games last week in connection with the biggest benefit ever staged at the Fairyland Theatre in Warrensburg. As a result of the benefit, for which tickets were sold over a period of several weeks, there will be plenty of money for financing the village basketball team this winter.

northern New York to stage a mouth organ contest between the

Mr. and Mrs. Henry Sequin, who run the theatre in Rouses Point, were in Albany, booking, last week, and incidentally mentioned the fact that they were contemplating the erection of a new theatre.

William O'Brien, who handles the Strand Theatre in Schenectady, put on a matinee at 10:30 o'clock last Saturday morning, instead of during the afternoon, in order that everyone might attend a football game.

Vic Warren, who was one of the best-known exhibitors in northern New York, and who is president of the Massena Riding and Driving Club, presided at this week's meeting of the club, which was the final session for the year.

The approach of winter is foretold in the newspaper advertisements now being used by L. A. Texier, manager of Reade's Theatre in Kingston, who has started in by calling attention to the fact that the house is always warm and comfortable.

The Rialto, in Little Falls, was taken over one night this week by the Elks' Lodge of that city, for the purpose of giving a local show that packed the theatre.

Efforts are now being made in champion of Lewis county and the champion of Jefferson county. The Bijou, in Lowville, which put on its first amateur night last week, will later on stage contests to determine the champion harmonica player of Lewis county.

The Olympic, in Utica, is featuring this week a local motion picture that was recently made in that city.

There is a stiff fight on in Schenectady at the present time between the Farley houses and the VanCurler, which was recently opened by William Shirley, who was connected with the Farley houses for a considerable period. Both parties are using considerable space in newspaper advertisements.

The Rialto in Potsdam, a Papayankos house, resembled a bakery last Friday when the theatre was taken over for the afternoon by a cooking teacher, who came to Potsdam for the purpose of conducting a free cooking school in cooperation with many of the merchants.

E. H. Arnold, manager of the Liberty in Watertown, accompanied a news cameraman to Great Bend, N. Y., last week, for the purpose of filming an 86-year-old town constable, who is still active and on the lookout for offenders.

Florida

THE advance crew of the Ringling Brothers Circus are covering Tampa with announcements of their coming on November 3rd. The show closes here, after this performance, and goes to Sarasota, which is their new winter quarters. This is the first time in eight years that Ringling has played the Florida territory.

O. G. Finley, who has made the Seminole, Tampa's finest neighborhood theatre, a big success, is giving a party next Saturday afternoon to the little inmates of the Children's Home. O. G. arranged with the Tampa Electric Company to supply buses to transport the children to and from the theatre and booked in a Tom Mix thriller as a special treat for them.

N. V. Darley, manager of the Rivoli, in Ybor City, made a flying trip to Atlanta this week to confer with his partner, Mr. Cerf, who returned recently from a tour of Europe.

A petition has been presented to the City Commissioners of St. Petersburg demanding an election on the question of Sunday movies. The petition was signed by 1334 qualified voters of that city, which is 30 more than required by law. Less than a year ago this city had an election to ratify an ordinance passed by the Commissioners, which prohibited dancing, cabarets and movies on the Sabbath. This election carried by a vote of nearly 4 to 1 in favor of the ordinance. Now the defenders of the Sunday movies claim there is a steniment for Sunday shows and the reason the ordinance carried by such a majority was the fact that dancing and cabarets were hooked onto the shows, and they ask for an election on Sunday movies alone.

Earl Fain, of the Palace theatre, Leesburg, visited the Paramount and Universal exchanges last week.

Ralph Kay, of Paramount exchange, has purchased a new automobile.

N. W. Remond, of Lake Wales and Wauchula, called at exchange while enroute home from N. Y.

Scotty Chesnutt, manager Paramount exchange, who is now on a trip through the East and West coast territory, plans to attend the District and Branch Managers' Convention in Chicago on October 28.

C. B. Ellis, manager local F. B. O. exchange, visited Atlanta last week.

Oklahoma City

L. L. MUMAW has been made manager of the Dreamland theatre at Krebbs, Okla., according to the Dreamland owner, John L. Holstead.

Farris Thompson has closed the Empress theatre at Wilson, Okla., temporarily.

Max Brock has closed his Rialto theatre at Lawton, Okla., for an indefinite period.

J. H. Miller is reported to have purchased the Folly theatre at Stratford, Okla., from the Burnett Bros.

Crescent's attractive new theatre which has bene completed for at least two months, but which up to now has remained empty, will soon be opened by one of its builders, George Graff, a Crescent business man. Mr. Graff has purchased complete equipment for his new theatre, and announces that it will open the first of November.

Mr. and Mrs. Alva Eubanks are the new managers of the Rex theatre at Maud, Okla. The Rex is owned by Phil Isley of Oklahoma City.

Coffee and Ellis, who have the American theatre at Perrytown, Texas, have purchased equipment for their new theatre to be opened at McLean, Texas. The new theatre will seat 500.

H. O. Stark, formerly a salesman for P. D. C., is now booking for H. R. Bisby's two road shows on "Capital Punishment." Stark says he is almost through in Oklahoma and starts this week for northern Texas.

Seattle

HAROLD B. FRANKLIN, director of the West Coast chain, with his brother, J. J. Franklin, of the Oregon territory, left this city last week after a visit here with Herschel Stuart, who is at present directing the West Coast policies in Washington and will soon take over the Oregon territory in addition. J. J. Franklin, fromerly in Oregon, is understood to be returning to California with Harold B.

William B. Kelly, formerly associated with the Paramount exchange in Louisville, Ky., arrived here last week and was installed as the new manager of the Columbia Film Exchange by General Manager John C. Ragland, who came up from California a short time ago. D. E. Boswell, who has been managing the branch since the resignation of Paul R. Aust a few weeks ago, will probably be moved to the California territory.

Edwin J. Fey, operator of the Grand and Renton theatres in this city, returned last week from a vacation trip to Alaska, visiting Ketchikan, Sitka, Juneau and several more isolated spots. He took a movie camera with him on the trip, and plans to exhibit part of his films at his local houses during the coming season.

A. A. Haley, salesman for Manager George P. Endert's local Famous Players exchange, has just recuperated from a severe attack of bronchial asthma. Upon recommendation of his physicians, Mr. Haley will probably be transferred to the Eastern Washington territory for Paramount, at least for a short time.

Prices at the West Coast's Liberty theatre in this city were reduced last week in an effort to build business at this formerly very popular house, which has been slipping during recent months. In place of the former 25c., 35c., 50c. scale, the prices are now 25c. until 6 p. m. and 40c. at night. The Liberty All-Artist Orchestra is saill a permanent feature at the house.

Jack Schlaifer, Western district manager of all Universal theatres, returned recently from Portland, where he spent some time in conference with Manager Bert Levy of the Columbia theatre, in that city. Plans for the redecorating of the Portland house were passed upon by Mr. Schlaifer, and a new schedule of bookings was worked out for the fall and winter.

"Sheriff" George Hickey, district manager of Metro-Goldwyn-Mayer, has been a recent guest of Manager Ben Fish at the local M-G-M office, accompanied by Jake Millstein, his assistant. Mr. Millstein left last week to spend a couple of weeks at the Portland office with Manager Louis Amacher, and was then scheduled to rejoin Mr. Hickey in California.

Mrs. F. C. Weskil, of Colfax, Washington, was in town for a short time last week, accompanied by her two daughters, attending to business in conjunction with the Weskil houses. Mrs. Weskil is educating the girls in the show business, so that in the future they will undoubtedly be able to handle much of the house details.

John McGill, showman of Port Orchard, last week announced that he has leased Annapolis Hall, two miles from the city of Port Orchard, and centrally located for the men from the U. S. Navy Yard. Mr. McGill plans to remodel the building into an up-to-date picture theatre that will have a seating capacity of about 500. A restaurant and office building will be leased in conjunction with the theatre.

Archie Mayo, director for Warner Brothers studios, left the Northwest last week after a vacation with various relatives in this part of the country.

Eddie Rivers, former Seattle showman, who has been operating a string of houses in Wall Walla during the last two years, has just been appointed to the staff of Ray Grombacher's theatres in Spokane, Washington, where he will handle exploitation, publicity and advertising for the Granada and Egyptian theatres. Mr. Rivers retains his equity in the Strand theatre in Walla Walla, and will continue to buy and book pictures for that house, which will be under the personal direction of Fred B. Rivers, his father.

Ash Bridgham, Seattle theatre and publicity man, last week was named as house manager of the new Clubhouse theatre at Bellevue, Washington, across the lake from Seattle. The house opened two weeks ago, and is being operated by Mr. Bridgham and Frank McClellan, formerly connected with the Top Notch theatre in this city.

A. McRae, former booking man at the local Universal exchange, last week moved into the position of broker for the circuit of West Coast theatres in the Pacific Northwest, with offices in the Liberty theatre building. He succeeds Al Finkelstein, who resigned recently to operate a string of local suburban houses with Al Rosenberg. Mr. McRae's position at Universal has been filled by Ed Briggs, formerly of the accessories department, and Bob Osborn, shipper, replaced Mr. Briggs.

Mr. and Mrs. Ike Geller of Portland drove up to this city last week for a few days, during which time Mr. Geller arranged for equipment and accessories for his new suburban theatre at Powell and Wilwaukee streets in Portland. The house, seating over 750, will be ready for opening early in November, according to present indications.

The Egyptian and American theatres in Bellingham, closed for the last few weeks because of differences with the union operators, have been reopened following an amicable settlement, according to information from West Coast offices here.

Manager Ben Fish, of the Metro-Goldwyn-Mayer exchange, also had as his guest recently Russell Enger, former special salesman in the Inter-Mountain territory, who was recently promoted to special representative out of the Home Office. Mr. Enger was formerly director of all film activities of the University of Utah.

Charles W. Harden, veteran manager for United Artists in the Seattle branch office, last week announced his resignation with that company and has been succeeded here by D. J. McNerney, formerly with United Artists as branch manager in Salt Lake City. Kenneth Hodkinson, district manager, was here to install Mr. McNerney, and expected to spend a couple of weeks in the Northwest territory.

Herman Wobber, district manager for Famous Players, returned to California last week, after several days spent here with Manager George P. Endert and in Portland with Manager Neal East.

James M. Hone, executive secretary of the Motion Picture Theatre Owners of Washingotn, just before his present Eastern trip, spent a short time in Walla Walla for the district meeting of Eastern Washington showmen. The meeting, the first held in that city, was handled by Fred Mercy and Eddie Rivers.

Frank Harris, Portland representative of Ben F. Shearer's local National Theatre Supply Company office, is at present recuperating from a severe illness that has kept him away from business for the past several months. He has been confined to a Portland hospital.

Canada

THE Savoy Theatre, one of the largest cinemas of Hamilton, Ontario, has been re-opened with J. A. Stewart, well-known local exhibitor, as manager. The policy of the Savoy is double-feature programmes, with an occasional special run of a big film attraction with seats reserved, etc. For the double bills, running the full week, prices are 25 and 35 cents. Mr. Stewart was formerly in charge of the Imperial and other theatres in Hamilton.

When the City Relief Officer, of Sault Ste. Marie, Ontario, made an appeal for old clothing for the local poor, Manager W. P. McGeachie, of the Algoma Theatre, ran slides on the screen telling patrons that they could bring the old clothes to the theatre. The result was that the theatre sent truckloads of wearing apparel to the relief office on on two successive days, and Manager McGeachie was complimented on his community spirit. He gave no passes for the donations.

Irving Sourkes has stepped out as manager of the new Auditorium Theatre, Quebec City, Quebec, which opened in September under Keith-Albee auspices. Albert D. Denis, of Montreal, former president of the Canadian M. P. T. O., has been appointed his successor. Mr. Denis is a veteran Montreal exhibitor, having had charge of the Arcade and Quimetoscope Theatres in that city.

Following his resignation, Mr. Sourkes was the guest of honor at a banquet in Quebec City, when he was presented with a silver humidor and an address.

The death has occurred at Toronto, Ontario, after a very short illness of Mrs. James Lynch, wife of the manager of the Runnymede Theatre, a large suburban house recently opened by Famous Players. Death was due to pneumonia. Mr. Lynch is one of the most widely-known exhibitors in Canada, having had theatres in various Western cities.

When 1,500 school teachers of Eastern Ontario gathered at Ottawa for a convention, one of the big events was a reception at the Globe Collegiate Institute, an outstanding feature of which was the violin numbers by Miss Lillian Franklin, 15-year-old daughter of Manager J. M. Franklin, of B. F. Keith's Theatre.

The trans-Atlantic wireless telephone system was used by N. L. Nathanson, managing director of Famous Players Canadian Corp., Toronto, for the purpose of purchasing two features.

The Plaza Theatre, a suburban theatre at the Humber, near Toronto, Ontario, is a family affair. Joseph Morency is the owner and manager; Mrs. Morency is the pianist and organist; Louis Morency is in charge of stage effects, he being a brother; Nap. Morency, another brother, is house superintendent, and Miss Elizabeth Fitz, a niece, is cashier and book-keeper.

The Consolidated Theatres Corporation, of Canada, have taken over all the theatres in Sherbrooke [illegible] direction of Joe Lightstone. In His Majesty's, their leading house, they have a change of pictures three [illegible] vaudeville the last three days.

New England

THERE is no change in the situation in New Bedford, Mass., where union operators, stage hands and musicians are out. Ten of the city's theatres, all of them outside the shopping district, are affected.

The musicians have operated without contracts for eight years. This year they asked for contracts but the managers and owners balked at the labor clause in the suggested agreements. Exhibitors charge the men walked out without submitting to arbitration, as called for in former agreements. Picketing of some of the theatres is now under way.

Non-union musicians have been engaged in all of the theatres. The Capitol has eliminated vaudeville and changed its policy to double features as a result of the trouble. All of the theatres are in operation.

Sydney Samson has been appointed manager of the Fox exchange at New Haven. George Roberts of the home office, who has been acting manager of the exchange for several months, will remain in New Haven for another month before returning to the home office.

J. F. McConville has returned from New York City, where he represented the New England Film Board at the Trades conference.

Samuel Moscow, sales manager of Independent Films, Inc., is in the Riverbank Hospital, Cambridge, following a nervous breakdown. He had recently been on a vacation in Vermont for his health.

Frank Vennette of the Codman Square theatre goes to the Codman Square theatre as manager, where he succeeds William Murphy. Nate Silver of the Liberty theatre goes to the Humboldt to assist Mr. Vennette. The Humboldt, it is understood, is soon to have a new policy, which has not yet been announced. It will also have reserved seats. Dave Brandt is the owner.

Jacques Renard's Cocoanut Grove, in the heart of the film district, is nearing completion and is to open next week. It is the district's first night club.

Miss Mary Galvin, telephone operator at the Metro-Goldwyn-Mayer exchange, has become the bride of Joseph McArdle.

Bernard J. Gottlieb, from New York City, has joined the sales force of the Metro-Goldwyn-Mayer organization at Boston.

Larry Berg, of the Capitol theatre, Allston, became a benedict on Sunday.

Dick Sears, New England cameraman for Pathe, returned from France Monday on the Lancastria, after filming the Legion convention.

The bowling challenge recently issued by the Pathe team has been accepted by the boys at Doc Golden's First Division Pictures exchange. The date of the match is pending.

Lawrence De Cain, formerly of Waldron's Casino, is to manage the new Riverside theatre at Medford, which is expected to open about Dec. 15.

Jack McCarthy, assistant shipper at Warner Brothers, whose home is in Lawrence, Mass., was seriously injured in an auto accident on the Lafayette turnpike at Salisbury, Mass.

Miss Irene Dolan, secretary to District Manager L. J. Hacking of the Pathe-DeMille exchange, gave an engagement bridge party at the Hotel Somerset, Boston, Saturday, when her engagement to Joseph Fahey was announced. There were 25 friends present. Miss Dolan is wearing a beautiful solitaire as well as a dinner ring, set with diamonds.

The Lincoln theatre at Quincy Point opened Saturday. Wm. Bagley, who operates theatres at Hampton Beach, is operating the theatre.

Wonderland theatre, at Penacook, N. H., is closed. It has been operated by Mrs. C. H. Bean.

The Rialto theatre at Leominster, totally destroyed by fire which swept through the centre of that town, is to be rebuilt at once by A. McAvoy, the owner. When completed, the new theatre will be named the Plymouth. Plans are already being drawn and the theatre will be considerably larger than the former Rialto.

R. Wolfe has been appointed manager of the Olympia theatre, Cambridge.

Announcement is made of the engagement of Miss Esther Keller of the Pathe exchange, to Arthur Fallon, cashier at the Fox exchange.

The Metro exchange is undergoing renovation, redecorating and enlargement of the office space.

Salt Lake City

SUNDAY picture shows for the first time were held at Malad, Idaho, Oct. 16th, the city council having, in response to a petition signed by considerably more than a majority of the voters of the town asking for Sunday shows, passed an ordinance permitting the holding of shows on Sunday. The license for operating picture shows in Malad was raised to $250.00 per year when the ordinance was passed permitting Sunday shows, it is announced here.

Local Branch Manager Dave Farquhar of the Warner Brothers office is leaving this week with Salesman Ed. C. Mix to make the Yellowstone branch of Idaho. Geo. Cloward is leaving the office shortly for Southern Utah.

The Rialto Theatre here, under the management of Lawrence Rancall, is having a new "Storm Front" put in which is being made of California stucco.

J. Frank Shea, new district manager of F. B. O. Pictures Corporation, was recently in Salt Lake City, inspecting the local office force, which is under the jurisdiction of Fred Lind. Shea has now left for Denver to visit Sid Weisbaum and his organization.

The Isis theatre, under the ownership and management of "Dad" Rand, has had a new "Synchroverter Motor Generator Set" installed in his house.

George Allen, of the Liberty theatre at Nampa, Idaho, and I. H. Harris of the Burley theatre at Burley, Idaho, have recently improved their projection by installing De-Lite Gold Fibre Screens.

F. L. Larsen, manager of the Egyptian theatre at Boise, Idaho, is also installing new equipment.

O. J. Hazen, representative out of the local National Theatre Supply office, returned this week from an extensive sales trip throughout Idaho.

Within the next few days it is expected that J. T. Sheffield, owner of the Columbia Exchanges in Salt Lake and Denver, will be in this city.

Among recent exhibitor visitors seen along the row were: J. W. Simmons of the Orpheum theatre at Oakley, Idaho; Walter Mendenhall of the Pinney theatre at Boise, Idaho, and the Perry Brothers of the Egyptian and Ogden theatres of Ogden, Utah.

John Rugar of the Egyptian, Orpheum and American theatres of Park City, Utah, has also been in attending to his bookings this week.

A new baby girl is said to be brightening the household of Manager Charles Walker, of the local Fox exchange.

Special Representative Ben F. Rosenberg of the Fox organization is expecting to make a trip into the territory from this office with Manager Walker.

E. J. Drucker of the De Luxe Feature Film Corporation is leaving the Salt Lake office for a trip into the Yellowstone branch of Idaho very soon. Miss Barton is now in charge of the booking at this exchange in the place of Miss Bearson, who resigned. George Jensen has recently been assigned to cover the territory out of the De Luxe office, it is stated.

Russel Egner, special home office representative for Metro-Goldwn-Mayer, is conducting a sales meeting at the exchange in this city. Manager L. C. Wingham and his staff came in to attend the conference.

Minneapolis

WILLIAM BERG, a Minneapolis contractor, has started work on a new theatre at 3020 Hennepin avenue. This theatre will cost around $25,000 and will compete with the Lagoon theatre, a F. & R. house in the same neighborhood. F. & R. recently announced that the Calhoun Terrace, a third theatre in the neighborhood, would be redecorated and reopeued. It has not been used as a movie theatre for some years.

O. A. Lee expects that his new theatre at Fifty-fourth street and Thirty-fourth avenue south, Minneapolis, will be ready for opening in two or three weeks.

Joseph M. O'Brien has purchased the Camden theatre in Minneapolis from Nick and Hattie Lewke. The Camden is a neighborhood house and has a seating capacity of 350.

J. W. Dodge has taken over the Grand theatre at New Ulm, Minn., and will remodel the house. It was formerly owned by Ted Melzer.

The American Amusement Company opened its New Broadway theatre at Albert Lea, Minn. The theatre was rebuilt at a cost of $50,000.

Frank C. Torrelle has purchased the lease and equipment of the Bay View theatre at Wayzata, Minn. The house will reopen soon.

The Gem theatre at Caledonia, Minn., has been purchased by Robert Zieman from Elmer Peterson.

Chicago

THE Capitol Film Exchange, headed by Henri Ellman, has taken over the lease of the second floor of the Scown Film Building, which has been occupied by the Producers Distributing Corporation. It is not known just when Capitol will move into these quarters.

Fischer's new Orpheum Theatre, as Burlington, Wisconsin, is scheduled to open on Saturday, October 29th.

Charles Ford, of the Daily News Screen Service, and popular along film row, is confined to a hospital with an attack of pneumonia. At the time of writing, Mr. Ford was reported as doing well.

Archie Spencer, who has been associated with Great States Theatres, new theatre department, for sometime past, has resigned from that organization and, it is reported, is acquiring an interest in several down state theatres.

John Cooney, father of Con, B. J. and J. J. Cooney, of the well-known exhibitor firm of National Playhouses, Inc., passed away in this city on Sunday. Many friends of Cooney Brothers, both on film row and throughout the territory, sympathize with them in their loss.

Leo Terry is officiating as guest organist at the big new Coronado Theatre in Rockford for the next two weeks. Following his engagement at this house, Ray Turner, of McVickers, will handle the Coronado organ for a limited time.

"Wings" is scheduled to open at the Erlanger Theatre on October 30th, and will be the first feature picture ever shown in this house. It is understood another road show picture may follow "Wings" at the Erlanger later in the season.

Jules J. Rubens, of Great States Theatres, Inc., is planning for an extended vacation which he will enjoy in Europe, and is scheduled to sail November 10th for Italy. He will be accompanied on the trip by his brother, L. M. Rubens, of Joliet.

Tom Watson has sold his Superba Theatre, Freeport, Illinois, to W. B. Jury, a former operator.

The Auditorium Theatre, at Palatine, has been acquired by W. C. Brinkoff, who plans to reopen the house, which has been closed for sometime, at an early date.

Another theatre which will offer pictures to its patrons, after having been closed, is the Opera House, at Batavia, which is now being remodeled by Joe Burk.

Carl Laemmle, Jr., stopped off in Chicago for several days, and made his headquarters at Universal's local exchange. Mr. Laemmle was en route with a party of actors and directors, to the West Coast, where he will remain for some time.

Among the visitors on film row last week, we noted E. H. Eulhorn, of Downers Grove; Adam Dernbach, of Wheaton, J. C. Miller, of Woodstock; and Mrs. Gracy, of Crystal Lake.

W. D. and Mrs. Burford have left for an extended vacation. The popular Great Lake States official is now in California, and expects to go through the Panama Canal on the Steamer Finland, visiting Havana and Florida points before returning to Chicago.

Col. Cole, Dallas exhibitor, and head of the Texas Theatre Owners Association, stopped off last week for a visit with Jack Millller and other Chicago friends. The colonel had attended the Federal Trade Conference in New York City and the convention of the Motion Picture Theatre Owners of Michigan, at Jackson, Michigan, and is now on his way to Dallas.

Harry Scott, short subject sales manager of Pathe, made his headquarters at the Chicago exchange this week. Mr. Scott is making a swing around the principal exchanges stimulating interest in Murdock Month.

Manager Parrish, of the Milford Theatre, Milford, Indiana, who took the fight for Sunday opening into the courts, was convicted by a jury of keeping his house open on the Sabbath.

F B O is making considerable addition to its exchange, in order to provide for the increased handling of films made necessary by growing business. The rear half of the building at 906 S. Wabash, adjoining the present exchange, has been taken over, and is being remodeled to provide additional shipping and inspection rooms, vaults, etc. The entire front of the building will also be cleaned.

C. E. Beck's new Lawndale Theatre, on West Roosevelt Road, got away to a magnificent start when it opened last week. Mayor Thompson welcomed the house on behalf of Chicago, and so great were the crowds that a detail of seventy-five police was necessary to handle them. Big business not only marked the opening day, but the Saturday and Sunday crowds were very heavy; on Sunday, particularly, there was a large hold out for several hours. The house has a seating capacity of 2,000, and is a fine de luxe theatre. While Mr. Beck has operated four small loop houses successfully for sometime past, this is his first venture in the de luxe field, and outside the loop.

It is understood that Charles F. House is to assume the lease of the Midway Theatre, Rockford, on January 1st. Mr. House is associated with Cooney Brothers, management of the West Englewood.

South East

LOUISVILLE theatre managers who acquired the interest of Switow brothers in the Riviera, Starland and Granada theatres in a transaction closed recently were in Anderson inspecting the local property.

Col. Fred Levy, president; Leo F. Keiler, vice-president, and D. I. Breaseau, auditor of the Anderson Theatres Corporation, new owners of the property, spent the day in Anderson as guests of Harry Palmer, local manager of the three theatres.

Col. Levy was well pleased with Anderson. Mr. Palmer states that numerous changes are promised here.

As a result of the deal closed last week by which Col. Levy and Messrs. Keiler and others acquired the interests of the Zwitows in Anderson property, the Anderson theatres become allied with the Principal Theatres Corporation, a large syndicate.

The new Carolina theatre, Fayetteville, N. C., opened Monday night, October 17, to a vrey enthusiastic audience. This is one of the most modernly equipped and beautifully decorated theatres in the Southeast, and is owned by the Publix-Saenger theatres.

Among those attending were Mr. and Mrs. H. F. Kincy, Greensboro, N. C.; Eugene Street, and manager Capitol theatre, Salisbury, who had charge of the opening. W. H. Porton, manager of the Broadway and Savoy theatres, Fayetteville, is to have charge of the new Carolina.

Rufus Davis, of the National theater Supply Company, is in the Presbyterian hospital, Charlotte, as the result of an accident in South Carolina, when his car turned over Monday night.

T. B. Kehee, owner Show Shop, New Bern, N. C., is the first exhibitor in the Carolinas to sign a contract for the Sentry Safety Device.

C. L. Massey, owner Playhouse theatre, Salem, N. C., has opened up a new colored house in the same town.

J. W. Medlin, who formerly owned the Victory theatre, Smithfield, N. C., and other Eastern Carolina houses, is now owner of the Westminster theatre, Westminster, S. C.

R. T. Wade, owner of Palace theatre, Morehead City, N. C., spent Sunday and Monday in Charlotte.

R. T. Good, who formerly sold Arctic Nu-Air fans in North and South Carolina, is now covering the territory for Universal Film Exchange.

J. E. Simpson, owner Lyric and Ideal theatres, Gastonia, N. C., visited Charlotte recently.

E. L. Hearn, of the Alameda theatre, Albemarle, N. C., was in Charlotte last Tuesday.

D. W. Townsend, formerly owner of the Princess theatre, Fayetteville, N. C., is now operating the LaFayette theatre, Fayeteville, as a road show house.

Oscar Oldknow, of Atlanta, vice-president of the National Theatre Supply Co., spent last Sunday in Charlotte.

J. W. Prevo, owner Palace theatre, Thomasville, N. C., was in Charlotte Wednesday.

[illegible] manager [illegible] Concord theatre, Concord, N. C., and the Lexington theatre, Lexington, N. C., is spending several days in New York, arranging road show bookings for the Carolina Theatres, Inc.

Henri Brunet, of the Pathe home office, was a visitor in Charlotte for a few days.

P. F. Rosian, of New York, is now booker for Metro-Goldwyn-Mayer, succeeding M. Van Dyke, who left this week for Chicago, to take over the duties for the Fox office there.

W. P. White, Charlotte, manager of National Theatre Supply Co., made a trip into South Carolina last week.

G. H. Hughes, manager Grand theatre, Greer, S. C., was seen in Charlotte during the week.

O. R. Browne of Aranson and Browne, Raleigh, N. C., is spending several days in Salisbury, N. C., supervising the erection of [illegible] Strand theatre.

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Kansas City

A KANSAS CITY theatre this week is undergoing the unique experience of operating under a temporary name. It is the house at Thirteenth and McGee streets, formerly known as the Garden and which reopened recently with a feature picture and vaudeville policy, having a seating capacity of about 2,200. The West States Amusement Company, operators of the house, completely remodeled the house last summer and did not desire to continue the associations that went with the old name. It was decided to open the theatre under the name of Uptown. But Universal plans to use that name for its new theatre at Bradoway and Valetine road, Kansas City, which will open New Year's Eve. Universal obtained a temporary restraining roder against the other house to prevent it using the name Uptown. While the case is pending the house at Thirteenth and McGee will operate as "Kansas City's Wonder Theatre." Last year the house, under the name of the Garden, attracted wide attention by showing first run pictures of major companies and seven acts of vaudeville for 25 cents. The same policy and price will be in effect this year.

Following the acquisition of the Newman and Royal theatres, former Publix houses of Kansas City, by Loew's, Inc., stage programs at the Newman will be abandoned, it is understood. M. B. Shanberg, who will be managing director of the Midland theatre, new $4,000,000 Loew house which opens in Kansas City October 28, as well as the newly acquired Newman and Royal, said that the policy of the Newman would probably be changed to long run, or de luxe, pictures, while the Royal, which heretofore has played long run pictures, probably would change its policy to feature pictures at bargain prices, although the scale has not yet been determined.

Samuel Carver, manager of the Liberty theatre, who has a lease from United Artists, denied that the Liberty would be closed. The report had gained credence because of the Alliance with United Artists with Loew's in Kansas City. The Liberty's lease is until next June. There will be no change in the personnel of the theatre's management, according to word from New York. Conductor Rubinoff, formerly of Loew's State in St. Louis, will be the director of the 30-piece orchestra at the Midland. "The Road to Romance," starring Ramon Novarro, will be the opening picture at the Midland. Hundreds of nominations are pouring into the Midland theatre daily in conjunction with the nomination of movie stars to make personal appearance at the opening of the theatre.

Kansas City ministers were meditating this week over a front page story in daily newspapers concerning a talk of the Rev. Walter E. Bentley at the seventieth anniversary of St. Mary's Catholic church.

"The theatre is one of the greatest forces in modern civilization and if the church would only learn from the theatre the great lesson of dramatization there would be a sweep of evangelism throughout the world," Father Bentley said. "Religious truths should be presented more forcibly through a picturization of Biblical teachings than by merely 'preaching from a pulpit.' Persons learn more from seeing that from hearing.'

With the heavy construction work on the Uptown theatre, new Universal house of Kansas City, which will open New Year's Eve, practically completed, a large crowd of artists soon will be at work on creating within the great steel and brick shell of the theatre an Italian garden. It will be a garden in effect only, of course, for that will be the theme of the interior decoration of the theatre. The Uptown, seating 2,200, will be the largest suburban house in Kansas City and will have a first run policy. John Eberson of Chicago, theatre architect, will supervise the finishing and decoration in the theatre.

The Aladdin theater, new suburban house of Kansas City, opened its doors this week. It has a seating capacity of 1,000 and cost $100,000. The house, which is owned by G. M. Baltis, will be managed by William Parsons, formerly of Joplin, Mo.

Stanley Koch, George Breneman and Clyde Badger of Kansas City tried out a new system of synchronization at the Alamo theatre, Kansas City, last Sunday night. The instrument, which was invented by Koch, is built along the lines of a phonograph, in that it produces the music from records. There are two turntables, motor driven, which enable the operator to cue the picture.

The following openings and changes in theatres in the Kansas City territory were announced this week: Orpheum, St. Joseph, Mo., reopened; Liberty theatre, Mexico, being remodeled by Manager W. F. DeFerenne; new lenses installed in machines at Palace theatre, Kingsley; Strand theatre, Elk City, Kans., recently purchased by O. H. Eversole, has been remodeled; management of the Harmon theatre, Milan, Mo., taken over by V. C. Rose.

M. C. Sinfit, city salesman at the Kansas City Warner Bros. branch, has been promoted to branch manager, succeeding Harry Strickland, who has returned to his former home, St. Louis.

Charles Oliver, booker at F. B. O., branch, went to Springfield, Mo., this week to attend the funeral of his father-in law.

Missouri is now being covered for the Liberty Film Exchange of Kansas City by H. Gregory.

A. C. Nathan is a new addition to the Warner Bros., branch sales force, covering Southern Kansas.

Russell Borg, Educational branch manager, and W. P. Bernfield, Educational salesman, were hustling in the territory this week.

C. E. "Doc" Cook, formerly manager of the M. P. T. O. Kansas-Missouri, and more recently special representative of Pathe, has succeeded R. R. Thompson as representative for the First National branch.

Atlanta

OCTOBER 13 proved a fatal day for two Alabama theatres when the Riverdale theatre, Riverview, Ala., and the Star theatre, Parish, Ala., were completely destroyed by fire. Each house, besides suffering loss of projection machines through severe damaging, also burned several feature pictures. The Riverdale theatre building was completely burned, thus destroying the manufacturing center school, also. The building was owned by the West Point Manufacturing Company, of Riverview.

Hampton Liggett, manager of the Eastman theatre, Eastman, Ga., which is owned by his mother, Mrs. F. L. Liggett, was married October 9 to Miss Helen Brack, of that city. Mr. Liggett is one of the youngest theatre managers in this section, being only twenty years of age. Mrs. Liggett has assumed the duties of organist at the Eastman and Mr. Liggett will continue his managerialship.

The Empire theatre, Birmingham, Ala., which for over a year has been running first run moving pictures, will begin its new policy of stock next week. The theatre was remodeled and opened for the purpose of showing motion pictures exclusively, but announced several months ago negotiations were being made to put in a muscial stock company.

W. G. Minder, Southeastern division manager for Tiffany, left his Atlanta office last Sunday for New Orleans, to spend the week.

Mrs. Anna H. Sessions, who is contemplating opening the Biscayne-Plaza theatre, Miami, Fla., at an early date, was recently in Atlanta completing arrangements and plans.

J. W. Mangham, Jr., Atlanta manager of Bromeberg Attractions, spent last week in the Alabama territory.

W. G. Carmichael, manager of United Artists Atlanta branch, made a trip into Florida last week.

Thomas A. Branon, Atlanta manager for Eltabran, made a visit to Savannah, Ga., last week.

R. B. Wilby, of the Wilby chain theatres, Atlanta, returned to the city last week after making a trip through North Carolina.

Twenty-two cases were considered and disposed of at the meeting of the Atlanta Joint Board of Arbitration, held last Tuseday in the offices of the board at 101 Marietta street.

J. H. Butner, manager of Educational's Atlanta branch, has returned from a visit in Alabama.

The Atlanta branch of F. B. O. expects to move into new and larger quarters on Film Row about December 1st, it was announced early last week by C. L. Peavey, head of the exchange here.

Among the out-of-town visitors to Atlanta exchanges last week were: Mack Jackson, Strand theatre, Alexander City, Ala.; "Eddie" Watson, of the Strand, Montevalle, Ga.; John Evins, Lucas theatre, Savannah theatre, Savannah, Ga.; Charles Powell, Grand theatre, Moultrie, Ga.; Hugh Manning and J. C. H. Wink, of the Manning and Week circuit; A. H. Yoemans, Rose theatre, Dublin, Ga.; Paul Engler, Famous theatre, Birmingham; Joe Wheeler, Capitol theatre, Montgomery, Ala.; C. E. Long, Grand theatre, Cedartown, Ga.; Oscar Lam, Rivoli theatre, Rome, Ga.; Ben Joffe, Palace theatre, Ensley, Ala.; M. B. Darley, Rivoli theatre, Ybor City, Fla., N. W. Remondy, Scenic theatre, Lake Wales, Fla.; Mr. and Mrs. W. S. Thornton, Pastime theatre, Carbonhill, Ala.; R. P. Henn, Bonita theatre, Canton, Ga., and Mrs. Dorothy Strauss, Doradelle theatre, Copperhill, Tenn.

Philadelphia

FRANK W. BUHLER, managing director of the Stanley Company of America, has returned from Marysville, Mo., where he was called by the death of his mother, who was 84 years old. Mr. Buhler received many messages of condolence and sympathy from his friends in the industry.

Jacob G. Wolf, owner of a number of motion picture theatres in Philadelphia, died recently at his home on South 60th street, after an illness of five months. Under the firm name of Wolf & Berger, he was associated in a recent consolidation of theatres.

Denver

E. R. WOOD, owner of the only movie theatre, the Isis, of Rolly, Colo., and also owner and editor of the only newspaper of the little city, is having a blue law fight all of his own which is causing considerable interest all over the state. The reformers of Holly petitioned the town council to stop the Sunday evening exhibition of motion pictures. The petition was not acted upon. Mr. Wood then came out with an editorial headed, "Attend Church Sunday Night if you do not Spend the Evening at the Show." In the face of the protest of fellow townsmen, Mr. Wood gave two performances Sunday evening to crowded houses.

E. D. Yost, affiliated with the Universal Chain Theatres, was a Denver visitor for a few days last week. He is on a long trip throughout the United States and Canada and is looking over the theatres in each big city which he visits. Denver impressed him sufficiently to hint that later he may return and build. He stated that Denver theatre business compares well with conditions on the Pacific Coast.

Harry E. Huffman, Aladdin theatre manager, will soon have a new thrill for Denver theatre goers. Two truck loads of Movietone apparatus arrived last Friday afternoon for installation.

The Bluebird, for many years one of Denver's most popular suburban houses, is undergoing a complete renovation. Interior lighting effects with many colored lights on dimmer controls, stage curtains and complete redecoration will make the Bluebird one of the nicest neighborhood houses in the city.

Harold Rice, well known theatre manager in these parts and recent assistant manager of the Colorado theatre, has accepted a position as manager of the Bluebird theatre, one of the Aladdin Amusement Company theatres. The Bluebird is located at Colfax and Adams streets.

Invitations and announcements have been received along film row informing their recipients of the opening of the new Egyptian theatre in Scottsbluff, Neb., by Wm. Ostenberg, Jr. The new theatre is said to be a beauty with a seating capacity of 1,100 comfortable seats.

Jack Krum, United Artists branch manager, spent most of last week down around Albuquerque, N. M., visiting exhibitors.

R. J. Morrison, manager of Fox here, returned last Saturday, after a sales trip on the western slope around Glenwood Springs.

W. H. Burnaugh, a new comer among the exhibitors here, has taken over the operation and management of the Pearl theatre, out on the south side of the city. The Pearl was under lease by the Midwest Theatres Company and kept closed for a long time.

J. Frank Shea, district manager for F. B. O., arrived in the city Monday, Oct. 17th, from Salt Lake City, for a visit with S. D. Weisbaum, local branch manager of the F. B. O. organization.

Russell Enger, home office representative for M-G-M, spent last Saturday holding a sales conference with sales representatives of the local branch office of his company.

W. R. Sample and Tom Vilnave are Denver visitors in the interests of the Rex and American theatres of Casper, Wyo.

Fire prevention week was observed by Denver exchanges in a suitable manner. Staff meetings on fire prevention were held by all branch managers. The Safety Committee of the Denver Film Board of Trade held a rigid inspection of all exchanges.

J. T. Sheffield, owner of the Columbia Exchanges of Denver and Salt Lake City, left Monday noon for a visit with his branch office in Salt Lake City.

Charles Gillen, well known film man, has been appointed manager of the local branch of Deluxe Feature Film Exchanges.

Charles R. Gilmour, Warner Bros. manager, returned Sunday after a week's visit with exhibitors over on the western slope of Colorado.

Sam Cain, Universal branch manager, left on a sales trip to Wyoming last Friday, expecting to be gone for a week.

Harry Nolan, Denver's veteran exhibitor, is in New York City on a three weeks' business trip.

Des Moines

THE theatre at New Market, Iowa, owned by Lace and Shreck, has been closed.

The Gem theatre at Sheldon, Ia., which has been closed while it has been completely redecorated, has been opened again. September 30 was the opening date. Kehrberg Brothers are owners of the Gem.

A change of ownership was reported by the Des Moines Film Board of Trade in the theatre at Pringhar, Iowa, which was previously owned by Mr. Aldinger and is now under the management of Frank J. Neal.

E. W. Ballentyne, from the home office of F. B. O., was in Des Moines last week and left from here for St. Louis.

Waller and Michael at Jefferson are to have opposition opening up there very shortly when the new theatre owned by Mr. Woltz will be completed. Mr. Woltz is to have a modern theatre of 300 seats, fully equipped in every way, and the opening was announced as planned for this Saturday.

Visitors in film row were Stephens and Puffer of Webster City and Mr. Hendricks of Mt. Vernon as well as Mr. Iverson of Radcliffe. And, oh, yes, the proud new daddy, Clarence Lacey of Anita.

Holstein, Iowa, is to have its second picture house soon. A number of business men from Correctionville, Iowa, are erecting the new house. The theatre building is a new construction and the theatre will seat 300. The opposition house in Holstein is owned by Mr. Recknagel, who also has theatre interests in Fonda, Iowa.

Miss Lucy Hayes, stenographer at the office of Famous Players, suffered a loss last week with the death of her father, one of the old residents of Des Moines.

First National has a new poster clerk named Harry Lombard. He came from the office of A. H. Blank. He follows Leo Wiedertz, who resigned from his position with First National.

The bowling team is coming right along, having just started a week or so ago. Jimmy Shea of the F. B. O. office is one of the most enthusiastic backers of the bowling tournament, but the leading team comes from First National. Elmer Tilton, manager for First National, is also quite a booster for the game and one of the big scorers. His team is made up of himself, Paul Grove, Mayo Beatty and Gene Melone.

Wedding bells again chime along film row and this time it is one of the men who is passing the cigars and candy. J. E. Melone, cashier of the First National office, was married last week while on his vacation trip. He married Miss Sarah Early, a Des Moines beauty, and they went to Colorado on their honeymoon tour.

Clearance Lacey, exhibitor at Anita, Iowa, is the father of a baby boy. The youngster arrived last week and M. Lacey states that he is to be installed next week as the new manager of his theatre at Anita, the Rialto.

Ted Yarowsky has bought the girl a ring and they are to be married on Thanksgiving Day. Ted is in charge of the independent poster company, which has its headquarters at 608 High street.

W. J. Miller, theatre broker, has been traveling quite extensively through Illinois and Iowa, looking over theatre enterprises.

Mr. Iverson of the Opera House at Radcliffe announces that he will open up his theatre there again.

St. Louis

BIDS will be taken from contractors shortly after November 1 on the construction of the new Missouri theatre building in Columbia, Mo., the architectural firm of Boller Brothers, Kansas City, Mo., has announced.

The theatre will be part of a 7-story store and office building that will cost $500,000. The auditorium will seat 1,600 persons.

C. Pittman has leased the American theatre, Martinsville, Ill

Miss R. Jones has purchased the Gayety theatre, St. Elmo, Ill., from Emery Sheperd.

It is reported that the West End Lyric has been transferred from the Grand Avenue Theatres, Inc., to the St. Louis Amusement Company.

The Grand Avenues Theatres, Inc., is controlled by Skouras Bros and William Goldman, while the St. Louis Amusement Company is owned by Skouras Brothers and Harry Koplar. It is believed that the Kings theatre will also shortly pass under the St. Louis Amusement Company banner.

The Princess Theatre Company has purchased the Princess theatre, Memphis, Tenn., from William Shapiro.

Public theatres has sold the Capitol, Royal and Gem theatres in Little Rock, Ark., to N. F. Wortheimer.

S. T. Echols is the new owner of the Pine Lawn theatre, Pine Lawn, Mo. It formerly was owned by Allison & Hugenoit.

The Meteor theatre, Bentonville, Ark., has been [illegible] to M. W. Lightman by Harry Kelly

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Telegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B O	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W.Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Terror of the Bar X	B. Custer-R. Blaine	F B O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820f eet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6108 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 26
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6128 feet	May 13
Fighting Hombre The	Bob Custer	F. B O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warne Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	5854 feet	Oct. 7
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5962 feet	June 3
She's My Baby	M. Harris-R. Agnew	Sterling Pict.	5249 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O	4930 feet	
Tenger Hour The	Lyon-Dove-A. B Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict	5750 feet	
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Yours to Command	G. O'Hara-S.Palmer	F B O	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.	5013 feet	
Callahans and the Murphys, he	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	5875 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures	5470 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
ramed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-C. Windsor	M-G-M	5875 feet	
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies Beware	G.O'Hara-N.Luxford	F. B. O.	4900 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6167 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures	5267 feet	
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict	4723 feet	
Time to Love	R. Griffith-V. Veronna-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox	5301 feet	
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National	5488 feet	
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 9
For Ladies Only	J. Logan-J. Bowers	Columbia	5507 feet	
For the Love of Mike	F. Sterling-G. Sidney-B Lyon-C. Colbert	First National	6588 feet	
Galloping Thunder	B. Custer-A. Sheridan	F. B. O.	4691 feet	
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	Oct. 28
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Ladies at Ease	P. Garon-G. James	First Division (S. R.)	5800 feet	
Lady Bird, The	Compson-McGregor	First Division (S. R.)	6568 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	4615 feet	Dec.12 '25
Lonesome Ladies	A. Q. Nilsson-L. Stone	First National	5718 feet	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C Adams	Fox	4557 feet	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5671 feet	Aug. 12
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6400 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6053 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.	4954 feet	
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 23
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6667 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia	5831 feet	Oct. 7
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M	5821 feet	
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		Oct. 28
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
Face Value	J. Mower-F. Ridgeway	Sterling Pict	4393 feet	
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount	5399 feet	Oct. 21
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-			
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
	P. Haver	Pathe-De Mille	5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M Harris	A. C. A	5446 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Say It With Diamonds	B. Compson-E. Williams	First Division (S. R.)	6041 feet	
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict	5443 feet	Sept. 16
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures	5484 feet	
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	Oct. 1
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11109 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros	10049 feet	Feb. 6
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Woman's Law	P. O'Malley-L. Rich	Peerless Pict (S. R.)	6000 feet	
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict	5867 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel ot Broaway, The	L. Joy-V. Varconi	Pathe-De Mille		
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6

Feature	Star	Distributed by	Length	Reviewed
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 26
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	7 reels	Oct. 7
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict	7393 feet	Oct. 14
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille		Sept. 9
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Edorle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Lden	Paramount	6 reels	Oct. 28
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists		
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6 reels	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	1616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5 reels	
Comrades	G. James-A. Sheridan	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox		
Fair Co-ed, The	Marion Davies	M-G-M		
Figures Don't Lie	E. Ralston-R. Arlen	Paramount		
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille		
Gambler's Game, The	Tom Tyler	F. B. O		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount		Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	7 reels	
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Gun-Hand Garrison	Tex Maynard	Raycraft (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O		
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	8 reels	Oct. 21
Jesse James	Fred Thomson	Paramount	9 reels	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)		
Lingerie		Tiffany		
My Best Girl	M Pickford C Rogers	United Artists		
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Once and Forever	P. R. Miller-J. Harron	Tiffany		
Pajamas	O Borden-L. Gray	Fox		
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict		
Publicity Madness	L. Moran-E. Lowe	Fox		
Ranger of the North	Ranger (Dog)	F. B. O		
Reno Divorce, A	M. McAvoy	Warner Bros.		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	5 reels	
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rough Riders, The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6 reels	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille		
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	7 reels	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bowery Rose	P. O'Malley-G. Hulette	Excellent Pict		
Cheer Leader, The		Lumas		
Discord	G. Ekman-L. Dagover	Pathe-De Mille	9 reels	
Dress Parade	W. Boyd-B. Love	Pathe-De Mille		
Flying Luck	Monty Banks	Pathe-De Mille	7 reels	
French Dressing	B. Lyon-C. Colbert	First National		
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National		
Grass Widows		Tiffany		
Gun Gospel	K. Maynard	First National		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	5 reels	
Hoof Marks	Jack Donovan	Pathe-De Mille	5 reels	
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	7 reels	
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
My Friend From India	F. Pangborn	Pathe-De Mille		
One Glorious Scrap	Fred Humes	Universal	4172 feet	
Polly of the Movies	Jason Robards	First Division (S. R.)		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality Street	M. Davies	M-G-M		
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		Oct. 7
Sadie Thompson	G. Swanson	United Artists		
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Tempest	J. Barrymore-Verona Wolheim	United Artists		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaiz	First Division (S. R.)		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Turkish Delight	R.Schildkraut-J.Faye	Pathe-De Mille	6 reels	
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Women's Wares	Brent-Lytell-L. Kent	Tiffany		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Afffime in the Sky	S. Lynn-J. Luden	F. B. O.		
Blue Danube, The	L. Joy-R. La Rocque	Pathe-De Mille		
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Percy Marmont	Lumas		

Feature	Star	Distributed by	Length	Reviewed
Good-Time Charley	W. Oland-H. Costello	Warner Bros		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Hypnotist, The	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Lovelorn, The		M-G-M		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Slingshot Kid, The	"Buzz" Barton - J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Streets of Shanghai		Tiffany		
Swift Shadow, The	Ranger (Dog)	F. B. O.		
Valley of the Giants	M. Sills-D. Kenyon	First National		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Caravan Trail, The	K. Maynard-E. Gregory	First National		
Coney Island	Lois Wilson	F. B. O.		
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Love in a Cottage		First Division (S. R.)		
Man Crazy	Mulhall-Mackaill	First National		
Noose, The	Richard Barthelmess	First National		
Ramona	D. Del Rio-W. Baster	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
United States Smith		Lumas		
West Point	William Haines	M-G-M		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Algerian Nights		First Division (S. R.)		
Bare Knees		Lumas		
Down Went McGinty	C. Murray-G. Sidney	First National		
Napoleon (French Film)	Special Cast	M-G-M		
Over the Andes	D. Fairbanks-E. Southern-L. Valez	United Artists		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Sailors' Wives	Astor-Hughes	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universa.		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Darling of the Gods, The	Special Cast	United Artists		
Free Lips		First Division (S. R.)		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Belle o Avenue A		First Division (S. R.)		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict	5428 feet	
Surrender	M. Philbin-I. Moskine	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose		Paramount		
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alex the Great		F. B. O.		
Avenger, The	Bob Custer	F. B. O		
Baby Mine	G.K. Arthur-K. Dane	M-G-M		
Bad Little Good Girl		Chadwick		
Balaoo	E. Lowe-G. G. Katsonaros	Fox Films		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Brass Knuckles	M. Blue-B. Bronson	Warner Bros		
Breed of the Sunset		F. B. O.		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pictures		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal		
Cancelled Debt, The	Rex Lease	Sterling Pict		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight		F. B. O.		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
College Hero, The		Columbia		
Cossacks, The	John Gilbert	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan (road show)	John Barrymore	Warner Bros	10018 feet	Aug. 21
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flower of Spain, The	Coleman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Ghost Ship, The	D. Sebastian	Tiffany		
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Good Morning, Judge		Universal		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille		
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
Her Summer Hero		F. B. O		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honeymoon Hate	Florence Vidor	Paramount		
If I Were Single (tentative)	May McAvoy	Warner Bros		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany		
Ladies Must Dress		Fox		
Ladies Must Love	Rod l a Rocque	Pathe-De Mille		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Lady Be Good	Mackaill-Mulhall	First National		
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.		
Legion of the Condemned, The	G. Cooper	Paramount		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Light in the Window, A	H. B. Walthall-P. Avery	Rayart (S. R.)		
Lilac Time	Colleen Moore	First National		
Little Buckaroo, The		F. B. O		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Million Dollar Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)	6022 feet	
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Night Life, The	A. Day-J. Harron	Tiffany		
Nineteenth Hole, The (tentative)	H. Langdon- G. McConnell	First National		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Paris or Bust	Glenn Tryon	Universal		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Phantom of the Range, The		F. B. O.		
Quality	Gardner James	Inspiration Pict.		
Rachel	P. Negri-G. Cooper	Paramount		
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O.		
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Red Hair	Clara Bow	Paramount		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	R. Adoree-R. Forbes	M-G-M		
Roulette	M. McAvoy	Warner Bros.		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Serenade	Adolphe Menjou	Paramount		
Sheiks and Shebas	Junior Stars	Paramount		
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields!Conklin!Brian	Paramount		
Silver Slave, The	Irene Rich	Warner Bros.		
Song of Steel		Tiffany		
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy	Harold Lloyd	Paramount		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Spotlight, The	E. Ralston	Paramount		
Squads Right		Tiffany		
Steamboat Bill, Jr.	Keaton-E. Torrence	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Symphony, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Thanks For the Buggy Ride	L. La Plante -G. Tyron	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Under the Tonto Rim		Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Wall Flowers		F. B. O.		
War Birds		M-G-M		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)		
When the Law Rides		F. B. O.		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese		Tiffany		
Wild West Show, The		Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wolf Fangs (tentative)		Fox		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
You Will Marry Me	Clara Bow	Paramount		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	Oct. 7
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		1 reel	
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	
Felix the Cat in Dough-Nutty	"Sullivan Cartoon"	June 12	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in Jack From All Trades	Sullivan Cartoon	Aug. 7	1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	
Felix the Cat in the Non-Stop Fright	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	Sept. 23
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
He Tried to Please	M. Collins-L. Hutton	Nov. 6	1 reel	
High Spots	Al St. John	July 31	2 reels	Aug. 12
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Curiosities	Aug. 28	1 reel	Sept. 2
Injun Food—Moods of the Sea	Bruce Outdoor Sketch		1 reel	
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Models in Mud	Hodge-Podge	Nov. 13	1 reel	
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pick a Pet	Curioisities	July 3	1 reel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 1	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	Jun 5	2 reels	June 24
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	
Rest Day	Monte Collins	Nov. 27	2 reels	
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Scared Silly	Johnny Arthur	Nov. 13	2 reels	
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore	Aug. 28	2 reels	Sept. 2
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	Oct. 7
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yulo	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	
Arkansas Traveler	Variety	Jan. 18	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyles Brooks	Sept. 25	2 reels	
Gentlemen Prefer Scotch	N. Stuart-S. Phipps	June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	
Her Silent Wow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foze-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens		2 reels	
Midsummer Night's Steam, A	Eddie C ayton	June 5	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	Oct. 14
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitude	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why B ondes Leave Home	R. Walling-M. Beebe	July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Gritty Pups	Ufa Odd ty	Mar.	1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Odd ty	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Nature's Wizardry	Ufa Oddities		1 reel	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E E. Horton		2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights	Billy Dooley	Dec. 17	1 reel	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Easy Curves	Billy Dooley	Nov. 12	2 reels	
Elegy, The	Novelty	Aug. 6	1 reel	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny		Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crimes Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's K ock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korber	Inkwe Cartoon	Jan. 21	1 ree	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Mad Scramb.es	Nea Burns	Nov. 26	2 ree s	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags		Dec. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Ocean Blues	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
Scared Pink	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Swiss November	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Brave Heart, A	"Alsop Fables"	Oct. 30	1 reel	
Bull Fighter, The		Nov. 27	2 reels	
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	Nov. 6	2 reels	
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 6
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—	Landis-E. Gilbert)	June 19	10 episodes	June 17
Cups and Contenders	Sportlight	Nov. 27	1 reel	
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	
Flying Feet	Sportlight	June 12	1 reel	June 24
Flying Fishers	"Alsop Fables"	Nov. 27	1 reel	
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow		Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Alsop Fables"	Nov. 20	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Have a Drink	Rarebits	Nov. 20	1 reel	
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"	Aug. 28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov. 6	10 episodes	
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept 30
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug. 21	1 reel	Sept. 9

Title	Star	Rel. Date	Length	Reviewed
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Alsop Fables"	Nov. 13	1 reel	
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	Oct. 21
Signs of Spring	"Alsop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov. 13	2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Hisses	Roach Stars	Aug. 28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray	2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.	2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark	1 reel	
Big Pie Raid, The	McDougall Kids	Bray, June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal	2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord. Aug. 1	2 reel	
Custard's Last Stand		Bray	2 reels	Sept. 16
Derelects of the Sea	Novelty	Bray, June 30	1 reel	
Deuce, The	McDougall Kids	Bray, June 1	2 reels	
Dream of the Sea, A (Binocolor)		Film Dist. Corp.	1 reel	May 27
Fresh and a Devil	Clyde-Malone-Irving	Bray	2 reels	Oct. 21
God Made This Day For Me (Guest Jewel)		A. C. A. Aug. 1	1 reel	
Golf and How	Novelty	Castle, Mar. 26	1 reel	
Good Scouts		Bray	2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke	2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke	2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke	2 reels	
Heralds of the Spring	Nature Special	Bray, April 19	1 reel	
Here's Another One	Novelty	Bray	1 reel	Oct. 7
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine. Dec. 1	10 episodes	
Iron Derby, The		Bray		
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke	1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke	2 reels	
His Ticklish Predicament	Jack Cooper	Bray	2 reels	Oct. 21
Hit and Win		Bray, Aug. 20	2 reels	
Iron Derby, The			2 reels	Oct. 21
It's a Great Life	Sketchograf	Cranfield-Clarke	1 reel	
It's All Wet		Bray, July 10	2 reels	
Japanese Oddities	Novelty	Castle, Aug. 11	1 reel	
Jungle Belles	"Lantz Cartoon"	Bray	1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal	1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke	1 reel	
Let's Go	Nove.ty	Cast e, Aug. 27	1 reel	
Lift Your Face		Bray, Aug. 10	2 reels	
Little Feet	Novelty	Castle, June 14	1 reel	
Lost in a Pullman		Bray	2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod.	2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema	1 reel	
Magic Hands	Novelty	Castle, July 16	1 reel	
Memories	Color Classic	Tiffany	1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke	2 reels	
Oh Boy Paris	Novelty	Castle, July 30	1 reel	
Orphans, The	McDougall Kids	Bray	2 reels	
Over There	Al Joy	Cranfield-Clarke	2 reels	
Pals	Novelty	Castle, May 7	1 reel	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros.	10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke	2 reels	
Scoop, The		Bray, July 20	2 reels	
She Beast, The	Sid Smith	Capitol Prod.	2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.	1 reel	
Sky Walkers	Novelty	Castle, May 21	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark		
Speed	Novelty	Castle, Apr. 9	1 reel	
Spooky Money	Al Joy	Cranfield-Clarke	2 reels	
Stepping Along	Novelty	Castle, April 23	1 reel	
Style Book	Sketchograf	Cranfield-Clarke	1 reel	
Two Arabian Sights		Bray	2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod.	2 reels	Sept. 1
Water Sports	Novelty	Castle, July 2	1 reel	
Water, Water Everywhere		Bray, June 20	2 reels	
When Redskins Bit the Dust (Guest Jewel)		A. C. A. July 1	1 reel	
When We Were Kids (Guest Jewel)		A. C. A. June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke	2 reels	
Yellow Dog, The (Guest Jewel)		Am Cinema	1 reel	April 15
Yosemite	Novelty	Castle, June 18	1 reel	

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Comrades	Color Classic		1 reel	
Footing the Bill	Color Classic		1 reel	
Greenwhich Village Romance, A	Color Classic		1 reel	
King of Sports	Color Classic	Sept 1	1 reel	
Love in the Jungle	Color Classic		1 reel	
Man Who Married the Moon	Color Classic		1 reel	
Me and My Pal	Color Classic		1 reel	
Memories	Color Classic	Sept. 15	1 reel	
Romany Love	Color Classic		1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July 25	1 reel	July 15
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Barrymore Tommy (Mustang)	Fred Gilman	June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug. 15	10 episodes	
Blind Man's Bluff	Jack Perrin		2 reels	Oct. 28
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog	June 6	2 reels	May 30
Buster's Handicap	Trimble, Turner and Dog	Aug. 1	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster's Initiation	Trimble, Turner and Dog	July 4	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor	Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
Fighting Finish, A	George Lewis			Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
His Day of Days	Neely Edwards	Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman	Aug. 20	2 reels	
Hot Stuff			1 reel	Oct. 14
Jane's Relations	M. Marcel-E. McCarthy	July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Model George	Sid Saylor	Dec. 28	2 reel	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds' Mistake The	Snookums-Bartlett-McPhail	Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct. 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"		2 reels	Oct. 28
Ocean Hop	Oswald Cartoon			
Oh! Mabel	C. King-C. Doherty	Nov. 23	2 reels	
Oh Taxi!	Sid Saylor	Aug. 10	2 reels	July 22
On Deck	Sid Saylor	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor	July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb	Aug. 6	2 reels	July 15
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July 16	2 reels	June 24
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
Plain Jane		Aug. 17	2 reels	
Please Don't		Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Red Warning (Western)	Newton House		2 reels	Oct. 14
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Roaring Gulch, The (Mustang)	Edmund Cobb	July 17	2 reels	July 1
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	
Run for His Money, A	Arthur Lake	Aug. 21	1 reel	
Rushing Business	Sid Saylor	Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	June 24
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug. 3	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Son of America, A	George K. Arthur	Aug. 8	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Square Shooter, The (Mustang)	Fred Gilman	Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug. 1	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July 4	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
What An Excuse	Charles King	July 13	2 reels	June 24
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	
Winning Five, The	Lewis-Gulliver	Sept. 26	2 reels	Sept. 16
Winning Punch, The	George Lewis	Nov. 21	2 reels	

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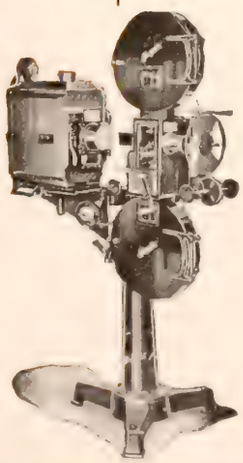
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Motion Picture News

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METRO-GOLDWYN-MAYER

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¶ Bobby Vernon in "Short Socks", "Crazy to Fly" and "Wedding Wows".

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METRO-GOLDWYN-MAYER PROUDLY REPORTS GREAT BEN-HUR RECORDS

(New records are being made every day. They will be reported later.)

Grand, Worthington, Minn.; Odeon, Bartlesville, Oklahoma; Marion, Marion, Ind.; Family, Batavia, N.Y.; Brewster, N.Y.; Stillman, Cleveland, O.; Ernada, Bartow, Fla.; Diamond, Lake Odessa, Mich.; Enterprise, Quincy, Fla.; Opera House, Lebanon, N. H.; Community, Narrowsburgh, N.Y.; State, Schenectady, N.Y.; Palace, Ashtabula, O.; Blackwell, Okla.; Queen, Brownsville, Tex.; Rialto, Colo. Springs; State, St. Louis; Lincoln, Neb.; Omaha, Neb.; Kirby, Houston, Texas; Rialto, Beeville, Tex.; Pantages, Salt Lake; Paramount, Ogden; Rex, Hendersonville, N.C.; Lyric, Harrison, Ark.; Rialto, Camden, Ark.; Rose, Atlanta, Ga.; Bellevue, St. Albans, Vt.; Elmac, Maple Rapids, Mich.; Orpheum, Menominee, Minn.; Princess, Aurora, Mo.; Binghamton, Binghamton, N. Y.; Palace, Roxboro, N. C.; Ohio, Ravenna, Ohio; Thornton, Akron, Ohio; Allen, Akron, Ohio; Oshkosh, Oshkosh, Wis.; Grand, Searcy, Ark.; Pastime, Malvern, Ark.; Strand, Hartford, Conn.; Strand, Alma, Mich,.; Star, Newmarket, N. H.; Milford, Greene, N. Y.; Opera House, Oakfield, N. Y.; Opera House, Warren, Ohio; Criterion, El Reno, Okla.; Duncan, Cushing, Okla.; Dixy, Carnegie, Pa.; Grand, Mt. Pleasant, Pa.; Opera House, Waynesburg, Pa.; Opera House, Bradford, Pa.; Capitol, New Braunfels, Tex.; Dixie, Coleman, Tex.; Auditorium, Crockett, Tex.; Community, Baytown, Tex.; Queen, Santa Anna, Tex.; Madison, Madison, Ga.; Shadowland, Lovisville, Ga. Strand, Tifton, Ga., Drew, Miss.; New, Hoosick Falls, N.Y.; Playhouse, Hudson, N.Y.; etc., etc.

PUT THEM ALL TOGETHER THEY SPELL MONEY—

"The Big Parade" sets up the records and "Ben-Hur" breaks them!





Broadway acclaims Pathe product in record breaking simultaneous showing at 11 leading first-run houses



Pathé

B. S. Moss' BROADWAY
"A HARP IN HOCK"
PATHE NEWS

PARAMOUNT THEATRE
JETTA GOUDAL
in **"THE FORBIDDEN WOMAN"**

GAIETY THEATRE
Cecil B. DeMille's **"KING OF KINGS"**

Mark STRAND THEATRE
WILLIAM BOYD in **"DRESS PARADE"**
PATHE NEWS and PATHE REVIEW

CAPITOL THEATRE—**PATHE NEWS**

B. S. Moss' COLONY
BEATRICE JOY in
"THE ANGEL OF BROADWAY"





B. S. Moss' CAMEO
"THE WISE WIFE"
With Phyllis Haver
PATHE NEWS and FABLES

B. F. Keith's HIPPODROME
MARIE PREVOST in
"THE GIRL IN THE PULLMAN"
PATHE NEWS and FABLES

LOEW'S STATE THEATRE
MACK SENNETT'S
"THE GIRL FROM EVERYWHERE"

B. F. Keith's PALACE
PATHE-FABLES
and **TOPICS OF THE DAY**

ROXY THEATRE
VERA REYNOLDS in **"THE MAIN EVENT"**
PATHE NEWS

Pathé

THE patrons who attend the big first-run theatres on Broadway, New York, demand the best, and Pathé answers that demand, AND HOW—with 8 smashing first-run attractions in one week—plus an amazing array of super-shorts, including Pathé News, Review, Comedies, Fables and Topics.

Here is a record that shatters all precedent—11 of the leading first-run houses showing Pathé Product simultaneously in one week,—an unparalleled tribute to the season's most sensational program.

Motion picture history is being made and the Pathé-DeMille Program for 1927-28 is writing its most significant page.



Pathé

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

THE SURPRISE OF THE YEAR

(No. 557—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation)

THAT ANYBODY CAN GUESS WRONG ON A PICTURE IS NOTHING new. But that practically everybody could guess wrong on a production is quite a different matter.

THAT'S WHAT HAPPENED WITH "LES MISERABLES." THE ARGUMENTS used to prove that it could not possibly please the American movie fans would fill a book.

AND THEY WERE ALL WRONG.

"LES MISERABLES" IS, WITHOUT AN EXCEPTION, THE BIGGEST AND MOST ASTONISHING SURPRISE OF THE YEAR. ANY EXHIBITOR WHO DOES NOT FIGURE IT AS A BIG FACTOR IN HIS SCHEME OF THINGS THIS SEASON IS MAKING A MOST VITAL MISTAKE.

IN NEW YORK CITY "LES MISERABLES" IS IN ITS TENTH WEEK! AFTER the opening week "Variety" said, "Over capacity business." After the ninth week "Variety" said, "Victor Hugo's name is still pulling them in."

IN FLUSHING, LONG ISLAND, AN EXHIBITOR BOUGHT THE PICTURE for $350. He wanted an adjustment before playing and we agreed to play percentage. Our share of the percentage was $1,500.

COLORADO SPRINGS PLAYED A FIVE DAY ENGAGEMENT OF "LES Miserables" with "The Big Parade" as opposition. The Burns theatre wired us, "We have to pay you a nice sum on the split figure. Exceptional business which bui t up every day.

AT THE LIBERTY THEATRE IN KANSAS CITY, THE PICTURE HELD over for a second week. "Variety" says, "Unusual for this house."

FROM THE AMERICAN, DENVER, CAME THIS WIRE:—"MORE BUSINESS Saturday and Sunday than a preceding excellent picture did the whole week. Breaking all house records."

AT ATCHISON, KANSAS, "LES MISERABLES" OPENED TO TWICE THE average receipts of the house.

BIG CITIES—SMALL TOWNS—EAST, NORTH, WEST OR SOUTH—IT IS THE SAME STORY EVERYWHERE AND ANYWHERE.

IT IS ONE OF THOSE SWEEPING TRIUMPHS WHICH COME ALL TOO seldom. It does not require explaining. It is simply one of those things!

IT GOES TO PROVE THAT THE WISEST OF US CAN LEARN SOMETHING from Mr. and Mrs. John J. Public.

NOTHING SUCCEEDS LIKE SUCCESS AND NOTHING IS SUCCEEDING like "Les Miserables." Have you bought it yet?

Love–

ANOTHER DENNY KNOCKOUT!



CARL LAEMMLE presents

"ON YOUR TOES"

Wotta Cast!

Barbara Worth
Hayden Stevenson
Frank Hagney
Mary Carr
Gertrude Howard

Oh, Boy! How he dances—How he fights—How he makes love. Denny in the whirlwind picture of his career—thrills, comedy, romance, love, heart-throbs. The biggest clean-up picture Denny ever made. Remember "The Leather Pushers." Do You Remember 'em—, Well— —

A FRED NEWMEYER Production

A UNIVERSAL PICTURE

Romance *Comedy—Thrills!*



Mr. John Eberson

International Architect

will prepare the material
for the fall issue of

Theatre Building

and

Equipment Buyers Guide

"The Reference Book of the Motion Picture Industry"

EVERYWHERE UNDER THE SUN

Pathé News

For 16 years Pathe News has chronicled the events of the world



Roosevelt African Hunt—1911



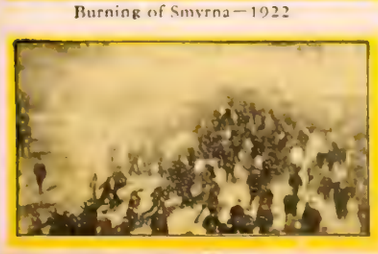
By Dog Team in Arctic Wastes



With Russian Army in 1915

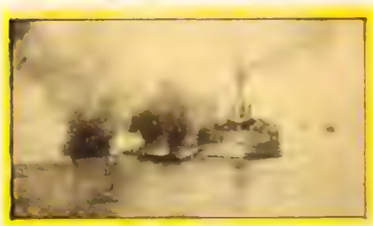


Burning of Smyrna—1922





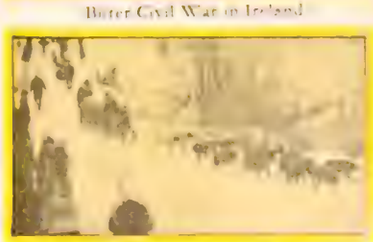
Over There—1917-18



Russian Fleet in Battle



Bitter Civil War in Ireland

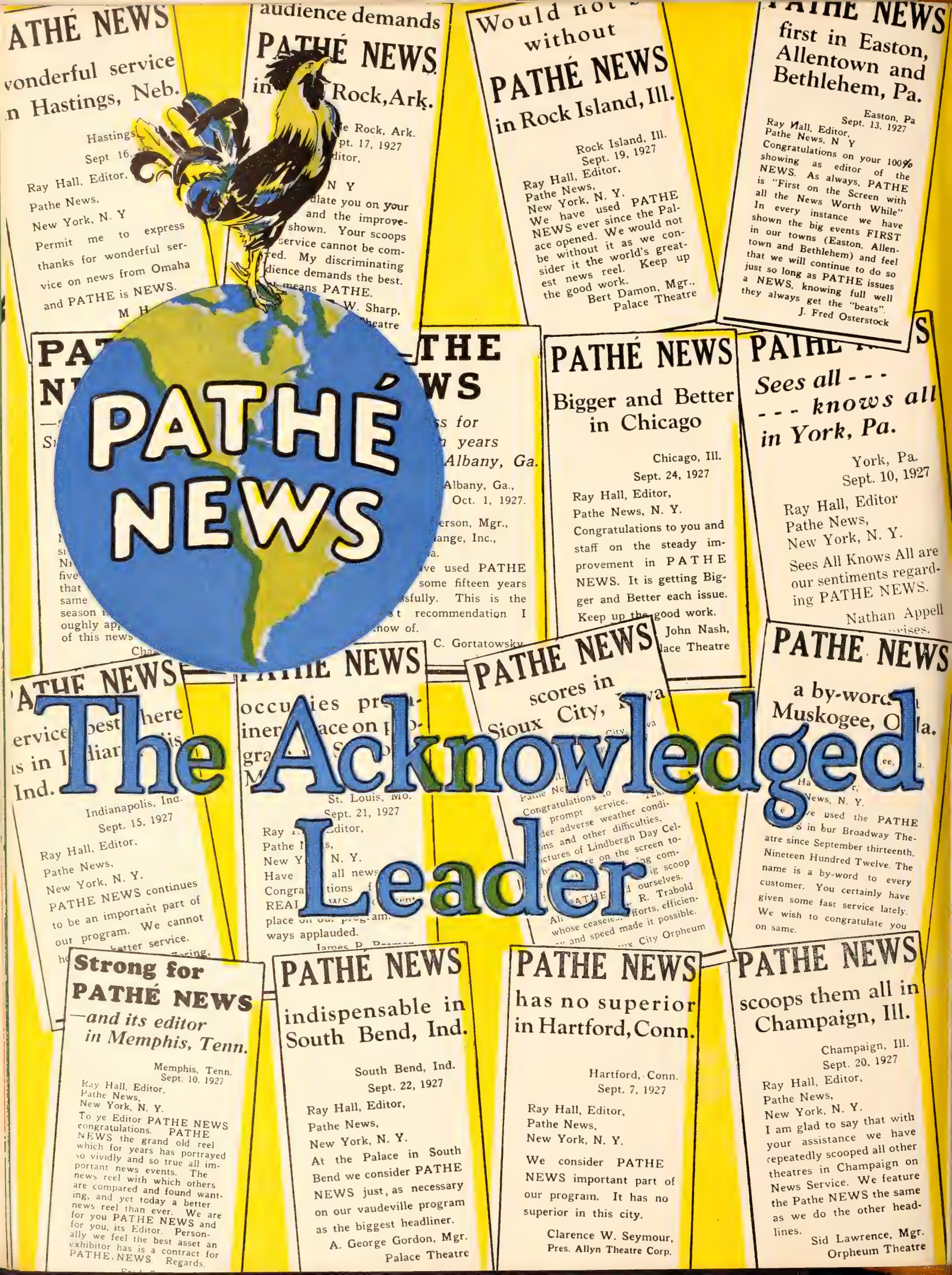


On the Frontiers of the World



Florida Disaster

Everywhere under the sun there's a wide-awake, resourceful, go-getting PATHE NEWS CAMERMAN—"shooting" every important happening in every and any part of the world. No soldier could be more loyal and daring than these knights of the camera, who follow the strict code of Pathe News—"FIRST ON THE SCENE—FIRST ON THE SCREEN". Whether it be a flood, famine, fire, earthquake or war, there you will find a PATHE NEWS MAN encountering every hazard and overcoming every obstacle to insure *his* news reel being FIRST with a graphic, pictorial record of the happening.


PATHÉ NEWS
wonderful service
n Hastings, Neb.
Hastings
Sept 16
Ray Hall, Editor,
Pathe News,
New York, N. Y
Permit me to express
thanks for wonderful ser-
vice on news from Omaha
and PATHE is NEWS.
audience demands
PATHÉ NEWS
in Rock, Ark.
Rock, Ark.
pt. 17, 1927
ditor,
N Y
late you on your
and the improve-
shown. Your scoops
service cannot be com-
ed. My discriminating
dience demands the best.
means PATHE.
W. Sharp,
heatre
Would not
without
PATHÉ NEWS
in Rock Island, Ill.
Rock Island, Ill.
Sept. 19, 1927
Ray Hall, Editor,
Pathe News,
New York, N. Y.
We have used PATHE
NEWS ever since the Pal-
ace opened. We would not
be without it as we con-
sider it the world's great-
est news reel. Keep up
the good work.
Bert Damon, Mgr.,
Palace Theatre
PATHE NEWS
first in Easton,
Allentown and
Bethlehem, Pa.
Easton, Pa
Sept. 13. 1927
Ray Hall, Editor,
Pathe News, N Y
Congratulations on your 100%
showing as editor of the
NEWS. As always, PATHE
is "First on the Screen with
all the News Worth While"
In every instance we have
shown the big events FIRST
in our towns (Easton, Allen-
town and Bethlehem) and feel
that we will continue to do so
just so long as PATHE issues
a NEWS, knowing full well
they always get the "beats".
J. Fred Osterstock
PATHÉ NEWS
Bigger and Better
in Chicago
Chicago, Ill.
Sept. 24, 1927
Ray Hall, Editor,
Pathe News, N. Y.
Congratulations to you and
staff on the steady im-
provement in PATHE
NEWS. It is getting Big-
ger and Better each issue.
Keep up the good work.
John Nash,
Palace Theatre
PATHE NEWS
Sees all - - -
- - - knows all
in York, Pa.
York, Pa.
Sept. 10, 1927
Ray Hall, Editor
Pathe News,
New York, N. Y.
Sees All Knows All are
our sentiments regard-
ing PATHE NEWS.
Nathan Appell
PATHÉ NEWS
Albany, Ga.
Albany, Ga.,
Oct. 1, 1927.
PATHE NEWS
Indianapolis, Inc.
Sept. 15, 1927
Ray Hall, Editor,
Pathe News,
New York, N. Y.
PATHE NEWS continues
to be an important part of
our program. We cannot
PATHE NEWS
St. Louis, Mo.
Sept. 21, 1927
PATHE NEWS
scores in
Sioux City,
Sioux City Orpheum
PATHE NEWS
a by-word
Muskogee, Okla.
News, N. Y.
PATHE NEWS
Strong for
PATHÉ NEWS
—and its editor
in Memphis, Tenn.
Memphis, Tenn.
Sept. 10. 1927
Ray Hall, Editor,
Pathe News,
New York, N. Y.
To ye Editor PATHE NEWS
congratulations. PATHE
NEWS the grand old reel
which for years has portrayed
so vividly and so true all im-
portant news events. The
news reel with which others
are compared and found want-
ing, and yet today a better
news reel than ever. We are
for you PATHE NEWS and
for you, its Editor. Person-
ally we feel the best asset an
exhibitor has is a contract for
PATHE NEWS. Regards.
PATHÉ NEWS
indispensable in
South Bend, Ind.
South Bend, Ind.
Sept. 22, 1927
Ray Hall, Editor,
Pathe News,
New York, N. Y.
At the Palace in South
Bend we consider PATHE
NEWS just, as necessary
on our vaudeville program
as the biggest headliner.
A. George Gordon, Mgr.
Palace Theatre
PATHE NEWS
has no superior
in Hartford, Conn.
Hartford, Conn.
Sept. 7, 1927
Ray Hall, Editor,
Pathe News,
New York, N. Y.
We consider PATHE
NEWS important part of
our program. It has no
superior in this city.
Clarence W. Seymour,
Pres. Allyn Theatre Corp.
PATHE NEWS
scoops them all in
Champaign, Ill.
Champaign, Ill.
Sept. 20, 1927
Ray Hall, Editor,
Pathe News,
New York, N. Y.
I am glad to say that with
your assistance we have
repeatedly scooped all other
theatres in Champaign on
News Service. We feature
the Pathe NEWS the same
as we do the other head-
lines.
Sid Lawrence, Mgr.
Orpheum Theatre
PATHÉ NEWS
The Acknowledged Leader



From the **DETROIT FREE PRESS**

No Star in Pictures today has made more remarkable progress than

LUPINO LANE

Despite the lack of prominence given to two-reel comedies in the theatres, no star in pictures today has made more remarkable progress towards the top during the past year than has that inimitable little comedian, Lupino Lane. In these days of stiff picture competition it is truly a survival of the fittest in the race for popularity on the screen. If the famous little stage comedian had entered the movies five years ago he would be classed today with Charlie Chaplin and Harold Lloyd, because the highway then was much easier traveling. However, it appears that this scion of one of the oldest comedy families in the world has been more than equal to the test. Certainly he has supplied the screen during the past year with the most original comedies we have enjoyed in years. The Hollywood prophets are now pointing to him as the next big popular star.

Originality is the keynote of the Lupino Lane success. Faced with the sad fact that nearly every joke and gag known to man had been used so many times on the screen, that comedy has been degenerating into slapstick of a cut-and-dried pattern, he stepped out with some revolutionary ideas of his own. He has combined satire and slapstick with splendid results. Of course, the Lupino Lane personality has a lot to do with it, as he himself is screamingly funny—but this hardworking artist has actually succeeded in presenting comedy ideas with original twists. He has satirized the royal northwest mounted policeman and the pioneer western scout of picture melodrama, the D'Artagnan bravo of the romantic French, and now he is busily engaged in satirizing the Argentine-Spanish romances. That these comedies are turning out to be the most exhilarating cocktails the theatregoers have ever had to whet their palates, is shown in the Educational release reports. Let us be thankful that another great comedian has come to the screen—Chaplin, Lloyd, Keaton, Langdon—and now Lupino Lane!







EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President

Educational Pictures

"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, *President*.

What does it mean to you- when you see ONE COMPANY breaking 4 Records in ONE WEEK

FIRST NATIONAL DELIVERS

"BIGGEST BUSINESS house has done since last Winter," at the Saenger, New Orleans, with **NORMA TALMADGE in "Camille"**

"EXCEPTIONAL BUSINESS FIFTH WEEK for this length of engagement on any picture in this house," at the Criterion, Los Angeles, with **NORMA TALMADGE in "Camille"**

"BEST BUSINESS any local theatre has ever done" at the Broadway, Portland, with **RICHARD BARTHELMESS in "The Drop Kick"**

"BEST BUSINESS house has had in a long while," at Pantage's, Toronto, with **"ROSE OF THE GOLDEN WEST" a George Fitzmaurice Production with Mary Astor and Gilbert Roland**

These statements are actual quotations from the box-office reports in a single issue of *Variety*!

IT CAN ONLY MEAN ONE THING

To get the BIG MONEY these days you've GOT to get FIRST NATIONAL!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays *President*

Even the Opposition will get BEHIND you when you play

THE GORILLA



So far behind they'll never catch up!

Triple Try-Out Triumph!



It holds the World's Record for combined Comedy and Thrills . . . Famous Ralph Spence's Broadway hit that was the talk of New York for one solid year! —With one of the greatest comedy character teams the stage has ever produced —

MULLIGAN and GARRITY!

READY NOW!

ASHER-SMALL and ROGERS present

The GORILLA

With CHARLIE MURRAY and FRED KELSEY

ALICE DAY - TULLY MARSHALL - CLAUDE GILLINGWATER

From the play by RALPH SPENCE

An Alfred Santell PRODUCTION

Directed by Alfred Santell

PRODUCTION MANAGEMENT of EDWARD SMALL

First National Pictures

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT — Los Angeles, Cal.,

R. A. Rowland, New York

Previewed tonight The Gorilla and have never witnessed such enthusiasm, shrieks and laughter, in all my experience in previewing pictures. Indicates you and your company have what I predict will be one of the greatest sensational hits. If there ever was a special this is it.

Jed Buell,
Mgr. Westlake Theatre,
Westcoast Theatres, Inc.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

First National Pictures, Inc.

Previewed The Gorilla my theatre last night. The audience is still talking about it. I personally think you have a box-office winner.

O. W. Lewis, Mgr.,
Alhambra Theatre, Cal.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT — Los Angeles, Calif.,

Ned E. Depinet, N. Y.

Attended preview of Gorilla Monday night and believe me when I say I had one of the great thrills of my life. The audience was interested from the moment the first scenes were flashed on screen, and as the picture proceeded they became more so. Towards the middle the laughs were uproarious and it continued to the very end. Picture is bound to prove one of the biggest box office sensations of the year.

A. L. Gore

FIRST NATIONAL'S Great Mystery-Comedy Special

Motion Picture News

Volume XXXVI NEW YORK CITY, NOVEMBER 11, 1927 No. 19

The Inward Thrust

Has the Motion Picture Industry a Wrong Set-Up?

By William A. Johnston

MERGERS go on merrily throughout the business world.

One day it's tobacco; another, celluloid, drugs, food products, automobiles, magazines, motion pictures. Steel, which inaugurated the merger business, is about to resume the process.

What does it all mean?

And what does it mean to us whose fortunes are cast with motion pictures?

* * * *

In the first place, and like everything else, there are good mergers and bad mergers. We have no concern here with the latter.

Good mergers are economic mergers.

They justify themselves.

They justify themselves by cutting out waste.

Waste does no one good—except only the very small minority who get the waste, who thrive only because of waste.

The majority interests are: first, the public, and then those who invest their money and energy in the business, namely the producers, the exhibitors and retailers of the goods.

A merger that makes for the welfare of these major interests is a good merger.

And the law of the land, it would seem, will have to view mergers in this light.

I asked a man, the other day, who just sat in on a two hundred million dollar merger if the government was first consulted as to its desirability.

"No," said he. "We knew we were right. So we just went right ahead. That, also, was the lawyers' advice."

* * * *

Just what, in a nutshell, do these mergers accomplish. What is their genius? What is the business trend of the day?

I put this question to a merger expert.

"Well," said he, "I'll put it this way; the thrust today is inward instead of outward.

"Now that may sound like a Chinese puzzle. But it's very simple.

"We are regulating supply by demand; that's all.

"The customer comes first. That means the public comes first. They buy what they want. And the retailer must give them what they want at a price they will pay. So the retailer comes second in the scheme. Then comes the distributor and lastly the producer.

"That's what I mean by the inward thrust. It is inward from the public to the producer.

"When it is outward from the producer, then you have the wrong set-up. You have waste. Because you have a lot of producers competing blindly and recklessly for a demand they do not definitely feel and so do not definitely know.

"The retailer is the one to regulate production.

"That's what mergers accomplish—good mergers."

* * * *

According to this explanation, the motion picture industry has a wrong set-up—diametrically wrong.

Our producers make pictures by their own schedules—as many as they themselves decide—not what the public market demands. Then, owning their own distributing machines, they make the distributor take

(Continued on Page 1480)



In clinking harmony with her five-and-ten-cent story, "My Best Girl," is the $25,000 worth of small change with which Kathleen Norris, author, is being paid by Mary Pickford, United Artists luminary, who used the work for her latest picture



"Taste it, it's nice," says Marion Nixon, Universal featured player, to Roberto Chiari, son of the president of the Republic of Panama, who was a visitor recently at "U" City



"Don't bet on fights" is the moral to glean from this picture. Tom Mix, Fox player, had to carry huge Tom Kennedy on his back simply because he had bet on Dempsey—and lost!



Another blossom of the Coogan tree. Jackie's small brother appears with him just after he had completed "Buttons" for M-G-M. The little chap is now as old as Jackie was when first screened



Norman Taurog, senior Educational director, cracks one to E. H. Allen, general manager, and Jack White, director in chief of the Educational studio in Los Angeles



Irene Rich and her daughter, Jane, enjoying a sail while the Warner Bros. star is on location making "The Silver Slave." Miss Rich, let us add, is a capable yachtswoman



Mario Chamlee, famous tenor, serenades two gold-diggers on the Paramount lot. Listening so benignly to his music are Alice White and Ruth Taylor, who impersonate Dorothy and Lorelei of "Gentlemen Prefer Blondes" fame

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

"QUALITY STREET," a faithful screening of Barrie atmosphere and whimsical humor, opened at the Embassy Theatre, New York, this week, with Marion Davies as the star.

There are excellent performances by the star, by Helen Jerome Eddy, and Conrad Nagel. As Barrie, the picture is very good; as a theatre box-office attraction for the masses, not so good. It is slow-moving, and entirely too much footage is consumed. If some of it were eliminated, the present doubtful chances of b. o. success might be improved.

* * *

THE next important premiere takes place this Friday at the Central Theatre, when "Uncle Tom's Cabin" comes into view. An estimate of this important production from our Coast expert, Edwin Schallert, appeared in last week's issue. Mary Pickford's new picture will also arrive on Broadway shortly. Unless we greatly miss our guess, it will prove to be one of the most successful she has ever made—and this opinion is based on an advance estimate by Mr. Schallert several weeks ago, seconded by our own, as gained at a preview showing in a town near New York.

* * *

LOUIS NALPAS, director-general of the studios of the Societe des Cineromans, Paris, is leaving the other side November 9 on the Ile de France. He is bringing with him a print of "Casanova," with a view to arranging distribution in this country. This picture has created a lot of attention abroad, and was reviewed in *Motion Picture News* several months ago when it was trade-shown in London.

* * *

KEITH-ALBEE and Stanley join forces in an extensive theatre-building campaign in New England, as a direct result of the sale of the Poli circuit. Thus, a field for discussion of the bigger meaning of this move is opened up.

The impression persists that one of the big distributor-affiliated chains is behind the Poli purchase, but nobody seems to know which one. Broadway has been buzzing with rumors of this and that circuit as the real control in the sale of the Poli houses.

One thing is certain, however: New England will become one of the chief fields of war in the Battle of the Giants.

Of course, many observers see in the K-A-Stanley alliance in New England a foreshadowing of the greater alliance to come, which would mean the merger of these two great theatre groups and their production forces, namely, Pathe and First National. The best information on this point is that the merger is still in negotiation and will be settled definitely one way or the other in sixty days.

* * *

MOTION PICTURE NEWS has known for some time that a deal was under way by the Schlesingers to take over control of Phonofilm from Dr. Lee De Forest and associates. The story has now been printed, in part, in another publication.

It is a fact that the British De Forest Phonofilm Corp. has been taken over by the Schlesinger interests, headed by I. W. Schlesinger, and operating the so-called African film trust. The Schlesingers also recently acquired British International, with an extensive studio near London, where they intend to manufacture De Forest equipment and productions for the territories outside the U. S.

Further, the Schlesingers bought, from Dr. De Forest, an option on the American De Forest concern, looking toward the formation of an international corporation, completely controlling the De Forest interests.

This deal, however, has not been completed. An interesting angle, not hitherto brought out, is that an offer for the American De Forest company has been made by the same interests which appear to be concerned in the purchase of the Poli circuit.

* * *

IT is understood that Max Schlesinger has approached several big distributors with propositions to franchise Phonofilm to them for use in production and the theatres they control, contingent, of course, on the final closing of the deal between Schlesingers and De Forest.

These distributors are said to be the same group of five which, it will be recalled, were negotiating with General Electric and the Radio Corp. of America for use of their sound movie process—the Pallophotophone.

The G. E. five-company-pool deal has apparently fallen through, as Major-General James G. Harbord, president of the Radio Corp., announced this week that the Pallophotophone will be sold to the highest bidder among the distributors.

* * *

TO revert to the Stanley-Keith-Albee deal: our information is that the only thing which is delaying the merger, both of theatre interests and production-distribution concerns, is the fiscal readjustment necessary in fitting together the capital structure of the two big chains.

Meanwhile, there is a possibility of quick action in another direction, namely, a stock purchase in West Coast Theatres, Inc., by K-A-Orpheum.

The K-A-Orpheum combine has now been virtually effected, and the refinancing planned. The big object in view is the creation of a vaudeville chain from Coast-to-Coast, the full significance of which we shall point out presently.

In the refinancing, the bankers would hold the preferred stock, for the purpose, according to authoritative reports, of a reserve for buying-in interests in other circuits or in other ways solidifying the K-A-Orpheum syndicate.

* * *

AS the first step toward this end, the bankers are said to look with favor on getting a substantial interest in West Coast Theatres. They have offered to invest several millions in that chain, the object apparently being to obtain strong Pacific Coast representation for K-A-Orpheum, whether the complete deal with Stanley goes through or not.

* * *

NOW the full significance of all this can only be grasped by realizing that K-A-Orpheum is after a situation where vaudeville acts can be played in a combined routing: that is to say, in picture theatres, such as those controlled by West Coast and Stanley, as well as in the straight vaudeville theatres.

If this happened, the whole exhibition situation would be vitally affected, and the Battle of the Giants intensified.

But there is still another angle even more significant: if the Keith-Albee-Stanley-First National-Pathe deal be-

Pictures and People–*Continued*

comes a reality, one of the important things it contemplates is vaudeville and presentation appearances of picture stars in the K-A-Orpheum-Stanley houses.

It is easy enough to see what that might mean. The scramble, just now, in the big theatres is for name acts. But there are not enough of these to go around. Suppose a picture star could be routed, without interference with studio work, over such a chain as the combined picture house-vaudeville circuit outlined above. It would be possible to have plenty of name acts in the de luxe theatres, and perhaps to better purpose, from a business angle, because picture star acts at picture houses might pull better than the vaudeville talent, except for the very biggest of the latter of whom there are only a few.

The result might easily be the changing of the whole complexion of the picture business, so far as exhibition goes—and production, too, for that matter.

It would then be a different industry entirely, especially as such a move by the K-A-Stanley group might bring similar action by the Loew and Publix interests.

* * *

IN view of all these possibilities, we can't help mildly inquiring: what's going to happen to the motion picture?

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ANOTHER significant demonstration of the growing prominence of the so-called Sound Pictures! At the Roxy theatre this week a lengthy stage bill coupled with a feature picture has produced the inevitable result of cutting to a minimum the time allotted to news pictures. And it is interesting, and perhaps indicative of the coming of a new style of presentation, that the only news scenes to survive the cutting process are two subjects which have sound reproduction through Movietone.

So far the first time at a New York theatre, and probably the first time on record, a screen magazine is composed entirely of subjects presenting the audible as well as the visual happenings of the events chronicled.

It is further interesting to note that the applause accorded these views of the Baltimore and Ohio Centennial, and the Yale-Army football game, clearly demonstrated that this unit "went over" as successfully as any of its companion pieces on the current program at the Roxy.

* * *

THE pageantry concerned with railroad engine development in the scenes of the B & O Centennial gains immeasurably in theatric effect as well as authentic news reporting through the Movietone accompaniment. Engines of successive types are shown, and the clanging bells, screeching whistles and rumblings of the wheels over the rails give audible evidence of the gradually increasing power and speed of the new over the old models, as convincingly as does the visual evidence of their size and design.

The same is true of the views at the Yale Bowl, which in addition to picturing the great crowds and close-ups of the play, reproduce the cheering from the stands and thus give a more authentic and convincing report of the event.

* * *

SUBJECT to change—with due notice, of course, since it is a showman's enterprise—are the policies of the Broadway theatres these days.

During the past month the following changes in entertainment policies have taken place on Broadway:

The Capitol switched over from its policy in force for seven years, of musical features and ballet, to what amounts to a combination vaudeville and feature pictures bill.

The Mark Strand starts on Saturday with a new style of entertainment in which the former revue type of stage bill will be supplanted by presentations wherein the greater emphasis is upon orchestral, vocal and choral music.

The Colony theatre, recently opened under Universal's regime with Dr. Hugo Riesenfeld as managing director, drops the presentation policy and is to eliminate all stage acts, operating on a straight picture policy with orchestra accompaniments, at a reduced admission scale.

Thus three out of the six continuous-run Broadway picture theatres—in which group the Cameo in 42nd St. is included—have changed policies within the brief span of one month. Going back a bit further, into the early Spring, two more of the six, the Cameo and the Paramount, have made slight changes in their policies.

* * *

THE changes, naturally, are due to fundamental causes. These are two in number, so far as may be judged from the outside: either competition or public demand for some thing different is at the bottom of it. And on the surface of things it would seem that competition figures two ways, for if the public has changed its ideas it is a reasonable guess that this action was the outcome of competitive methods which introduced something different either in the kind or style of presenting these added features of the motion picture program.

Unless the advance notices are misinterpreted by us, the new policy at the Strand, in the final analysis, will carry on with the kind of presentations recently dropped by the Capitol—in general character, that is. The Strand preceded the Capitol in offering revues featuring vaudeville and musical comedy artists. Now, unless the bill which Mr. Plunkett will open on Saturday afternoon proves different from what the advance notices indicate to us, the Strand swaps policies with the Capitol.

The Inward Thrust

By William A. Johnston

(*Continued from Page* 1483)

all and what they give forth. And he, in turn, has to unload on the exhibitor.

The consequence is overproduction, so that the best a picture can get is one-third the normal playing time. That's one big consequence. And the other is the rolling up of a production budget so huge that the public simply will not pay enough for pictures to support it any longer. And that's mighty serious.

The course of this industry for the next few years will be an effort to regulate production. There will be no stability until that is accomplished.

This business, like every other dealing in an article of larger public consumption, needs *the inward thrust.*

Production must be regulated by demand.

And our theatres, which alone know the demand, will do the regulating.

Loew's Midland in Kansas City Opened

WITH the opening of a new house of the Loew's, Incorporated, circuit in Kansas City, the Midland, the second move in the city's "theatre patronage war" was made last week. Preceded by a mammoth exploitation in the newspapers, the new $4,000,000 house, located at Thirteenth and Main Streets, began selling tickets as early as 9 o'clock the day of the opening. M. B. Shanberg manages the new theatre, a 4,000 seater, and the policy of the house is stage presentations and first run pictures.

Following the announcement not long ago that Loew's, Inc., had taken over the Newman and Royal theatres, Paramount-leased first run houses in the down-town section, is the news that the Liberty and Globe theatre have reduced their prices. The Globe's prices will be 25c for adults and 10c for children at matinees. The Liberty will charge 25c daily until 6 P. M.

Stanley and Fox in Philly Increase Admission Prices

The Stanley and Fox Theatres in Philadelphia, which employ a large number of musicians, have been obliged to increase their prices because of a general increase of $4.00 a week in salaries of musicians. Both the Stanley and the Fox employ an orchestra of about 40 pieces. The afternoon prices at both houses will be 50 cents, the evening prices 75 cents and the loges at the Fox have been increased to 99 cents. This increase is said to be due to a concerted effort on the part of the Musicians' Protective Association to unionize all of the theatres in Eastern Pennsylvania, Southern New Jersey and Delaware. Unionization will include practically every employee.

Minneapolis Aldermen Propose City Censorship

Minneapolis was theatened with movie and stage censorship last week when Aldermen Victor Johnson and John Swanson proposed to create a board to pass on all the shows and pictures brought into the city. Their proposal followed the closing of the Gayety, a local burlesque house, for an allegedly indecent performance. Other aldermen finally dissuaded them from their plan, and they finally admitted that it was perhaps unwise. The local press also attacked the censorship plan, and the theatre owners heaved a sigh of relief when it was finally discarded.

First National Finishes Five New Pictures

The Burbank studios on the Coast completed within the past week actual filming of five new productions, and editorial work is now in progress on them.

The quintet of new pictures are: "Her Wild Oat," starring Colleen Moore and directed by Marshall Neilan; "The Valley of the Giants," featuring Milton Sills and directed by Charles Brabin; "The Wagon Show," a Ken Maynard Western; "The Shepherd of the Hills," with Alec B. Francis in the title role, and "Louisians," directed by George Fitzmaurice and starring Billie Dove.

Keith, Albee-Stanley to Invade Poli Towns

Join Forces With Other Interests to Build and Operate Over Circuit

KEITH-ALBEE and the Stanley Company have completed arrangements for the joint invasion of the Poli towns in New England. The two picture firms are to be part of a syndicate to be formed for the invasion of the New England towns in which the Poli chain has operated. It is likely that First National and Pathe, with which the theatre chains are allied, will complete the syndicate, as the first step of a big combine.

It is planned to acquire theatres already built or to build new ones in the towns in which the Poli circuit functions. Among the cities that are to get Keith-Albee-Stanley combination houses are Worcester, Springfield, New Haven, Hartford, Bridgeport and Meriden.

Three of the Poli houses were not included in the deal for twenty of the circuit closed last week by a syndicate headed by Max Schoolman of Boston. Poli retained the theatres in Washington, D. C., Wilkes-Barre and Scranton, Pa. Poli is to retain control of the New England theatres until January 1st, when they will pass to the possession of the new owners.

That options have been secured by Keith-Albee interests in the Poli circuit cities became known in Boston this week, substantiating the statement made to the press recently by E. F. Albee that the Keith-Albee and allied interests planned invasion of these cities with the purchase of the Poli circuit by Schoolman and others of Boston.

It is said at Boston that options on valuable properties in Springfield and Worcester were obtained by the Keith-Albee interests when the sale of Poli interests first began to be rumored two years ago and that these options have been renewed from time to time so that they are now available.

In Springfield it is known that overtures were made to E. F. Albee by a group of bankers some 18 months or more ago for the financing of a large new theatre there if Keith-Albee interests would operate the theatre. It is generally believed in Boston that Springfield will probably be the first city on the Poli circuit which Keith-Albee will invade.

Keith-Albee options have also been secured in Bridgeport, New Haven, Meriden and Waterbury, Conn., reports at Boston indicate. In two instances, these reports state, actual purchase for Keith-Albee interests has been made. It is said that at Hartford two sites are under consideration with a possibility of two theatres being erected.

Not only will Keith-Albee and allied interests erect major theatres in these cities of the Poli territory, but other closely allied cities may also be included in the program of construction which is under consideration.



John J. McGuirk, president of the Stanley Company of America

Wayne Pierson Heads "U's" Road Show Dep't

Wayne Pierson, formerly booking manager and assistant to J. J. McCarthy and more recently general manager of the Fox road show department, has been engaged by Carl Laemmle as general manager of a newly organized road show department which will handle the four road productions which Universal will market within the next two years. The first show which Mr. Pierson will handle under his contract will be "Uncle Tom's Cabin." Warren Lewis has been engaged as special publicity representative for this show.

Three forthcoming Universal road show productions are: "The Man Who Laughs," "Show Boat" and "Broadway."

Detroit Houses in Advertising Rate Battle

Owners of first-run houses in Detroit, Mich., are engaged in a battle over advertising rates. Recently one of the leading local dailies increased its display rate for picture houses to $1.40 per inch, a big item considering the space used daily and Sunday. Exhibitors have retaliated by cutting down their space to one-third the former size. In the other papers the space has not been decreased. Both sides show no sign of weakening, but there will undoubtedly be an understanding between them shortly.

Caddo Co. Elected to M. P. P. D. A. Membership

Caddo Company, Inc., which releases through United Artists Corporation, was last Thursday elected to membership in the Motion Picture Producers and Distributors of America, Inc., at a meeting of the Association's Board of Directors.

Theatre Circuits Show Extensive Expansion

Reports from Many Sections Reveal Operations of Several Leading Chains

ANNOUNCEMENTS from various parts of the country reveal the extensive expansion now under way among many of the leading theatre circuits. From nearly all sections comes word of houses being acquired by such chains as the Moss, Stanley-Crandall, Publix, Wesco and Loew-United Artists.

Three Loew-United Artists houses will be in operation in Columbus, Ohio, by the first of the coming year, according to information at hand. The lease of the Broadway by this combine has already been announced. It adjoins the Broad, already operated by the company, and will be open within a month, following renovation and alterations. The Capitol is also undergoing interior alterations and will be reopened by the end of the year.

United Artists are also soon to enter the San Francisco field as theatre lessees. For some time they have been negotiating for a lease on the California or St. Francis and recently it was learned that a temporary arrangement for the California has been concluded. Under this plan the United Artists will take over the California for the showing of "The Devil Dancer." It the experiment works further negotiations will be concluded.

West Coast in the Pacific Northwest has annexed two additional houses at Pendleton, Oregon, for their extensive chain. They have purchased the Rivoli and Alta from Guy Matlack.

The Moss circuit in affiliation with Keith-Albee is preparing to open two additional theatres within the next few weeks and is planning four more that will be in operation before Labor Day of next year. This will bring their Greater New York chain up to 22.

The two houses to be opened within the next month are the Madison in the Ridgewood section of Brooklyn, and the Chester, at Tremont, West Farms and Boston Post Road. The new houses under construction or soon to be under way are, the Kenmore, adjoining the circuit's Flatbush, at Flatbush and Church Avenues, Brooklyn, the Bristol at 50th street and 5th Avenue in Brooklyn; the Plaza at Bridge Plaza in the Williamsburgh section in Brooklyn, and the Marlboro at 207th street and Broadway.

Publix is again reported making overtures in Milwaukee for the purchase of the Saxe Circuit. About a year ago Publix practically completed a deal for a 25 per cent interest, but a hitch developed at the last moment.

Stanley-Crandall have increased their number of local theatres to fourteen, according to word from Washington, D. C. They have acquired the Empire and the New, both of which have been remodelled.

"On Your Toes" New Title of Reginald Denny Film

The releasing title of Universal's new Reginald Denny vehicle, formerly known under the working titles of "Sporting Blood" and "Use Your Feet," will be "On Your Toes;" it has just been completed at Universal City under the direction of Fred Newmeyer from a story by Earl Snell. Barbara Worth is Denny's leading woman.

"London After Midnight" New Title Chaney Film

Lon Chaney's new stellar vehicle for Metro-Goldwyn-Mayer, in which he plays the part of a Scotland Yard detective, has been definitely titled "London After Midnight." Tod Browning directed it.

New Title for Warners' "In Name Only"

"In Name Only," the play by Edwin Justin Mayer which Warner Bros. have transferred to celluloid, has had a new title applied to it in "Husbands for Rent." Final scenes were being taken this week by Director Henry Lehrman.



R. F. Woodhull, president of the M. P. T. O. A., who has started on a three weeks' tour of exhibitors' meetings

Accused in Laurier Trial to Appeal Case

Notice of appeal was given October 28 by counsel for the accused in the manslaughter verdict by the jury in the Court of King's Bench, Montreal, Canada, against three representatives of the Laurier Palace Theatre, Montreal, for the fire and panic disaster at that theatre last January 9, when 78 children lost their lives.

The three men, Ameen Lawand, proprietor; Camil Bazzy and Michael Arie, employees, were found guilty on charges of manslaughter at their trial on October 25, and were placed under arrest. Following notice of appeal, they were granted their release on bail of $5,000 each.

The actual trial was delayed for some months while Justice Boyer, appointed as a Royal Commission, held an investigation into moving picture theatre conditions throughout the Province of Quebec.

Woodhull Off to Discuss Conference Reaction With State Conventions

PRESIDENT R. F. WOODHULL of the M. P. T. O. A. left during the week to take in eight conventions to be held by Theatre Owners Associations and to submit to them a complete report on the recent Trade Practice conference held in New York City. He has the reactions to the conference from all branches of the industry and will discuss them before the conventions. Woodhull was accompanied by Frank G. Conklin, head of the auxiliary department of the M. P. T. O. A., who will describe the service work of this department to the exhibitors.

The cities to be visited, with the convention dates, are: Little Rock, Ark., November 3-4; Oklahoma City, Okla., November 7-8; Dallas, Tex., November 9-10; Kansas City, Mo., November 12; Omaha, Neb., November 14; Columbus, Ohio, November 16; Indianapolis, Ind., November 17; Chicago, Ill., November 18.

Eleven M-G-M Units at Work in Culver City

ELEVEN companies are either shooting or preparing for production at the Culver City studio of Metro-Goldwyn-Mayer. Six units will start working within the next ten days on six features on which preliminary work has practically been finished. The only company away from the studio is the "Rose-Marie" unit, now working in the Yosemite.

In production at the film plant are "The Patsy," "The Divine Woman," "His Night," "Baby Mine," "The Cossacks," "The Big City," "The Texas Ranger," "The Big Top," Norma Shearer's new vehicle of a treveling saleswoman and William Haines' new picture of polo.

Among the pictures now in the cutting and editing stages are: "The Trail of '98," "The Crowd," "Man, Woman and Sin," "London After Midnight," "Bringing Up Father," "Spoilers of the West," "In Old Kentucky," "West Point" and "Under the Black Eagle."

Warners Finish Two; Have Four in Work

TWO pictures were finished this week at the Warner Bros. studio on the Coast, leaving four films in work and several others in preparation. The two new pictures are "Husbands For Rent" and "Beware of Married Men."

The cameras are grinding on "Glorious Betsy," "A Race For Life," "Across the Atlantic" and "The Little Snob." In the Warners cutting room is "If I Were Single."

The scenario staff is now engaged in the preparation of "Tenderloin" and "The City of Sin."

Fox Films Publicity Dep't Reorganized

The publicity department of Fox Films was this week thoroughly reorganized by Vivian M. Moses, director of Publicity and advertising for Fox.

Donn McElwaine has been placed in charge of publicity, succeeding Daniel M. Doherty, who has become associate editor of Fox News. A. P. Dickson will be responsible for the production of lithographic posters, and J. G. Fine will assume responsibility over the production of other accessories for exhibitors. Earl Smith becomes manager of the art department.

Beth O'Shea has taken charge of fan magazine publicity. Joel Swenson continues in charge of newspaper publicity and on special assignments. Albert Nathan is responsible for trade paper publicity and exploitation from exhibitors. Thomas L. Cummiskey has resumed editorship of the Fox News paper service. Guy Fowler, Edward E. Schiff and Fred Bullock complete the staff of the department.

Two New Comedies Head Pathe's Nov. 13 Program

Pathe's group of nine short subjects for the week of November 13th is headed by two two-reel comedies, "King Harold" and "Smith's Cousin." The program also includes "Alien Antics," a Grantland Rice Sportlight, "Saved by a Keyhole," an Aesop film fable, "An Attack at Midnight," second episode of "The Masked Menace, a new serial; Pathe Review, No. 46; Topics of the Day, No. 46; issues Nos. 94 and 95 of the Pathe News.

Taylor Holmes and Leah Baird are the co-featured players in "King Harold," which was directed by L. C. Windom. The Jimmy Smith trio—Mary Ann Jackson, Ruth Hiatt and Raymond McKee are the leads in "Smith's Cousin" and Bill Irving is in the cast. The Review number presents: "Here's How," "The Sacred Mount of China" and "Tango Toes."

Frank Cahill to Work With Rothacker at Burbank

Frank Cahill, former assistant to Samuel Spring, secretary-treasurer of First National, left New York last Sunday for Hollywood, where he will work with Watterson R. Rothacker, vice-president of First National Productions Corporation and managing director in charge of all activities at the West Coast studios.

"U" Announces Product for 1928-29

Lineup Announced by Montagne Includes 45 Feature Productions

BEFORE departing for the West, Edward Montagne, scenario editor for Universal, announced that company's product for the season of 1928-29. It will include approximately forty-five features, seven of which will be so-called super productions. Included in the list are also five leaders and four Reginald Denny stories.

The seven super productions announced by Montagne are: "The Man Who Laughs," starring Conrad Veidt and directed by Paul Leni. It is adapted from the Victor Hugo novel; "Show Boat," an Edna Ferber story to be directed by Harry Pollard; "The Big Gun," a Richard Barr story in which George Lewis will probably star; "The Mating Call," by Rex Beach; "Ivanhoe," a modernized version of the Sir Walter Scott novel; "The Cohens and Kellys in Jerusalem;" and "The Devil," a German novel in which Conrad Veidt will probably star.

The four Reginald Denny stories have not yet been fully determined. They will, however, include an original story by Damon Runyon tentatively titled, "Hold It"; a professional football story by Carl Laemmle, Jr., titled "Off Tackle;" a physician story still under consideration, and the fourth still to be decided.

Included in the five "Leaders" will be "The Last Warning," from the successful stage play, to be directed by Paul Leni; "Give and Take," from the Aaron Hoffman stage play with George Sidney starred; "The Freedom of the Press," a newspaper story by Peter B. Kyne; "The Foreign Legion," adapted from I. A. R. Wylie's



Edward Montagne, scenario editor of Universal

story, "The Red Mirage," with Norman Kerry starred; and "The Michigan Kid," a Rex Beach story to be directed by Irvin Willat, and in which Norman Kerry will have the leading role.

The remainder of Universal's feature schedule includes:

"Fallen Angels," from the Arthur Somers Roche story, to be made by Edward Laemmle; "Stop That Man," the George V. Hobart comedy; "Honeymoon Flats," Earl Derr Biggers' serial, now being made by Millard Webb, with Ben Lyon and Marian Nixon featured; "The Worm Turns," by Ward Russell, to be used for George Lewis; "The Geezer," by Damon Runyon; "The Olympic Champion," an original by F. J. Rath, to star George Lewis; "Home James," the Gladys Johnson play, to star Laura La Plante; "Cupid at Vassar," the Owen Davis stage play to star Laura La Plante.

"The Charlatan," stage play by Ernest Pascal, probably starring Conrad Veidt; "Grease Paint," an original by Svend Gade, to star Conrad Veidt; "The Sin Ye Do," from John Lynch's story, to be directed by Edward Laemmle; "Justice," by John Galsworthy.

"Has Anybody Here Seen Kelly?", an original by Leigh Jacobsen, being made with Bessie Love by Willy Wyler; "Cyclus of the Follies," by Arthur Gregor; "This Way Out," by Frederick Isaacs; "The Third Party," play by Mark Swan; "Do They Miss Me at Home?", now in preparation; "Heaven Forbid," from the Edwin Justus Mayer story; "The Best Policy," to be used for Glenn Tryon, under direction of William Craft; "Meet the Prince," another Glenn Tryon picture, now nearing completion; "The Girl in a Hurry," Ralph Hughes' story; "A Broadway Romance," by Neil Martin; "The House of Black," by Max Marcin.

Offering 50,000 Shares Carrier Preferred Stock

THE syndicate house of Hemphill, Noyes and Co. is offering 50,000 shares of non-voting convertible stock, no par value, of Carrier Engineering Corp., at $27 per share. The purposes of issue are: the retirement of existing outstanding mortgages and for additional working capital. The issue will be retired in January 1, 1943. Carrier is reserving 5,000 shares for sale after one year to its employees and officers.

The Carrier Engineering Corp. is one of the leaders in the field of air conditioning of theatres, office buildings, hotels, etc. The company has installed, or is installing, its systems in 67 theatres throughout the country. The company has also applied air conditioning to over 100 industries. Some of its clients are American Can Co., Ford Motor Co., and General Electric Co.

Carrier has 2,413 shares outstanding of 8 per cent cumulative convertible second preferred stock, par value $100 per and 100,500 shares of B stock, no par value. 58,000 shares of common A, no par value, has been authorized for the conversion of the second preferred stock.

The company's earnings in 1925, $2,353,871.16, were approximately doubled in 1927 when the earnings are $4,537,548.28. The net profits for 1925 were $112,690.28 and in 1927 $406,667.84.

New Light Device Causes Broadway Crowds to Gape

THE night crowds on Broadway have been gaping the past several weeks at a Will-o'-the-wisp light revealing the American flag in colors, advertising slogans, etc., and appearing now in the sky and again on the sides of buildings flanking Times Square. Within the past week the light has been put to work advertising the Capitol Theatre.

It is the invention of Matthews, the English Death Ray man, and the reflector mounted on the roof of the Capitol Theatre is made by the Sperry Gyroscope Co. Clouds will serve as a screen for the light and, under the right atmospheric conditions, the clear sky will serve to an extent, but for regular operation it is planned to hang a smoke screen from an airplane. This will last for about 15 minutes. Major Biddlecombe, a well-known English aviator, is in charge of the airplane service.

A company to handle the new device has been formed with H. E. Aitken, formerly of the Mutual and Triangle companies, in charge.

Twin City Strike Ends

Neither Side Is Complete Winner But Better Understanding Is Reached

THE Twin City theatre strike, which started September 17 and lasted 38 days, is at an end.

Five hundred stage hands, motion picture machine operators and musicians went back to their jobs this week as the most extended and costly theatre strike in the northwest came to an end.

W. A. Steffes, president of the Motion Picture Theatre Owners Association of the Northwest, announced the following settlement after theatre owners and strike representative had conferred many times:

A three year contract replaces the former one-year contract with the stage hands, and they are to be paid $2 more per week during the first year of the contract, $3 more for the second year and $2 more the third year, a total increase of $7 a week for the three years.

Picture machine operators also are put under a three-year contract, which replaces their annual agreement. They are to receive no increase the first year, but an increase of 2½ per cent the second year, and 2½ per cent more the third year. Hitherto the St. Paul scale has been slightly lower than the Minneapolis scale, but it will now be equal to it.

The musicians who, with the operators, walked out in sympathy when non-union men replaced the stage hands, returned to work with no change in their status.

Steffes expressed his satisfaction with the settlement, as did Theodore Hays, general manager for Finkelstein and Ruben and W. F. Canavan, president of the International Stage Hands Union, who helped with the negotiations.

Steffes said: "Although the settlement cannot be termed a complete victory for either side, the strike has been successful in establishing a better understanding between owners and craftsmen. We are entirely satisfied with the agreement reached, and believe that relations from now on will be more cordial than ever before.

The strike started when the stage hands of Minneapolis and St. Paul demanded one day's rest in seven. This request was refused by the theatre owners, who interpreted it as a demand for seven days' pay for six days' work.

Steffes estimated that the strike caused a 10 per cent decrease in theatre grosses during the five weeks. The 58 theatres of Minneapolis probably do a business of about $150,000 weekly, which means that the loss was about $15,000 a week, or $75,000 for the period of the strike in that city alone. The loss, however, was actually much heavier Three theatres and one exchange were bombed during the strike, and the damage done must be reckoned in the total loss; also the several thousand dollars which Minneapolis spent hiring emergency policemen to guard the theatres.

Griffith Completes Camera Work on New U. A. Film

David Wark Griffith has completed photography on his first production for United Artists since 1925, "Drums of Love." The director finished his task one week ahead of schedule and 15 per cent below the budget cost, actual shooting time taking seven weeks, night and day. On the last day of work the director is said to have shot 58 script scenes.

The story was originally titled "A Romance of Old Spain."

Theatres in Three Cities to Show "Gorilla" Nov. 5

"The Gorilla," Ralph Spence's stage play which First National has screened, will have a triple premiere on November 5 when it will open at the Palace Theatre, Cleveland, at Skouras Brothers' Ambassador, St. Louis, and at the Pantheon in Toledo.

Alfred Santell directed the mystery-comedy which co-features Fred Kelsey and Charlie Murray.

"Chinese Parrot" Given Premiere at Kenosha

Paul Leni's production of "The Chinese Parrot" for Universal had its world premiere last week-end at the Kenosha Theatre in Kenosha, Wisconsin, and went over successfully according to J. W. Houck.

Cuba Reduces Duty, Increases Film Export Rate

Positive motion picture films exported to Cuba now take a rate of $4.80 per kilo under the revenue tariff put into effect by that country October 26, according to figures pust received at the Department of Commerce, Washington, D. C. The former rate was $4.16 per kilo.

The duty on raw stock, however, has been materially reduced, now being but 80 cents per kilo, against the former rate of $4.16 per kilo, analysis of the new tariff shows.

The tariff just adopted is the first to be promulgated in its entirety by the Cuban Republic. It was found that manufactured commodities were being asssessed with lower duties than the raw materials from which they were made, and the new law was framed with a view to imposing the higher taxes on commodities which the island is now producing locally, with the lower rates on goods not manufactured in Cuba and on raw materials.

Paramount to Issue Eight Shorts During November

Four two-reel comedies and four one-reel cartoons will be released by Paramount during November.

"Find the King," starring Edward Everett Horton, will be issued in company with "The Pie Cure," a Krazy Cat cartoon, on November 5th. "Easy Curves," a Christie offering with Billy Dooley, and "Koko's Klock," a Max Fleischer Out of the Inkwell cartoon, are set for November 12th. "Ocean Blues," a Jimmie Adams comedy produced by Christie, and "For Crime's Sake," a Krazy Kat cartoon, are scheduled for November 19th. "Mad Scrambles," another Christie with a featured cast, and "Koko Kicks," another Fleischer cartoon, have been set for November 26th.

Lloyd Resumes Work on "Speedy" on Coast

After ten weeks spent in shooting highlights of "Speedy," his new Paramount comedy in New York, Harold Lloyd has returned to the Coast and resumed production activities. Lloyd aims to complete all exteriors very soon.

The name of "Speedy" is a nickname which Lloyd has borne for ten years, it having been given him by his father, J. Darsie Lloyd.

Tiffany-Stahl Purchases Fine Arts Studio

TIFFANY-STAHL PRODUCTIONS, INC., has purchased the Fine Arts Studio in the Bronx, New York; hereafter the studio will be called the Tiffany-Stahl Productions, Inc., Studios. The sum of $500,000 is said to have been involved in the purchase.

Tiffany-Stahl will take immediate possession of the plant and plans are being made for extensive alterations in building additions, stages and modern methods of producing. The alterations contemplated will involve an expenditure of $250,000.

Will Test Sunday Blue Law in Baltimore

THE Sunday Amusement League, auxiliary of the Liberty Defense League of Baltimore, will make a test case of the Sunday anti-amusement laws in the city, by operating a motion picture house on one Sunday evening before the end of the present year has arrived. At an executive meeting held October 30th, presided over by John G. Callan, a member of the House of Delegates from the Second Legislative District, the test show was decided upon. Even though the police have informed those behind the plan that they would be arrested if they carried out their purpose, the offices of the league intend to stage their showing.

Baltimore exhibitors and moving picture theatre operators are not in any way concerned with the fight of the league.

Ten Charters Granted by New York State

Motion picture companies chartered in Albany by the department of state during the past week, to incorporate in the business in New York State, included the following: Edward Sargent Brown and Mayer E. Gusman, Inc., $10,000, Alfred S. Perlstein, Elsie Schlesinger, Brooklyn; Albert Schatz, New York City; Sloway, Inc., capitalization not stated, Marie L. Burch, Fred Reicherter, Jamaica; Viola Bauer, Woodhaven; Kisco Photoplay Corporation, New Rochelle, capitalization not stated, George M. Fanelli, Pelham; Rebecca Weiman, Margaret C. Coleman, New Rochelle; Bob Earle Productions, Inc., $20,000, Bob Earle, Rose and Ruth Adaire, New York City; Gould Amusement Corporation, $5,000, Alfred L. Harstn, Rose D. Kaplan, Irene Miller, New York City; Interference, Ltd., capitalization not stated, Roland Pertwee, Phoebe Feiner, Arthur F. O'Brien, New York City; Kodak Peruana, Ltd., Rochester, $10,000, Charles F. Anes, Arthur H. Paul, Domingo E. Delgado, Rochester.

Thief Steals Print of "The Country Doctor"

A print of the Pathe feature, "The Country Doctor," was stolen while the films were being loaded this week on a delivery truck at the Pathe exchange at 1600 Broadway, New York City.

The news of the theft of the print is being widely publicized so that foreign buyers and others may be cautioned against purchasing any such print of the production that may be offered them. Pathe domestic and foreign sales are all handled through the organization's own sales channels.

Colorado Exhibitor Loses in Sunday Movies Fight

R. E. Wood, owner of the Isis Theatre, of Holly, Clo., has lost out in his fight for Sunday movies. The town council last week, upon solicitation of the local churches of Holly and the W. C. T. U. of the district, passed an ordinance prohibiting Sunday evening movies. Holly has been a gathering place for the surrounding country of persons seeking Sunday entertainment.

Commission Findings Due At Ohio Convention

Business Manager Wood Assures Delegates Official Trade Practice Report

THE Federal Trade Commission findings coming out of the Trade Practice Conference held in New York two weeks ago will be made public at the Ohio exhibitors' convention to be held at Columbus, Ohio, November 16 and 17, according to announcement made by Business Manager P. J. Wood of the Ohio body.

Wood has broadcast the word that Commissioner Abram Myers, who presided at the practice conference, has promised him the complete findings in time for reading at the seventh annual Ohio convention. From the convention the report will be given to the 500 Ohio exhibitors who are expected in attendance. As a result of this announcement there will undoubtedly be more interest in the Ohio sessions than ever before.

Elaborate plans are being made for the Columbus convention, the original date of which was changed to November 16 and 17 to suit the convenience of C. C. Pettijohn of the Hays organization, and R. F. Woodhull, president of the M.P.T.O.A., who could not otherwise be present. With the Trade Commission's findings assured for those dates, according to Wood, these executives were anxious to be on hand.

Convention headquarters for the Columbus sessions will be at the Deshler-Wallick Hotel, and among the outside speakers, in addition to Pettijohn and Woodhull, will be Congressman James T. Tegg, of Sandusky; Attorney General E. C. Turner, State Superintendent of Instruction, John L. Clifton, and Governor Donahey.

The climax of the convention will be the banquet and dance, which will take place at the Deshler-Wallick, in the Hall of Mirrors, on the evening of Wednesday, November 15. All Ohio exhibitors, whether members of the Association or not, are being invited to the convention.

In addition to the hearing of the Trade Commission findings, other matters of importance will be considered by the Ohio theatre owners. Among the discussions will be those on block bookings, arbitration and non-theatrical competition. The delegates will be welcomed to Columbus by Mayor James J. Thomas. Elaborate entertainment is being planned for the exhibitors and their wives and daughters.

Ontario Abolishes Tax on Tickets Up to 25c

THE amusement tax on theatre admission tickets up to 25c in face value was abolished by the Ontario Provincial Government for theatre patrons of Ontario on November 1, the tax on tickets worth more than 25c remaining as before.

On September 1, 1926, Ontario exhibitors to the number of 100 waited on Premier Howard Ferguson to ask for amusement tax relief, and this was promised. Last spring the Ontario Legislature passed the necessary amendment and in June the Order-in-Council was passed providing for the removal of the tax up to 25c. This has now become effective.

Announcement was made by Premier Ferguson that the reduction in the Amusement Tax to this extent would mean $500,000 less revenue for the Provincial Treasury each year. Small theatres are principally benefited, and also matinee patrons and children at the larger houses.

F B O Will Release Ten in December

Six features and four short subjects will be released by F B O during December.

December 4th will see the issuing of "The Slingshot Kid," Buzz Barton's new starring vehicle. "South Sea Love," with Patsy Ruth Miller, will come on December 10th. "The Swift Shadow," featuring Ranger, the dog, will be released from the company's exchanges on December 11th, while "Aflame in the Sky," with leads in Sharon Lynn and Jack Luden, is set for December 18th.

Tom Tyler's new Western, "The Desert Pirate," is listed for Christmas Day release. "Legionnaires in Paris," a special from the F B O studio with Al Cooke and Kit Guard, will be seen by exhibitors on December 27th.

The four F B O short subjects and their dates are: "Mickey's Battle," number 4 of the Mickey McGuire comedies, December 5th. "Three Missing Links," a Fat Men comedy, December 12th. A one reel Newslaff, by Bill Nolan, will be released on December 11th, and another on December 25th.

Theatre Named in Honor of S. R. Kent

The Stanley Company of America is now making plans to open its new theatre at Kensington Avenue and Cumberland Street, Philadelphia, about January 1st. The theatre will be known as the Kent, as a testimonial to Sidney R. Kent, general manager of Famous Players-Lasky Corporation. The building with its stores and other property cost approximately $1,000,000. The auditorium will have a seating capacity of 2,500.

A Correction

In an article published last week in the News to the effect that Jesse L. Goldburg, president of First Division Distributors, Inc., had returned to America from Europe, the statement credited to Mr. Goldburg that "it is no longer possible to sell any kind of American pictures in Europe" was incorrectly phrased. What Mr. Goldburg stated was that "the time is past when one can dump any kind of pictures in Europe."

New Tax Cuts Unlikely

Secretary Mellon Advocates Retention of All Remaining Excise Taxes

THE administration believes that admission tax relief has gone far enough and that no benefit to the needy will be afforded by either further increases in the exemption or total repeal, it was indicated by Secretary of the Treasury Mellon, appearing before the House Committee on Ways and Means October 31, at the opening of its hearings on tax revision, when he recommended retention of all the excise taxes now remaining.

The Secretary's recommendations along this line are bound to result in heated controversies, since many members of Congress have gone on record as favoring elimination of all excise taxes. Democratic members, particularly, have been insistent upon this point, and as the representatives in Congress of that party will attack the administration's recommendations for tax relief all along the line, with a possibility of carrying many of their points, Mr. Mellon's suggestion that the admission tax be retained does not necessarily imply that this will be done.

Great pressure will be brought to bear on Congress to repeal these taxes, the Secretary warned, taking as his text the levy on automobiles.

"It is difficult to imagine a more ideal tax than one on the $40 ringside seats at the recent Tunney-Dempsey fight," the Secretary commented. "Surely no one will contend that the men and women who were willing to pay $40 for a seat for 30 minutes of boxing could not well afford to contribute $3.64 to the United States Government. The revenue yield from that particular fight was $242,065.71. The tax of 60 cents for a box-seat costing $6 for a world series baseball game, and the tax of 30 cents for a $3 box-seat at a representative theatre, is not considered excessive.

"The exemption of all admissions of 75 cents or less eliminates the tax on the recreation and amusement of an overwhelming majority of our citizens. Those who pay more than 75 cents can well afford to make a contribution to the Government, and such an excise tax cannot be held to be burdensome or to impose a restriction on legitimate recreation."

Abandon Fanamet Combine

Paramount, First National, M-G-M to Resume Individual Selling in Central Europe

AT a recent meeting held in New York among First National, M-G-M and Paramount it was decided to abandon the combination among them known as Fanamet, which has been handling their sales jointly in Central Europe, with the exception of Germany. The reason given is that their sales could be handled to the better advantage of all of them if they operated separately. They will therefore resume separate selling on January 1st.

The merging of the companies for sales purposes in Europe was effected in April, 1926, and resulted in the opening of a series of joint offices in the principal cities of Czechoslovakia, Greece, Roumania, Poland, Jugoslavia, Hungary, Turkey and other Balkan countries. It was thought that by combining the tremendous overhead could be cut down. One sales force represented the three organizations and the profits were to be distributed on a pre-arranged basis. During the first fiscal year, Fanamet is said to have lost $85,000.

Ike Blumenthal for Paramount, Al Aronson for M-G-M, and Paul Kauffman for First National have been supervising the handling of Fanamet product out of Berlin. The three outputs were sold as Fanamet films. The first year they limited feature releases to a total of 104 rather than the 175 which all three companies could have sold in these markets had they desired to throw in their entire programs.

The dissolution of the merger is in process at the present time. Emil E. Shauer, general foreign manager for Paramount, arrived in England during the week. He was to meet Arthur M. Loew, acting for M-G-M, and E. Bruce Johnson of First National to decide upon the necessary steps to be taken.

It was the original intention of the merging companies, it is said, if the plan worked successfully in Central Europe, to extend it to other parts of Europe and even to South America and England. The difficulties of the proposition are said to have increased, however, as time went on, and it was decided to revert to the old sales plan of individual operation by the companies.

Governor Smith to Start Production on "Abie"

ON Thursday morning, November 6th Governor Alfred E. Smith in Albany, New York. will by a flick of his wrist, start production at the Coast Paramount studio on "Abie's Irish Rose" via the telegraph. Director Victor Fleming will be ready with his megaphone awaiting the sign which will send the Anne Nichols play on its way to celluloid.

For the role of Rosemary Murphy, the title role, Anne Nichols has selected Nancy Carrol, who made her stage debut in "The Passing Show of 1923."

99 Charter Members in Motion Picture Club

Ninety-nine charter members have accepted and paid up membership in the recently formed Motion Picture Club. They are as follows: Carl Laemmle, R. A. Rowland, Clifford Hawley, Nathan Burkan, Elmer Pearson, Walter Camp, Jr., S. L. Rothafel, Hugo Riesenfeld, Dr. A. H. Giannini, George Eastman, H. D. Buckley, E. A. Eschman, Moxley Hill, William Massee, H. M. Goetz, Al Lichtman, William Brandt, Harry Brandt.

Lee Ochs, Victor M. Shapiro, Ned Depinet, Sam Spring, Jerome Beatty, F. L. Herron, Carl Milliken, Colvin Brown, Lou Anger, F. C. Walker, Arthur W. Kelly, M. H. Hoffman, H. S. Tierney, H. E. Comerford, L. F. Blumenthal, J. V. Ritchey, David Chatkin, Arthur Stebbins, Arthur Loew, George Blair, Richard Brady, W. A. Orr, William A. Johnston.

George C. Williams, E. W. Hammons, W. H. Cordoret, Leopold Friedman, E. A. Schiller, Howard Dietz, Ed. M. Fay, H. F. Krecke, John Alicoate, M. J. Mintz, C. E. Smith, C. Zenker, Lou Metzger, Leo Brecker, A. A. Lownes, Emil Jensen, W. M. Selizsberg, A. E. Rousseau, James B. Clarke, D. A. Dobie, Jr., J. D. Tippett, G. K. Shuler, Arnold Kornicker, J. Simonds, Joe Hornstein, Julius Lewis, E. W. Mattson, A. J. Moeller.

Harry Reichenbach, Thomas Conners, Moe Streimer, H. E. Ebenstein, Leo Klebanow, W. B. Kelly, Jacob Glucksman, Paul Burger, A. P. Blumenthal, Paul Lazarus, Paul Gulick, J. C. Barnstyn, Frank Hughes, J. P. Muller, Thomas Wiley, William F. Libman, Sime Silverman, Lou Rydell, Harry Engel, J. Pollak, Herbert Cruikshank, J. H. Cooper, J. Louis Geller.

Jules Levy, Samuel Stern, Edward Halperin, Henry King, J. E. Storey, H. Collins, John Spargo, Martin Quigley, S. H. Fabian, Jacob Loeb, Chester Sawyer, Thomas O'Brien, John Manheimer, Will H. Hays.

New Thomson Western to Have Two Directors

Two directors will work with Fred Thomson to produce "The Pioneer Scout," his next Western for Paramount. Alfred L. Werker will be in charge of the exteriors and action scenes. Lloyd Ingraham, who directed Thomson in "Jesse James," will handle the more intimate portions of the picture requiring the development of characterizations.

Werker has been with Thomson in various capacities for 15 years, for the past four as assistant director, general manager and supervisor. Ingraham directed several of the Western star's vehicles preceding "Jesse James."

"Triple Bill" Featured at Victoria Coliseum

THE "triple bill" has made its appearance at the Coliseum Theatre, Victoria, B. C., thus outdoing the double feature bills found in numerous theatres. In carrying out the "triple bill" policy, the announcement is made that there is only one performance each evening and that "patrons wishing to see the entire show must be seated by seven o'clock each night."

The Coliseum conducts a guest matinee every Wednesday when two ladies are admitted for the price of one. No admission is charged to children under fourteen years of age who attend the theatre on Saturday, accompanied by their parents.

"Gaucho" and "My Best Girl" N. Y. Premieres

"DOUGLAS FAIRBANKS as "The Gaucho," his new production for United Artists, and "My Best Girl," Mary Pickford's new production for the same company, will have their New York premieres during the present month. Both of them will go into long run houses, the Fairbanks number entering the Liberty Theatre on November 21st, and the Pickford film beginning its engagement at the Rialto Theatre on the 5th. The Fairbank's picture opened at Grauman's Chinese theatre in Hollywood on November 5th.

New Members Elected to First Nat'ls K. O. Club

Five First National salesmen were elected first-time members of the company's sales department club, the K. O. Club, four were elected second-time members and two third-time members for the third quarter ending September 30, 1927. As two were tied for tenth place, 11 men qualified for membership in the club instead of the customary ten.

. The five new members who will wear the K. O. button for the first time are J. G. Fater, of the Buffalo exchange; T. R. Gilliam, Chicago; F. L. Greenhalg, Washington; P. F. Duffy, Philadelphia, and R. R. Gilliam, Chicago.

The four salesmen elected K. O. Club members for the second time are Gerald M. Hoyt, of the St. John office; S. J. Ullman, New Jersey; Jack B. Magann, Boston, and George Bourke, Los Angeles. The two elected to membership for the third time are Walter B. Collins and S. D. Chapman, both of the Detroit exchange.

Injunction Granted Against West States Amusement

The circuit courts in Kansas City last week granted an injunction against the West States Amusement Company, preventing it from using the name "Uptown" in connection with advertising on its theatre at Thirteenth and McGee streets. The suit was brought by the Kansas City Uptown Theatre Corp., which will open a new theatre at Valentine road and Broadway New Year's Eve.

"Her Wild Oat" Title of New Moore Vehicle

Colleen Moore's newest vehicle for First National will be "Her Wild Oat," as the star in the picture sows but one wild oat instead of several. Marshall Neilan completed camera work last week upon the production, and it is now in the First National cutting rooms preparatory to its release in December.

Mae Murray Makes Stage Appearance in 'Frisco

Mae Murray, screen star and former Follies dancer, made her first professional stage appearance in a San Francisco motion picture theatre Saturday, October 22nd, when she attracted throngs to the Granada. Miss Murray was seen in a number of dances and creations of her own under Fanchon and Marco direction. She appeared five times Saturday and Sunday and four times on week days.

Miss Murray also appeared at the Metropolitan in Los Angeles.

Ouimet Canadian Agent for Van Beuren Units

Ernest L. Ouimet, formerly president of Specialty Films Import, Ltd., of Canada, distributors of Pathe pictures, departed this week from New York for Toronto, where he will fill the position of general Canadian representative for Topics of the Day, Aesop's Fables and Henry and Polly comedies, all three of which are produced by interests headed by Amedee J. Van Buren, who selected Mr. Ouimet for the Canadian job.

Pathe Plans Americanization Story, "My Country"

"My Country," an original story by Julien Josephson, will be filmed by the De Mille studio for release through Pathe. Sonya Levien is now working in collaboration with the author on the scenario. Josephsen did the scenarios for "The Red Mark," "Lady Windemere's Fan," and "The Bat."

The story is of an immigrant's adoption of an alien land.

Joan Crawford Awarded "Rose-Marie" Title Role

Joan Crawford will play the title role in "Rose Marie," which goes into production soon at the Metro-Goldwyn-Mayer studios under the direction of Edmund Goulding.

Newsreel Resume

A wealth of the most popular and pictorially effective news events was placed at the disposal of theatre men through the news reels issued this past week. As star personalities there are the views of President Coolidge "signing up" for a Red Cross membership as the opening gun in the new drive—a feature included in all issues out this week. Others are scenes of Ruth Elder's welcome at Funchal, Madeira; Walter Johnson, retired veteran pitcher, saying goodbye to "Bucky" Harris; Lloyd George officiating at the unveiling of a monument at Pinehley, England; the Prince of Wales, at Bournemouth, England; Carol, exiled Crown Prince of Rumania, now planning move to acquire throne, and several others. Pictorial subjects include some excellent views taken from Army planes flying above the clouds; and the journey to a Himalayan shrine of Hindu worshippers. On the "action!" side there are such events as San Francisco Coast Guards rescuing crew of a ship which went on the rocks in a fog; football games, many of these being local features.

Vitaphone for "Tenderloin," New W. B. Film

VITAPHONE will aid the drama in the story selected by Warner Bros. as Dolores Costello's next vehicle, "Tenderloin." The sound device will be used in several scenes of this extended run production as it was in "The Jazz Singer." Plans for an early start on the production are now in progress at the Warner Brothers studio and Vitaphone stages are being put in readiness.

Highlights of the reels are:

Pathe News No. 89—Above the cloud with Army fliers; Pilgrim Armies journey to Himalayan shrine; National Capitol gets shower bath; Sweden's Monarch takes a holiday. No. 90—Prince of Wales sets record for busy day; Yale stands out as first eastern team; new U. S. Ambassador arrives in Mexico; Ruth Elder hailed as hero by all Europe.

Kinograms No. 5339—Coast Guard's rescue of shipwreck crew off San Francisco; England's newest tanks are given demonstration in war maneuvers; strange craft demonstrated on lake at Vincennes, France; aquaplaner spends 24 hours on his surf board. No. 5340—Egyptian Monarch arrives in Paris; Babe Ruth gives admiring lads baseballs; Boy Scouts in annual pilgrimage to Roosevelt's grave; Costumes of Revolutionary times worn in quaint pageant.

International Newsreel No. 88—Fox hunters in perilous jumps, Charlottesville, Va.; Berlin youngster takes his sweetie riding in half-pint motorcycle; Coast Guard in thrilling rescue at San Francisco; Martial Law in Rumania follows report of plot by Carol to oust son. No. 89—Dancers perform on mountain peak at Rainier National Park; Huge German aircraft to carry many passengers; 4,000 fat turkeys at San Miguel, Cal., being groomed for Thanksgiving festive boards.

Paramount News No. 28—Dwight W. Morrow arrives in Mexico to take up duties as U. S. Ambassador; new plane crashes on trial trip at New Brunswick, N. J.; Fountains of Versailles tested on completion of repairs. No. 27—Read Admiral Magruder, recalled to Washington because of magazine article charging inefficiency in Navy; President Calles addresses labor convention in Mexico City; bride of Kansas City steeplejack helps hubby paint tall tower; Mrs. Florence Knapp, under fire for census funds handling, confers with her attorney at Syracuse, N. Y.

Fox News No. 10—Society in Virginia rides to hounds; tiny German yacht on cruise of world; rulers of Balkans in the day's news; girls wash dishes for prizes; ugliest of animals arrives at Bronx Zoo. No. 11—Arctic plane flown to Greenland; grape harvest on in Moselle Valley; lake created in Arizona desert; "sky writers" risk lives.

Metro-Movietone News No. 22—British squadron wins Grand Prize race; great cattle herds merged in round-up; finish world's greatest monument, Victor Emmanuel memorial at Rome, Italy. No. 23—Scenes of rules at Madison Square Garden, New York; action thrills from big football games; ship lanes cleared for winter traffic; U. S. Marine flyers patrol China Coast.

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Alias the Lone Wolf	—	1	12	—	73	5,831 Ft.
Blood Ship, The	—	—	15	4	76	6,843 Ft.
F B O						
Border Whirlwind, The	—	1	8	1	70	4,862 Ft.
Bred in Old Kentucky	—	1	10	—	67	5,285 Ft.
Breed of the Sea	1	4	12	—	60	6,450 Ft.
Don Mike	—	2	15	3	70	5,723 Ft.
Her Father Said No	3	4	12	—	56	6,908 Ft.
Magic Garden, The	—	6	18	3	67	6,807 Ft.
Moon of Israel	—	1	9	2	73	6,680 Ft.
Mother	—	3	16	1	67	6,934 Ft.
Moulders of Men	2	6	13	—	57	6,442 Ft.
Red Hot Hoofs	—	3	8	—	62	4,681 Ft.
Regular Scout, A	2	—	15	5	72	5,601 Ft.
Rose of the Tenements	5	2	8	—	49	6,678 Ft.
Silver Comes Thru	—	—	8	2	76	5,457 Ft.
Tarzan and the Golden Lion	1	4	15	1	63	5,807 Ft.
Tom and His Pals	—	3	9	1	65	4,346 Ft.
FIRST NATIONAL						
Affair of the Follies, An	—	5	27	4	69	6,433 Ft.
All Aboard	2	6	8	—	52	6,300 Ft.
Babe Comes Home	—	4	10	—	61	5,761 Ft.
Blonde Saint, The	1	5	16	1	62	6,800 Ft.
Broadway Nights	—	5	11	1	63	6,765 Ft.
Camille	—	—	21	14	82	9,692 Ft.
Convoy	—	3	15	1	67	7,724 Ft.
Dance Magic	1	3	6	—	56	6,588 Ft.
Drop Kick, The	—	—	11	2	75	6,802 Ft.
Easy Pickings	2	5	11	—	56	5,400 Ft.
For the Love of Mike	—	6	10	—	59	6,588 Ft.
Framed	—	3	16	2	66	5,282 Ft.
Hard-Boiled Haggerty	—	3	20	—	62	7,446 Ft.
High Hat	3	3	7	—	52	6,190 Ft.
Just Another Blonde	1	3	18	—	64	5,603 Ft.
Ladies at Play	—	6	16	2	65	6,119 Ft.
Lady in Ermine	3	9	19	—	56	6,400 Ft.
Life of Riley, The	—	2	11	2	70	6,720 Ft.
Lonesome Ladies	—	4	8	—	60	5,718 Ft.
Long Pants	1	3	17	—	63	5,550 Ft.
Lost at the Front	—	3	11	2	68	5,255 Ft.
Lunatic at Large, The	4	2	10	—	54	5,521 Ft.
Masked Woman, The	3	2	9	—	55	5,434 Ft.
McFadden's Flats	1	4	34	14	75	7,846 Ft.
Midnight Lovers	2	7	9	—	53	6,100 Ft.
Naughty but Nice	—	1	15	4	75	6,520 Ft.
Notorious Lady, The	1	4	9	2	63	6,040 Ft.
Orchids and Ermine	—	15	21	8	66	6,734 Ft.
Overland Stage, The	1	3	17	4	69	6,392 Ft.
Poor Nut, The	—	5	9	2	66	6,897 Ft.
Prince of Headwaiters, The	—	4	12	—	63	6,405 Ft.
Sea Tiger, The	1	3	24	3	68	5,606 Ft.
Silent Lover, The	—	11	14	1	58	6,500 Ft.
Smile, Brother, Smile	—	1	14	2	72	6,548 Ft.
Somewhere in Sonora	—	2	6	2	70	5,718 Ft.
Stepping Along	1	3	15	2	66	7,038 Ft.
Stolen Bride, The	—	1	18	2	71	7,179 Ft.
Tender Hour, The	—	5	13	3	67	7,400 Ft.
Three Hours	1	13	19	—	57	5,774 Ft.
Three's a Crowd	—	3	7	1	65	5,668 Ft.
Twinkletoes	—	3	26	3	70	7,833 Ft.
Unknown Cavalier, The	1	5	17	5	69	6,595 Ft.
Venus of Venice	1	12	13	2	58	6,324 Ft.
White Black Sheep, The	2	6	17	3	63	6,798 Ft.
White Pants Willie	1	4	7	—	56	6,409 Ft.
FOX						
Ankles Preferred	1	5	18	2	65	5,498 Ft.
Auctioneer, The	—	6	14	3	66	5,686 Ft.
Bertha, the Sewing Machine Girl	1	1	10	1	66	5,242 Ft.
Broncho Twister, The	—	3	15	2	69	5,435 Ft.
Canyon of Light	—	8	18	7	66	5,399 Ft.
Circus Ace ,The	—	3	13	1	67	4,810 Ft.
City, The	1	4	7	1	59	5,508 Ft.
Cradle Snatchers	—	3	14	2	68	6,281 Ft.
Desert Valley	—	1	12	1	70	4,731 Ft.
Is Zat So?	—	2	12	—	66	6,950 Ft.
Joy Girl, The	—	2	13	—	66	6,162 Ft.
Last Trail, The	1	6	15	3	64	5,190 Ft.
Love Makes 'Em Wild	1	5	10	—	58	5,508 Ft.
Loves of Carmen	—	1	8	3	75	8,538 Ft.
Monkey Talks, The	1	5	11	—	58	5,500 Ft.
Music Master, The	1	3	17	5	70	7,754 Ft.
One Increasing Purpose	2	4	7	1	56	7,677 Ft.
Outlaws of Red River	—	3	17	2	69	5,327 Ft.
Return of Peter Grimm, The	—	4	15	1	66	6,961 Ft.
Secret Studio, The	1	1	9	—	63	5,870 Ft.
Seventh Heaven	—	1	14	10	81	11,000 Ft.
Summer Bachelors	—	3	13	4	72	6,782 Ft.
Upstream	2	1	7	2	64	5,510 Ft.
War Horse, The	—	2	9	—	65	4,976 Ft.
What Price Glory	—	—	34	28	84	11,400 Ft.
Whispering Sage	—	2	9	1	68	4,783 Ft.
Wings of the Storm	—	5	11	1	53	5,244 Ft.
METRO-GOLDWYN-MAYER						
Adam and Evil	—	3	10	—	63	6,667 Ft.
After Midnight	—	3	23	3	70	6,312 Ft.
Altars of Desire	2	11	23	—	58	6,037 Ft.
Annie Laurie	—	2	12	2	70	8,730 Ft.
Bardelys the Magnificent	—	1	18	7	77	8,536 Ft.
Ben Hur	—	—	11	9	84	12,000 Ft.
Big Parade, The	—	—	16	20	87	12,550 Ft.
Callahans and the Murphys, The	—	1	21	7	76	6,126 Ft.
Captain Salvation	—	7	21	1	64	7,395 Ft.
Demi-Bride, The	—	6	23	8	72	6,886 Ft.
Deserts' Toll	—	5	15	—	63	5,376 Ft.
Exit Smiling	9	5	4	—	37	6,461 Ft.
Faust	4	7	19	3	60	8,110 Ft.
Fire Brigade	1	7	32	11	71	8,716 Ft.
Flaming Forest, The	1	5	32	4	68	6,567 Ft.
Flesh and the Devil, The	—	5	37	16	76	8,759 Ft.
Frisco Sally Levy	—	5	16	1	64	6,900 Ft.
Heaven on Earth	—	5	17	—	63	6,301 Ft.
Johnny, Get Your Hair Cut	—	7	24	7	70	6,781 Ft.
Little Journey, The	1	7	17	—	60	6,088 Ft.
Lovers	1	5	20	3	66	5,291 Ft.
Mr. Wu	—	3	40	9	73	7,603 Ft.
Mockery	2	3	20	2	65	5,957 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Red Mill, The	5	7	27	4	62	6,337 Ft.
Road to Romance, The	—	1	10	—	67	6,544 Ft.
Rookies	—	4	28	14	77	6,640 Ft.
Scarlet Letter, The	—	7	23	8	71	8,229 Ft.
Show, The	1	6	24	5	68	6,308 Ft.
Slide, Kelly, Slide	—	5	39	32	78	7,865 Ft.
Spring Fever	—	1	8	1	70	6,507 Ft.
Taxi Dancer, The	—	13	15	1	58	6,289 Ft.
Tell it to the Marines	—	1	35	28	83	8,800 Ft.
There You Are	—	7	17	—	61	5,652 Ft.
Tillie the Toiler	1	7	22	5	67	6,160 Ft.
Tin Hats	1	6	35	8	70	6,598 Ft.
Twelve Miles Out	—	2	25	7	73	7,899 Ft.
Understanding Heart, The	—	7	20	2	65	6,657 Ft.
Unknown, The	—	2	17	8	74	5,517 Ft.
Upstage	—	9	15	3	63	6,048 Ft.
Valencia	5	6	23	2	60	5,580 Ft.
Valley of Hell, The	2	4	7	1	56	4,070 Ft.
Winners of the Wilderness	—	2	13	2	70	6,343 Ft.
PARAMOUNT						
Afraid to Love	3	8	15	2	58	6,169 Ft.
Arizona Bound	1	4	8	—	57	4,912 Ft.
Barbed Wire	—	—	18	3	74	6,951 Ft.
Beau Geste	1	—	16	9	78	9,879 Ft.
Blind Alleys	1	7	15	2	62	5,597 Ft.
Blonde or Brunette	1	4	22	1	65	5,872 Ft.
Cabaret	—	6	23	5	69	6,947 Ft.
Campus Flirt, The	—	2	24	13	78	6,702 Ft.
Canadian, The	3	9	20	—	57	7,753 Ft.
Casey at the Bat	3	15	42	8	65	6,040 Ft.
Cat's Pajamas	—	3	19	5	72	5,863 Ft.
Chang	—	3	19	9	76	6,536 Ft.
Children of Divorce	1	6	27	10	72	6,662 Ft.
Drums of the Desert	—	4	15	3	69	5,987 Ft.
Evening Clothes	2	8	22	1	61	6,287 Ft.
Everybody's Acting	1	6	15	4	66	6,139 Ft.
Fashions for Women	5	8	17	3	58	6,296 Ft.
Firemen, Save My Child	—	3	22	5	72	5,399 Ft.
Gentleman of Paris, A	—	1	8	2	73	5,927 Ft.
Great Gatsby, The	5	7	11	1	52	7,296 Ft.
Hotel Imperial	2	9	19	1	59	7,091 Ft.
Hula	—	—	20	8	79	5,862 Ft.
It	—	—	26	26	85	6,452 Ft.
Kid Brother, The	5	3	44	9	69	7,654 Ft.
Kiss in the Dark, A	3	11	23	3	60	6,439 Ft.
Knockout Reilly	—	3	34	7	73	7,080 Ft.
Lady of the Harem	2	6	13	—	57	5,717 Ft.
Let it Rain	1	10	21	6	66	6,052 Ft.
London	3	5	9	—	52	5,584 Ft.
Love 'Em and Leave 'Em	2	9	12	1	56	6,075 Ft.
Love's Greatest Mistake	—	12	16	—	57	6,007 Ft.
Madame Pompadour	—	3	13	—	64	7,180 Ft.
Man of the Forest	—	4	27	5	71	5,187 Ft.
Man Power	—	3	23	5	72	5,617 Ft.
Metropolis	1	4	9	6	71	10,400 Ft.
Mysterious Rider, The	—	5	22	2	67	5,957 Ft.
Nevada	—		15	1	72	6,258 Ft.
New York	1	4	22		64	6,877 Ft.
Old Ironsides	1	4	8	1	60	10,089 Ft.
Paradise for Two	—	4	25	—	66	6,187 Ft.
Popular Sin, The	2	3	19	—	62	6,244 Ft.
Potters, The	—	4	24	1	67	6,680 Ft.
Quicksands	1	5	6	1	57	4,593 Ft.
Ritzy	—	6	22	—	64	5,306 Ft.
Rolled Stockings	—	2	15	1	69	6,249 Ft.
Rough House Rosie	—	1	23	8	77	5,952 Ft.
Rough Riders, The	2	2	19	—	63	12,071 Ft.
Running Wild	2	3	15	2	64	6,368 Ft.
Senorita	—	4	16	6	72	6,634 Ft.
Service for Ladies	—	6	14	6	70	6,170 Ft.
Shanghai Bound	—	—	14	5	78	5,515 Ft.
Soft Cushions	—	3	11	1	66	7,000 Ft.
Sorrows of Satan, The	5	10	15	3	56	8,691 Ft.
Special Delivery	2	6	21	2	63	5,524 Ft.
Stranded in Paris	—	1	28	2	71	6,106 Ft.
Swim, Girl, Swim	—	—	21	1	71	6,124 Ft.
Telephone Girl, The	2	6	22	1	62	5,455 Ft.
Ten Modern Commandments	—	3	15	3	70	6,497 Ft.
Time to Love	—	6	7	—	56	4,926 Ft.
Tip-Toes	2	3	6	—	53	6,390 Ft.
Underworld	—	2	10	4	74	7,643 Ft.
Way of All Flesh, The	—	—	16	12	83	8,486 Ft.
Wedding Bills	2	6	17	—	59	5,869 Ft.
We're All Gamblers	—	9	15	1	60	5,935 Ft.
We're in the Navy Now	—	2	24	20	82	5,519 Ft.
Whirlwind of Youth, The	1	6	14	2	63	5,886 Ft.
World at Her Feet, The	2	8	10	—	53	5,691 Ft.
PATHE-DE MILLE						
Corporal Kate	—	3	8	4	70	7,460 Ft.
Country Doctor, The	—	—	8	2	76	7,500 Ft.
Fighting Eagle, The	—	—	11	1	73	8,000 Ft.
Fighting Love	1	—	14	1	68	7,017 Ft.
For Wives Only	—	4	8	1	63	[illegible] Ft.
Getting Gertie's Garter	—	4	13	2	67	[illegible] Ft.
Jim the Conqueror	—	3	9	1	65	[illegible] Ft.
Man Bait	—	2	10	1	68	[illegible] Ft.
Nervous Wreck, The	3	7	11	2	67	[illegible] Ft.
Night Bride, The	—	2	9	1	68	[illegible] Ft.
Nobody's Widow	1	2	8	—	60	6,421 Ft.
Pals in Paradise	—	2	10	—	65	6,695 Ft.
Rubber Tires	2	3	7	—	54	6,303 Ft.
Vanity	—	3	8	—	62	5,923 Ft.
White Gold	1	6	8	—	55	6,198 Ft.
Yankee Clipper, The	—	2	21	2	70	7,920 Ft.
TIFFANY PROD.						
College Days	—	1	8	2	73	[illegible] Ft.
UNITED ARTISTS						
Beloved Rogue, The	1	1	22	10	77	9,380 Ft.
General, The	4	8	14	1	55	7,440 Ft.
Loves of Sunya, The	1	9	22	6	66	7,311 Ft.
Magic Flame, The	—	—	13	4	77	8,300 Ft.
Night of Love, The	—	5	32	12	74	7,600 Ft.
Resurrection	—	3	30	13	77	9,523 Ft.
Topsy and Eva	—	6	3	1	55	7,456 Ft.
Winning of Barbara Worth, The	—	5	25	11	74	8,560 Ft.
UNIVERSAL						
Beware of Widows	1	3	7	—	57	5,670 Ft.
Buckaroo Kid, The	1	3	13	3	68	6,167 Ft.
Butterflies in the Rain	1	11	13	1	53	7,319 Ft.
Cat and the Canary, The	—	1	14	6	77	7,790 Ft.
Cheerful Fraud, The	3	5	15	3	62	6,968 Ft.
Denver Dude, The	—	4	13	3	69	5,292 Ft.
Down the Stretch	—	5	11	—	61	6,910 Ft.
Fast and Furious	—	—	10	3	77	5,684 Ft.
Fourth Commandment, The	1	5	19	1	63	6,863 Ft.
Held by the Law	2	4	18	—	61	6,929 Ft.
Her Big Night	—	3	13	3	70	7,603 Ft.
Hey-Hey, Cowboy	—	2	9	—	65	5,378 Ft.
Hidden Loot	2	5	6	—	51	4,375 Ft.
Ice Flood, The	—	3	21	—	66	[illegible] Ft.
Lazy Lightning	4	2	4	—	44	4,572 Ft.
Love Thrill, The	—	6	10	—	59	6,038 Ft.
Michael Strogoff	—	5	20	5	70	9,315 Ft.
Midnight Sun, The	—	10	27	3	65	8,767 Ft.
Mystery Club, The	1	7	4	1	52	6,969 Ft.
Oh Baby	1	6	11	1	59	7,152 Ft.
Out All Night	1	1	7	1	65	6,170 Ft.
Painting the Town	—	—	12	1	72	5,909 Ft.
Perch of the Devil	—	9	5	—	51	6,807 Ft.
Prisoners of the Storm	1	6	15	2	63	**6,102 Ft.**
Sensation Seekers, The	—	3	12	1	66	7,015 Ft.
Silent Rider, The	—	—	13	2	74	5,879 Ft.
Taxi, Taxi	1	4	12	1	62	7,173 Ft.
Whole Town's Talking, The	—	6	16	—	62	6,662 Ft.
Wrong Mr. Wright, The	2	4	7	—	53	6,459 Ft.
WARNER BROS.						
Better 'Ole	—	4	20	13	77	9,481 Ft.
Bitter Apples	—	1	9	1	70	5,463 Ft.
Black Diamond Express, The	—	3	8	—	62	5,803 Ft.
Brute, The	1	4	10	1	61	6,901 Ft.
Bush Leaguer, The	—	1	10	—	67	6,281 Ft.
Climbers, The	—	6	5	—	54	6,621 Ft.
Dearie	—	2	10	—	65	5,897 Ft.
Don Juan	—	2	22	10	77	10,018 Ft.
Don't Tell the Wife	—	3	7	—	61	6,972 Ft.
Finger Prints	1	4	11	—	59	7,031 Ft.
Heart of Maryland	—	2	21	—	67	5,868 Ft.
Hills of Kentucky	—	2	20	1	69	[illegible] Ft.
Matinee Ladies	—	3	8	—	62	6,352 Ft.
Millionaires	—	3	10	—	63	6,903 Ft.
Million Bid, A	—	3	9	—	61	6,310 Ft.
Missing Link, The	—	1	13	3	74	[illegible] Ft.
Old San Francisco	—	—	12	1	70	7,961 Ft.
Third Degree, The	—	2	22	3	71	7,647 Ft.
Tracked by the Police	—	1	13	—	66	5,823 Ft.
When a Man Loves	—	1	14	—	71	10,049 Ft.
While London Sleeps	1	—	9	1	61	5,810 Ft.

Exhibitors Service Bureau

Showmanship

Briefs

AN identification contest applied to photos of Norma Talmadge and her leading men in various of her starring photoplays proved highly successful as exploitation for "Camille" at the Hippodrome in Youngstown, O. The contest was conducted by Manager Miller of the Hippodrome in conjunction with the Youngstown Telegram which published a set of seven stills and offered readers passes as prizes for correct identification of the character portraits.

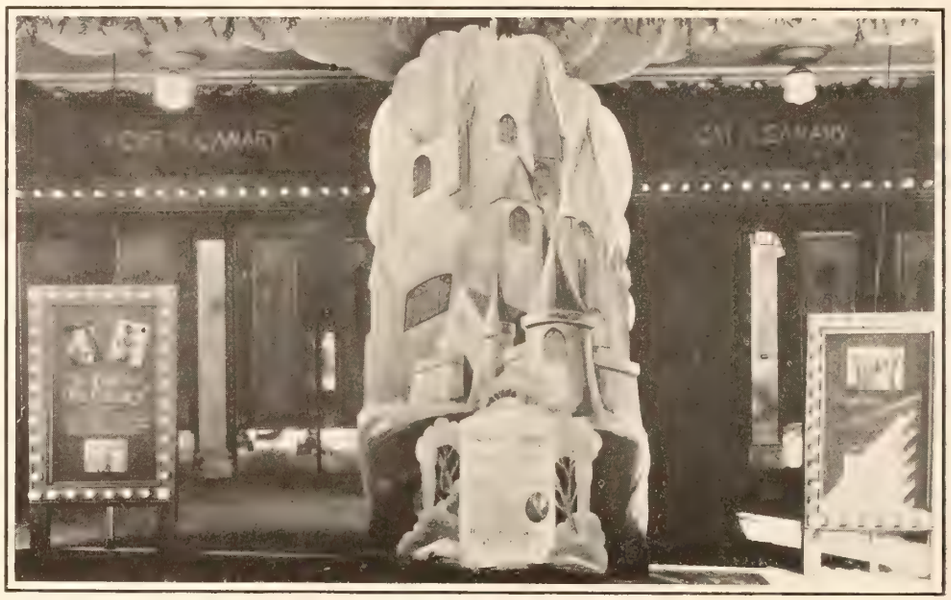
J. T. HUSSEY, manager of the Strand theatre in Tampa, obtained a profitable publicity tie-up for "Metropolis" recently, when he interested a local radio dealer to install a receiving set in the lobby of the Strand with a display card alongside bearing the following copy: "Twenty years ago entertainment over the radio was only a dream just like Metropolis is today. Will this dream also come true? Metropolis is now showing."

ROSS A. WIEGAND, assistant manager at the Rialto in Denver, displayed rubber life rafts in the lobby as an attractor for the showing of "Swim, Girl, Swim." The rafts were of a similar type to that used by transoceanic flyers, a fact stressed in the billing for the display, which read: "This raft is identical with the fliers' rafts and perhaps Bebe Daniels would have had better success with her first channel swim if she had used this raft. See Bebe Daniels swim in Swim, Girl, Swim."

MANAGER E. E. WHITAKER of the Imperial in Charlotte, got himself in solid with high school students when he induced the principal of the school to give two credits to every student who saw "Ben Hur." An interesting feature of a lobby display which he used for this screen spectacle, was a chart listing the big events of the film and the approximate time these events would be shown. The chart was shown on a beaverboard cutout picturing some of the most elaborate scenes in "Ben Hur."

THE BUTTE MINER and the Rialto theatre, Butte, Mont., cooperated on an amateur photo contest which stimulated unusual interest in "Smile, Brother, Smile." The contest also enlisted the aid of a local photograph shop, which offered an Eastman Kodak as first prize. The event was open to all amateur photographers; the only rules were that the photographer snap a real honest-to-goodness smile, whether of baby, child, grown up, dog or horse. Prints sent to the contest editor were published in the Butte Miner.

THE "what's wrong with this picture" stunt was used an an advertisement for the showing of "A Gentleman of Paris" at the Majestic theatre, Austin, Tex. Manager T. Wilson Irwin ran two such contests on two consecutive days. A cut of Menjou which showed him without a hat was the first, and the second, which asked "What's right with this picture?" showed the star wearing his familiar topper. 76 answers were turned in but none of them was correct; however, passes were given to those who in the minds of the judges submitted the nearest correct answer.



An unusual lobby display featuring "The Cat and the Canary," designed by Manager Robert Bender of the Columbia theatre, Seattle. The house of mystery is a reproduction of the opening scene of the Universal photoplay.

Matinee Bridge Parties Used to Build Afternoon Receipts

MATINEE-BRIDGE parties as a means of increasing the afternoon crowds—which in most Central Pennsylvania theatres are seldom up to the capacity of the houses—have been introduced at the new Embassy theatre, opened in Lewistown, Pa., the middle of October, by H. J. Cohen and his son, Harold, owner and manager of the theatre, respectively.

The idea, which is held to be brand new, at least in the Eastern part of the country, is simply the adaptation of the mezzanine floor to the accommodation of bridge whist players following the daily afternoon picture shows which end at 4 o'clock. From then until 6 o'clock, when the night shows start, ladies who desire to play bridge have the free use of card tables which the management has provided and which are placed in the mezzanine floor where there is room for six tables. This accommodates twenty-four players at a time.

The idea the management had in mind when introducing this novelty was to encourage women to arrange matinee-bridge parties, first attending the afternoon show and then playing cards for the remaining two hours just prior to the evening meal.

Already this form of diversion is becoming quite the vogue in Lewistown. The management simply requires the players to apply in advance for the privilege of the card tables. A record of applications is kept at the box office, and the ladies are accommodated in the order of their applications.

A polite attendant is always on hand to see to the comfort of the ladies. The mezzanine is especially well adapted for the purpose. The floor is heavily and beautifully carpeted, the walls are hung in tapestries and the windows draped in silks and velours. There are beautiful lighting fixtures.

There are two means of reaching the floor. These are wide stairways from the main auditorium. Several alcoves are furnished with mohair davenports. The matinee-bridges are held every afternoon except Saturdays and Sundays.

Screen and Local Grid Star Tied Up in Herald

Manager E. R. Rogers made his appeal to football enthusiasts to put over Richard Barthelmess in "The Drop Kick" at the Tivoli Theatre, Chattanooga, Tenn.

The captain of the local university team is an excellent drop kicker, so a space on the heralds read, "The All-American Screen Star does a 'Lautzenheiser'." Of course 'Lautzenheiser' being the name of the captain.

These heralds were distributed at the college football game one week in advance.

Western Equipm't Feature of "Hey Cowboy" Lobby

A lobby display consisting of a large collection of cowboy equipment attracted much attention to the lobby of the Rialto theatre, Chattanooga, during the showing there of "Hey, Hey Cowboy." The display included old time revolvers, spurs, boots, lariat, sombrero and a real western saddle. The paraphernalia was borrowed by Manager W. F. Brock from a local man, recently returned from the west. Centered in the display was a large poster cutout of Hoot Gibson.

Key City Reports

New York City

WITH a few exceptions New York theatres turned in a fairly glittering array of box office receipts last week and it appears that an unusual amount of advertising space plus publicity in the local newspapers may have had a great deal to do with the situation. There are two Marion Davies pictures in town at present and the Hearst papers are lending considerable aid; also with new presentation policies in effect at the Capitol and Strand, both of these theatres are taking plenty of advertising space.

The Capitol, with "The Fair Co-Ed" and its vaudeville head-liners, had an excellent week and the Strand, an average one, with First National's "Crystal Cup" and Waring's Pennsylvanians. The Strand took good sized space in its announcement of next week's appearance of Nathaniel Shilkret and his Victor Orchestra, "greatly augmented." The **Paramount also did fine with "Two Arabian Knights,"** and profiting from their experience with "Underworld," will make a further try with a Rivoli engagement. For the first time, possibly since it opened, **the Roxy fell off a bit with "The High School Hero" and the title was probably responsible for the drop. Warners is still going a fast pace with "The Jazz Singer,"** New York's Jewish trade greatly helping, **and the Central has let "Les Miserables" out in order to make room** for Uncle Carl's Uncle Tom show. **"Firemen Save My Child" finished at the Rivoli and did satisfactory business during its run.** The other Publix theatres, the Rialto and Criterion, **did well with "Jesse James" and "Wings,"** the latter still holding up in great shape. **The Colony had a big week with "Back To God's Country,"** from the Curwood story.

Detroit

PICTURE business here showed a slight slump during the past week due to poor industrial conditions. Considering the lack of employment, managers and owners here believe they are getting along extremely well. The census of attendance, on the whole, is not nearly so bad as might be expected. However, theatres are not being planned in huge numbers and exhibitors have been watching their interests carefully.

In the Adams, Emil Jannings' **"Way of All Flesh"** with an excellent inaugural week **flopped badly during the early part of the second week. The same held true over at the Madison where** Marion Davies was featured in **"The Fair Co-ed."** Each will be replaced.

The combination houses did nicely, Patsy Ruth Miller bringing good money into the **Oriental on "Once and Forever,"** augmented by Pantages' vaudeville. At the **Temple and Uptown,** Keith houses, **"Singed" drew nicely** and **Loew's State was packed during the showing of "Body and Soul."**

"Rose of the Golden West" and a stage band presentation **clicked strong throughout the week,** while Buster Keaton in person and on the screen in **"College" at the Capitol topped them all, registering extremely heavy receipts.** For the **Colonial,** Ben and Lou Cohen chose **"Broadway After Midnight,"** which **averaged better than ordinary.**

Minneapolis

BUSINESS started to pick up in Minneapolis theatres immediately after it was announced in the papers that the strike had been settled, the pickets withdrawn, and the stage hands, operators and musicians had returned to their posts.

The **State** staged a "Homecoming week" in celebration of the Minnesota-Iowa football game, **put on a good program, and pulled in the crowds.** Ramon Novarro in **"The Road to Romance" was the film attraction,** and there was a big stage act titled "a Syncopated Fiesta" with 35 persons in the cast. **Emil Jannings** held up nicely at the **Garrick** for a second week. At the **Strand "Metropolis" proved a good attraction,** and Zane Grey's **"Nevada" showed to sizeable houses at the Lyric. Pantages featured** Ted McNamara and Sammy Cohen in **"The Gay Retreat" and found that it pleased the crowds immensely.** The **Hennepin-Orpheum** showed Dolores Costello in **"A Million Bid"** with good results. Neighboring houses found business improving. **"Hula," "Beau Geste," "Passion"** were some of the attractions at the **Lagoon, Rialto, Lyndale and Loring.**

Cleveland

LAST week was a pretty average week at all of the downtown first run houses. A few spots here and there shone a little brighter than the others, but on the whole it was a moderately good week, from the box office angle, with nothing startling to make the exhibitors exult.

"The Magic Flame" was well attended during its second week **at the Stillman,** having received favorable criticism on all sides. **"The Rough Riders"** brought its second week **at the Cameo** to a close with **average business,** although it had been enthusiastically praised and extensively exploited. **"The Fair Co-Ed,"** an interesting college-type picture, **was moderately successful at the Allen,** where it was surrounded by an unusually artistic program of vaudeville acts and special music. **"Barbed Wire" made a very good showing at the State,** where it was well liked and well reviewed. **"One Woman to Another" piled up better than average receipts at Keith's Palace** last week. **"Alias the Deacon" made a fair showing for itself at Keith's East 105th St.** theatre. **Reade's Hippodrome had fair results with "The Isle of Forgotten Women,"** while **"The Way of All Flesh" did satisfactory business** during its first suburban engagement **at the Park.** The **Little Theatre of the Movies did pretty well with a revival of "The Last Laugh."**

Legitimate theatre competition was not particularly strong. "Abie's Irish Rose" played its 8th week at the Colonial. The Marx Bros. appeared for a second local engagement at the Ohio in "The Cocoanuts." The Hanna featured "Artists and Models" in a new revue with Ted Lewis as the headliner. The Alhambra offered stock dramatics and the burlesque houses had their usual musical attractions.

Suburban houses are unanimous in their statement that suburban business continues below normal.

Philadelphia

WITH a good break in the weather all Philadelphia theatres played to good houses last week.

The **Stanley with** Ramon Novarro in **"The Road to Romance,"** on the stage augmented by Al Wohlman as master of ceremonies in a Syncopation Frolic, featuring Howard Lanin's orchestra, the Stanleys, and Dillingham's Eight Tiller Cocktails, **had a very good week. "The Big Parade" still draws capacity houses at the Stanton. "The Crystal Cup" at the Karlton with** Dorothy Mackaill and Jack Mulhall in the leading roles, **had a good week. "The Rough Riders" at the Arcadia has held up exceptionally well.** The picture is one of the few to remain at that house for more than one week.

Norma Talmadge **in "Camille" had a fair week at the Palace. "Beau Geste,"** put into the **Victoria,** usually a melodramatic and action picture house, **did well but was not such a good drawing card** as some other pictures shown there recently. Ken Maynard **in "The Red Raiders"** with the restored Dempsey-Tunney light pictures, had a big week at the Globe. **The Fox with "East Side, West Side" got along nicely.** The picture was augmented by Karyl Norman, the "Creole Fashion Plate," Beatrice Belkin, coloratura soprano, and the Keller Sisters and Frank Lynch, former stars of Dillingham's "Lucky."

Los Angeles

"THE BLOOD SHIP" was a big attraction at the Metropolitan, where it showed for only one week. The box office receipts were splendid for each performance. **"Othello,"** the German Picture with Emil Jannings, **is causing great interest at the Broadway Palace.** At the **Boulevard, "The Desired Woman,"** starring Irene Rich, **attracted an average attendance. "The Winning Five,"** one of the Collegian film series, **was immensely popular** with the regular Boulevard patrons.

"The Loves of Carmen" held up well enough in its third week **at Carthay Circle. At the Criterion, "The Cat and the Canary" played to splendid business. "The King of Kings"** is in its final week of showing at Grauman's Chinese Theatre. The picture **has proven a decided success in its long run.** At the **Million Dollar, "Two Arabian Knights" is doing splendid work at the box office,** and is winning very favorable comment as a good comedy.

The **vaudeville houses** the past week **were very popular. "The Angel of Broadway"** played **at the Hillstreet, "East Side, West Side," at Pantages** and **"The Joy Girl," at the Forum.**

San Francisco

ANOTHER good week was, generally, witnessed by the several first run motion picture houses last week in San Francisco.

"The Magic Flame" played its second and last week at the **California Theatre.** It **proved to be as popular the second week as the first** and many are surprised it was not shown longer.

"Spring Fever," a golf comedy, together with the stage presentations, **attracted many to Loew's Warfield Theatre. "Alias The Lone Wolf," shown at the Granada Theatre, was not as popular** as expected because it was a detective tale. However, **the theatre did well, many being attracted by the stage act** and Jenk's attractive and amusing orchestra acts.

"Hard-Boiled Haggerty," did fairly well at the St. Francis Theatre. **"Finnegan's Ball" did fairly well at the Rivoli Theatre,** playing but two weeks, many thinking it would play a good [illegible]. The Union Square theatre did very well with "Poor Girls," "Good Scouts" and its five acts of vaudeville.

"For The Love of Mike," together with [illegible]

Fables and the acts of high class vaudeville, crowded the Golden Gate Theatre.

The Dempsey-Tunney fight pictures crowded the Cameo Theatre, and were shown at that play house as soon as the decision from New York arrived here stating the pictures could be shown; the only thing not allowed was the transportation.

The residential theatres also reported good business, the Wigwam Theatre in the Mission district attracting big crowds with the Dempsey-Tunney fight pictures. "Topsy and Eva" attracted many to the Coliseum Theatre and "Resurrection" attracted many to the Alexandria Theatre.

Seattle

WITH only average motion pictures to attract local audiences, none of the first run houses did anything unusual in the way of gross business last week. The Fifth Avenue Theatre, consistent leader, remained at the top of the list with "Shanghai Bound" and did a very pleasing business, in spite of the fact that the picture was "razzed" by the critics. A Fanchon-Marco stage show called "Seasons Idea" was excellent, and Marmie King, new master of ceremonies, put across his end of the show in pleasing style. Gross for the week ran about $16,000.

At the United Artists Theatre, "The Big Parade" finished its two week engagement with a steady business that continued up to the final showing. The second week did not come near reaching the $15,000 gross of the first week, but was still quite satisfactory, being as large as the average one-week picture receipts. The Columbia Theatre, with "Silk Stockings," played to its usual pleasing business, dropping slightly below the "Metropolis" figures of the week before. Manager Bender put across some good tie-ups and exploitation stunts that helped business considerably.

At the Blue Mouse, "The First Auto" played to the usual good houses that are attracted to this Hamrick's house each week. The picture itself did not come in for any great share of audience praise, but a strong Vitaphone bill headed by a new act from Willie and Eugene Howard was a big money getter. Total business for the week was very good. "Publicity Madness' at Pantages was an average program picture that was strong enough for average audience attendance, in conjunction with a fairly good vaudeville program. At the Orpheum, "The Country Doctor" was used with six acts of vaudeville, but failed to hold many patrons. "It's a good picture if you like it," seemed to be the consensus of opinion. Business at this house was very good.

The Embassy Theatre has just changed to a two-a-week change policy and has abandoned the stage presentations, with prices of 15 cents for matinees and 25 cents at night. Other changes at first run houses are also predicted, due to business that is not as good as it should be at this time of year.

Central Pennsylvania

HARRISBURG fell hard for "The Rough Riders," featured all week at the Colonial. This play, depicting the strenuous life of Theodore Roosevelt, has an especially strong appeal for men who constituted by far the greater part of the audiences. Big crowds attended every performance and at some of the night shows there were not sufficient empty seats available.

At the Colonial fairly good business was done by "American Beauty," a sprightly comedy featuring Billie Dove, who is readily gaining great favor in Harrisburg.

Very favorable comment was heard about the Marion Davies picture, "The Fair Co-Ed," which had the leading place on the bill at Loew's Regent all the week, and the pleasant impression made by this attraction was reflected in gratifying box office returns.

The main screen attraction at the State the last half of the week was Ricardo Cortez in "By Whose Hand?", which was augmented by a good vaudeville bill. Buffalo Bill, Jr., in "Trumpin' Trouble," had a strong juvenile appeal at the Rialto, while the Broad did satisfactory business with "Nomads of the North," featuring Lon Chaney, Betty Blythe and Lewis Stone. The Royal presented "Tin Gods," with Thomas Meighan, who still has a big Harrisburg following. "The Kid Brother," with Harold Lloyd and Jobyna Ralston, had a successful revival at the Grand. Weather conditions throughout the week were splendid.

Salt Lake City

IN spite of unusually good weather conditions theatre reports at the down town first-run houses were above the average this past week.

The return engagement of "Ben Hur" surpassed the run of "The Big Parade," which had previously broken all records at the Pantages Theatre, it is announced. "The Loves of Carmen," with Dolores Del Rio and Victor McLaglen, was the feature at the Capitol, where very good business was enjoyed. Fanchon and Marco's stage presentation, "Hi Lights," was also a big drawing card at this house.

Bert Lytell and Lois Wilson in "Alias the Lone Wolf" brought in unusually good results at the Victory Theatre, which also offers Ackerman Harris vaudeville. The Paramount Empress did an exceptionally good business during the showing of the United Artists production "Two Arabian Knights," featuring William Boyd, Louis Wolheim and Mary Astor. A stage attraction was also offered here, billed as "Musical Gems," and was very well received. Billie Dove in "The Tender Hour," together with the special musical offering of the "Royal Welsh Gleemen" at the American, drew very good crowds to this theatre. The comedy-drama, "A Wise Wife," starring Phyllis Haver, was well received at the Gem Theatre, and drew the average good crowds to this popular theatre. The second showing of Gloria Swanson in "The Love of Sunya" at the Rialto Theatre proved to be a very good attraction at this time. The roadshow production of the Paramount picture "Old Ironsides" has played to large crowds throughout the week at the Salt Lake Theatre.

Birmingham

BUSINESS was fair in Birmingham the past week with a rather "spotty" condition prevailing, respecting box-office business. "Camille" at the Strand led the parade, with a tremendous business which was brought about by a happy combination of Norma Talmadge's local popularity and an excellent campaign. The Ritz, with Keith vaudeville, and Fox' "The Joy Girl," with Olive Borden, had very good business, as did Loew's Temple, with "Spring Fever," with William Haines.

"White Gold" playing the Empire is reported to have had fair attendance, and also "Life of Riley" playing the Trianon. "Kid Boots" Ziegfeld's road show, playing the Jefferson, had a fair week, on three day stand. The average generally was fair. Excellent weather prevailed.

Baltimore

TWO theatres in Baltimore, Loew's Century and Keith's Hippodrome, were on the crest of the wave for good business during the week beginning Monday, October 24, but several of the others made a very poor showing.

Backed up by a tremendous campaign of advertising and publicity in Hearst's American and News here, "The Fair Co-Ed," featuring Marion Davies, was put over with tremendous business throughout the week at Loew's Century, the crowds gaining in volume as the week went on. Next in line with excellent crowds was Keith's Hippodrome with "The Blood Ship," featuring Hobart Bosworth and Jacqueline Logan. On the bill also were five acts of family vaudeville.

Then came Loew's Valencia with the second week for "Beau Geste," which held up very good. "The Thirteenth Juror," with the former Baltimorean Francis X. Bushman and Anna Q. Nilsson, featured, played to only fair patronage with Roscoe Ails and Katie Pullman and their revue on the same bill. "The Life of Riley" co-featuring Sidney and Murray did not do so well at the 4,000 seater Stanley with a singer and saxophone octette on the same bill. "Madame Pompadour" with Dorothy Gish and Antonio Moreno only proved a fair puller at the Rivoli with Melva Moore and three girl violinists.

A fair business was done by "Nevada," featuring Gary Cooper at Whitehurst's Garden with five acts of vaudeville. But "Sailor Izzy Murphy," starring George Jessel, as the feature film attraction at Warners' Metropolitan, with Vitaphone presentations, also proved a very poor attraction at that house. The consensus of opinion seemed to be that the play was highly overdone.

Atlanta

ATLANTA theatres this week were interrupted from a remarkable business with the seizure of the Dempsey-Tunney fight films by federal authorities from the Howard and Rialto Theatres on Tuesday afternoon. Keen regret was displayed by patrons when the court ruled not to interfere with the seizure.

The Howard offered a Fall fashion show, cooperating with one of the leading merchandise stores. Being of local interest, it helped the theatre attendance. Esther Ralston in "Figures Don't Lie" played on the screen. Loew's Grand held the record box-office with Marion Davies in "The Fair Co-Ed," plus an unusually good vaudeville bill. Keith's Georgia had a very good week with "Smile, Brother, Smile," a Dorothy Mackail and Jack Mulhall team production. This picture was well liked.

Constance Talmadge in "Breakfast at Sunrise," was popular, drawing about an average week for the Metropolitan and some good reviews from local critics. The Capitol with Anna Q. Nilsson and Francis X. Bushman in "The Thirteenth Juror" pulled up to only a fair week, although the picture was praised by the theatre critics. The Rialto suffered considerably by the seizure of the fight films and played to an exceedingly poor house. "The Coward" with Warner Baxter was the picture. "Desert's Toll" and "Winners of the Wilderness' brought a usual attendance to the Tudor. The New Alamo showed only one first run, "The Masked Woman," but enjoyed a very good week.

Albany

THERE was no question in Albany, Troy and Schenectady theatres during the past, week as to first honors when it came to attendance records. The Dempsey-Tunney fight pictures simply swept all other attractions aside, apparently appealing nearly as much to women as to men, and resulting in long lines in front of the box offices at all theatres showing these pictures. The fight films cashed in heavily in all three cities, and may possibly have established new attendance records. There was no let up in the crowds from the time the box office opened at noon until far into the evening. The theatres were as crowded at four o'clock in the afternoon as they were at eight at night.

In Albany, Proctor's Grand coupled the fight pictures with vaudeville, and did the same in Troy, playing to immense throngs. The Mark Strand in Albany, showing "Chang," did a very satisfactory business

throughout the week, although the ground work for this was laid weeks in advance through various contests and likewise in attracting the attention of thousands of school teachers attending a state convention in Albany. "Chang" also had the advantage of being warmly praised by the newspaper critics. While the management of the house had rather anticipated just ordinary business, the picture itself proved that it could draw, despite the fact that it had none of the well known stars.

At the **Clinton Square theatre** in Albany, **"The Beauty Shoppers" did not pull,** despite the fact that a former Albany boy, Ward Crane, was playing one of the leads. At the **Leland, Norma Shearer in "After Midnight" again demonstrated her drawing power,** and the business was of the sort that made C. H. Buckley, owner of the house, smile broadly. The **Mark Ritz with "Jesse James" did only fair.** The weather was ideal throughout the week, the evenings cool and crisp, and this stimulated business. In **Troy, Clara Bow in "Hula," at the Troy Theatre, played fine business,** due to the fact that the star is a prime favorite in the collar city. At the **Lincoln, "What Price Glory"** in its second week, **continued good business,** and that in a city where a week's run has always been regarded as the absolute limit.

In **Schenectady, "What Price Glory" also carried off the honors with the exception of the Dempsey-Tunney fight pictures.** Seemingly, the Farley interests made a mistake in bringing **"The Big Parade"** back for a week **at the Strand,** following a week a short time ago at the State theatre, for on its second appearance it **did not hold up any too well,** no doubt due to the fact that on its first week it had played to just about one-half the population of the city.

Milwaukee

BUSINESS in the down town theatres was only average this week. The weather warmed up considerably and for a few days early in the week it was almost hot. We have now had samples of various kinds of weather, and none has had any appreciable effect on business in the theatres.

At the Wisconsin Richard Barthelmess drew a fair patronage to see "The Drop-Kick." "The College Widow" at the Orpheum was easily the best of the entire program and **merited the good patronage it received. "The Magic Flame" at the Garden was well attended, and business was good. "The Way of All Flesh" at the Alhambra did not live up to the record set in the first week's showing. "The Big Parade" was very well attended at the Merrill. "One Woman to Another" at the Strand had slim houses** for the most part throughout the week.

The reports from the neighborhood theatres this week are a bit more cheerful than those of the down town houses. **"For the Love of Mike"** was the feature **at both the Uptown and Oriental,** and at both theatres **business was good. "Spring Fever" at the Tower,** combined with the new policy of including three acts of vaudeville, **helped to boost receipts** here. **"Alias the Lone Wolf" found fairly good houses at Milwaukee. "The Bush Leaguer" at the Venetian did moderately well.**

New Orleans

BUSINESS took a decided spurt in practically all of the New Orleans downtown houses last week with the result that some of them established new records. Excellent show weather prevailed. All the theatres presented pictures of excellent merit.

Loew's State did the biggest business and Manager Rodney D. Toups credits this to the personal appearance on the stage of **Roscoe "Fatty" Arbuckle,** rotund screen comedian, in conjunction **with "Shanghai Bound,"** starring Richard Dix. Packed houses greeted Arbuckle at every show during the week and the fat funster was given a warm welcome. But even if Arbuckle was not a part of the show "Shanghai Bound" was a good enough picture to draw 'em to the popular Canal street playhouse.

"Old San Francisco," with Dolores Costello, **was the New Saenger attraction** and, coupled with a N. Y. Publix stage show, **did an excellent business.** The picture was favorably reviewed by the critics. At **the Saenger Strand, "The Big Parade,"** with John Gilbert, **was held over for a second week and did a record business.** This was the first time the picture was shown in New Orleans at popular prices. Although five acts of vaudeville were presented in conjunction, **"The Loves of Carmen,"** with Dolores Del Rio and Victor McLaglen, **was enough to draw crowds to the University Place theatre.** The critics praised the picture to the skies and every performance found the house packed. Bebe Daniels in **"Swim, Girl, Swim," was the Globe attraction,** and although the film had its premiere elsewhere, **still continued to attract theatre-goers.**

"Don Juan" had its premiere at the New Saenger a few weeks ago but John Barrymore's popularity in this city **drew the flappers to the Trianon in large numbers.** No attendance records were shattered but the house did the biggest business in several weeks. **"Irish Hearts,"** with May McAvoy, **was an average drawing card at the Tudor theatre. "Figures Don't Lie" was the Liberty theatre attraction** and **proved a success** and capacity houses were the rule.

Neighborhood theatres also reported an increase in business.

Oklahoma City

WITH strong competition in other attractions—"Countess Maritza," two nights, and Arthur Middleton, another night—Oklahoma City motion picture theatres held their own pretty well this week.

"Breakfast at Sunrise" was pronounced splendid comedy **at the Empress, and brought back a great many of Constance Talmadge's** admirers **during its week's run.**

"Shanghai Bound," did an average business at this theatre throughout the week in spite of the fact that the added attraction of the last two weeks, Leo Hamm's Orchestra, was not a part of the program. The **Capitol had two successful comedies** this week, the first half being **"The College Widow,"** and the last part, **"Spring Fever." Business good all seven days.**

"The Fighting Eagle" with Rod La Rocque, and Goof Moyer's Orchestra **kept business humming the entire week at the Liberty Theatre.**

Tampa

AFTER a few chilly days last week the weather man booked a return date of "good old summer," which improved the attendance at all houses with some registering very good, some good and some average.

The **Tampa had a satisfactory week,** the first four days being very good **with "Now We're in the Air"** featured. **The last half was average with "The Road to Romance."**

The **Victory** is using **"The Loves of Carmen"** and a dancing specialty this week. The first two days **registered very good, but the balance of the week was only average.**

The **Franklin** advertised its regular bookings in the Sunday papers, **but cancelled the whole works** when they succeeded in getting a court order restraining the Federal authorities from interfering with their showing the "Dempsey-Tunney Fight." They put the films on shortly after noon Monday, and **have been mopping up and will continue the showing through Sunday.**

The Strand enjoyed its usual good business with "Body and Soul," "Spring Fever" and "The Prince of Headwaiters." The latter was used for three days; the other two for two days each.



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Shown above are some newspaper displays used by first runs to exploit Constance Talmadge's new First National feature, "Breakfast at Sunrise." Halftone cuts of the star are used in five displays and the sixth shows why it is difficult to do justice to the beauty of the star in drawings. The displays shown were used by the Metropolitan, Washington, D. C.; Aztec, San Antonio; Des Moines, Des Moines; Tampa, Tampa; Kirby, Houston, Strand, Providence.



"Scared Silly"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

THE spooks are introduced in this Tuxedo, and they, considerately, bring forth laughter. Otherwise the story of "Scared Silly" is tame stuff. In it the serious-visaged Johnny Arthur performs as the leading Thespian, receiving heavy support from Babe London in the role of sweet ingenue. Others who do their bit are Eva Thatcher, Robert Burns, Phillip Sleeman and Robert Graves; they were ably directed by Charles Lamont,. while William Hyer turned the camera crank. The comedy is satisfactory enough to bedeck the program of the average show house. It may not possess any unexpected frills and its gags may be quite unnew, but the capable group performing in it can be counted on for a number of giggles.

Johnny's cook developed an obnoxious disease which necessitated the household being quarantined, and so Johnny had to seek lodgings elsewhere. His difficulty was solved when a friend obligingly offered the use of his home, from which he was temporarily departing. Johnny thought the house empty and at his disposal; but he was all wrong, for the owner's caretaker had decided to make some money by renting out the house unknown to his master. A crystal-gazing Swami comes to terms with the caretaker and moves in his magic paraphernalia on the ground floor.

The comedy commences when the bemoustached Indian begins summoning mysterious spirits to answer the questions of his gullible clients. Johnny, his valet, his aunt and adoring cousin all get mixed up with the sheeted figure employed by the Swami to do the spirit work.

"Alien Antics"

(Pathe-Sportlight—One Reel)

FOREIGN games are portrayed in this Grantland Rice Sportlight. While none of them would be calculated to fill the Yale bowl, they are interesting and offer a novel subject. The Feather game of China is played with a feathered cork that is kicked or hit with the hand in an endeavor to keep it from touching the ground. Cheese rolling in Italy is akin to hammer or javelin throwing. The cheese is rolled for distance and is manipulated much in the manner of a bowling ball. The Stick Game of the Red men is somewhat similar to hockey with no holds barred. Native Japanese wrestling is also displayed. This should be a good novelty filler.—CHESTER J. SMITH.

"Three Missing Links"

(F B O—Two Reels)

(Reviewed by Raymond Ganly)

THE heavy trio of the Standard comedies—Fat Ross, Kewpie Karr and Fat Alexander—are the mainstays and underpinnings of this two-reeler, which Albert Herman directed as a Larry Darmour production for F B O. The fatties communicate laughter and they have some good material to work with.

They open up with a good scene in a wash room where they drive a fellow human well nigh crazy with their innocent and unintentional mishaps. After sending him out in a raging mood the three, later, wreck his automobile by trying to sit in it all at once. The enmity of the fellow established, they are then mistaken as friends of the governor expected at police headquarters. Treated royally there the real guests arrive and the trio are forced to present their credentials, which tell the police chief that they are potential rookies.

They are placed in the hands of their personal enemy, who had been smothering his hate because he thought them friends of the governor. But now that he has them in his power he proceeds to make life miserable for them. Follows one drill after another, and as they are to be assigned to the motorcycle squad, they are forced to ride a machine which they cannot control. Hilarity accompanies the trio on their dizzy escapades. These amiable, good-natured fatties are good comics.

"Ko-Ko Explores"

(Paramount—One Reel)

MAX FLEISCHER unbottles his cartoon imp, Ko-Ko, and lets him adventure. The inquisitive Inkwell clown cannot remain idle long for any length of time—at least while he is unconfined to the dark depths of an ink bottle—and so we find him poking his nose into things here and there and everywhere. Accompanied by his ever-faithful hound, Ko-Ko has quite a time of it. They are chased by man-hungry cannibals, and are threatened with a parboiling in a wicked looking black pot. Through the providence of the benevolent Max, however, this fate does not overtake Ko-Ko and the pup.

They have quite an amusing time altogether. A propitiously funny occasion is where the angry cannibals glare at the small cartoon dog—glare at him so hard in fact that the little dog seems to wilt away and a tear trickle down his nose. The subject was produced by Alfred Weiss for Paramount. It is an entertaining and humorous tid-bit.—RAYMOND GANLY.

"Felix the Cat in No Fuelin"

(Educational—One Reel)

THAT unique humanitarian — Felix — is anchored in the slough of despair in this, his latest adventure, wherein his frozen wife and little ones rely on him to save them from the bitter cold. The cat generally gets what he wants by dint of determination and hard work, but on this particular day of his life misfortune stalked him and his sky was dark and sombre.

"Down, down, down went the temperature chilling man and beast" a title informs us. Perhaps Felix should be accused of improvidence, but he really was not prepared for the sudden appearance of icicles and the freezing wind. His woodbox empty, his household colder than any refrigerator, the cat is driven outdoors to forage fuel. He is a lonely little figure trudging along. Unaware that Fate has singled him out for her jokes, the cat arouses the wrath of various animals in none too amiable moods because of the weather. He mistakes an elephant's trunk for a tree and the feet of an ostrich for plants. A collection of frozen mice is brought home by the cat, but, when placed in the stove as coal, they all scamper away. Later when Felix has collected plenty of fuel by making use of that bright little head of his, a hungry woodpecker, in a sorry plight because coatings of ice separate him from his customary food, hops into his wood-laden bag and devours its contents.

This was Felix' unlucky day. But there must be brighter and better days ahead. In this monologue of sadness, the cat displays a brave front. As usual, the Sullivan studio workers did a good job by him.—RAYMOND GANLY

"King Harold"

(Pathe—Two Reels)

(Reviewed by Chester J. Smith)

TAYLOR HOLMES and Leah Baird are the featured players in this comedy of the Henry and Polly series. It is almost entirely devoid of laughs either of the gag or situation type. Too strenuous efforts on the part of the cast to make it humorous only emphasize the lack of comedy material they have to work on.

The story is laid about an amateur theatrical troupe preparing for the staging of a charity show. Holmes is an unwilling member of the cast, forced to take the leading role by an ambitious and dominating wife. Of course, everything goes wrong the night of the show. One of the actors gets pie-eyed and a fight is precipitated with Holmes, as the audience laughs its approval. There are also other attempts at comedy that fall unusually flat.

"Smith's Cousins"

(Pathe—Two Reels)

(Reviewed by Chester J. Smith)

LITTLE Mary Ann Jackson's age is problematical. On the screen she appears to be about five. She has one of the leading roles in this release of the Jimmy Smith comedies. Mary Ann seems to see a lot of humor in the situations and gags that follow each other closely. She is just about the age that would enjoy them. In fact they would be most hilarious to an audience composed of five year olds and under.

They have such side-splitting antics as squeezing a bulb to squirt water into the various faces through a carnation worn in the buttonhole. Each member of the cast in turn provides this humorous situation for Irving Bacon, who plays the role of the comical hick cousin. Between these squirts Raymond McKee and Ruth Hiatt are rehearsing for an amateur show in which he is supposed to strangle, stab and in various other laughable ways slay his wife. An occasional smashed egg adds to the general merriment.

"The Little Rube"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

DOROTHY DEVORE'S latest comedy trips along breezily. It has lots of satisfying humor, and as the star has the knack of putting over gags and her story and general support are good, it looks to be a good number which any audience is likely to enjoy. Dorothy is a clever comedienne.

She has the part of a little country girl or yokel, as supercilious city-bred folk would probably call her. Dorothy presents a blissfully vapid face which her wits and antics match in their apparent lack of intelligence. Several [illegible] highlights, the scene suddenly shifts to the city, [illegible] the guests. A tiny pig and a mouse are, in time, introduced and they add to the general [illegible] of Dorothy and her stiffly dignified city aunt.

[illegible] by him.

Dress Parade

Love At West Point—Neatly Done

(Reviewed by Laurence Reid)

WEST POINT—high up on the cliffs of the Hudson—forms a perfect setting for a romance regardless of whether it pertains to the movies or not. The Military Academy has figured on the screen before—and it provides a background again for a picture which is saturated with romance. The awe-inspiring scenery, the atmosphere of the plains, the glamour of the lives of the cadets—these spell enchantment which has been caught by the camera. The director made no mistake in making it photographically a work of real beauty.

The picture has a neat title—one which should provoke real interest in its screening. It tells its story with creditable charm—a story of a plebe's love for the commandant's daughter. The young cadet entered the Academy once as a civilian. When he had seen the heroine he resolved to win an appointment. Upon his subsequent appearance he discovers that an upper classman has the upper hand in the romantic proceedings. The picture treats of character development—of how the plebe is tamed—of how he captures the spirit of the Academy and comes through an honorable fighting man and a gentleman. The picture has been carefully cast—William Boyd making his work distinguished through sheer force of personality and talent. It has its weak moments, to be sure, but these are very much in the minority. There is fine pictorial appeal—and first rate love interest. Need one ask for more?

The Cast: William Boyd, Bessie Love, Hugh Allan, Louis Natheaux, Maurice Ryan, Walter Tennyson, Clarence Geldert. Director, Donald Crisp.

THEME: Romantic drama of West Point plebe who is made over into gentleman. Wins girl and shines as athlete.

PRODUCTION HIGHLIGHTS: Striking shots. Atmosphere and backgrounds. Lighting. Performance by Boyd. Appeal of Bessie Love. Making over of hero.

EXPLOITATION ANGLES: Play up title and feature as romance of West Point staged in actual locale. Play up Academy.

DRAWING POWER: Sure to pull them in through title and backgrounds.

Produced by De Mille. Released by Pathe.
Length, six reels. Released, November, 1927.

High School Hero

Light But Entertaining

(Reviewed by Laurence Reid)

YOU'LL go quite a long ways before you find a more life-like treatment of the manner in which high school students carry on. All of the important nothings in the lives of the fledglings is brought out with considerable humor, charm and color. The setting is a school in which the central figures are a prepossessing girl and a couple of rivals for her hand. She doesn't know which one she prefers—and their conduct in impressing her is delightfully real. The pretentions of youth in love are so neatly done that one imagines the director has been studying his Tarkington.

The piece hasn't much to it. Yes it is easy to guess every scene. And to a dyspeptic the high jinks might become slightly boresome. But the patron who knows his high school or remembers it will accept it as a bright little effort—one that's convincing in spite of its frail character.

The big episode is the basketball game—played by the boys' team against a neighboring school. It is done with a deal of suspense—even though the ending is anticipated. The heroes make up and play the game of their lives in the second half.

The campus atmosphere is genuine—the players are adaptable to their roles and it never steps out of character, focus or gear.

The Cast: Nick Stuart, Sally Phipps, John Darrow, William N. Bailey, Wade Boteler, Brandon Hurst, David Rollins, Charles Paddock. Director, David Butler.

THEME: Light comedy of high-school romance.

PRODUCTION HIGHLIGHTS: Youthful high jinks. Antics on campus. Amateur dramatics. Basketball game. Spontaneity of scene. Adaptability of players.

EXPLOITATION ANGLES: Tie up with schools. Feature as bright, amusing comedy. Put on atmospheric prologue.

DRAWING POWER: Suitable for all types of houses. Good bet for small towns.

Produced and distributed by Fox Films.
Length, six reels. Released, October, 1927.

The Main Event

Conventional But Fair Enough In Its Way

(Reviewed by Laurence Reid)

STORIES of young "pugs," who enter the ring for the climax, after introductory scenes are given up to planting some melodrama, don't offer much variation. Along comes an average film of this type which never gets out of the beaten path. It is marked by establishing a conflict generated when the heroine frames the more personable of the fighters in order to help him win when she falls in love with him. The idea is not worth so much footage as it simply stops in its tracks until the ring scene.

The early sequences show a boastful young "champ," who pulls a faux pas by playing one of his sweethearts against another. The girl doesn't know she isn't clicking with him and plots the downfall of his rival. From that point the picture attempts to reveal some characterization as well as some incident pertaining to the ideas of training by the hero. He loves the night life and since the heroine is a hostess in a cabaret she sees to it that he's kept awake.

The climax is the whole picture—and it's fairly exciting, yet at the same time it's nothing to make a fuss over. Several scenes of cabaret life are exposed to celluloid. They are fairly effective. The romance seems negligible in spite of the fact that it makes up a dominant note of the story. The trouble is the plot is not so strong—and the director did as well as possible under the circumstances. Charles Delaney's portrayal of the fighter who wins a knock-out after nearly being "ruined" himself is the bright feature.

The Cast: Charles Delaney, Robert Armstrong, Joseph Schildkraut, Vera Reynolds, Julia Faye, Ernie Adams. Director, William K. Howard.

THEME: Romantic melodrama of pugilist who wins fight after being framed.

PRODUCTION HIGHLIGHTS: Fight and attendant atmosphere Cabaret scene. Acting by Delaney, Armstrong and Schildkraut.

EXPLOITATION ANGLES: Bill as picture of prize ring. Play up cast. Tease title. Stage atmospheric prologue if picture warrants it in your estimation.

DRAWING POWER: Has average appeal—for average houses.

Produced by De Mille and distributed by Pathe.
Length, six reels. Released, November, 1927.

Tea For Three

A Neat Little Number; Should Satisfy

(Reviewed by Laurence Reid)

THERE'S a pleasant little comedy on view here—one that reveals its story with humor and charm. A tale of the triangle situation—as its title indicates—it is spun with threads of interest throughout its footage. The idea employed here concerns the curing of a husband's jealousy—the wife and the other man plotting to add fuel to the angry embers in hubby's mind. And it works out according to well-laid plans by cast and director.

The plot develops that the husband is so deeply jealous he is even willing to cut cards with his rival for the heart of the wife—the loser to take himself out of the picture via the suicide route. The complications build very neatly until such time when the husband becomes normal and forgives everything.

The picture was once a play—and a good one. Naturally much of its smart, crisp dialogue is missing. But compensation is offered in its arrangement of scenes and the execution of them. You can't blame the director for its lack of vitality in certain episides. They got over on the stage through the spoken word. Owen Moore, Lew Cody and Aileen Pringle carry on most of the acting—with most of the honors falling to the men. One is a perfect foil for the other. Each understands comedy situation and how to develop it without exaggeration. The piece is well staged.

The Cast: Owen Moore, Lew Cody, Aileen Pringle, Phillip Smalley, Dorothy Sebastian, Edward Thomas. Director, Robert Z. Leonard.

THEME: Domestic comedy-drama of triangle with wife curing her husband of being jealous by pretending to be involved with other man.

PRODUCTION HIGHLIGHTS: Smart scenes. Conflict between two rivals. Climax. Reconciliation. Light and easy playing by principals. Captions.

EXPLOITATION ANGLES: Tease title and feature principals. Bill as pleasing film version of successful play.

DRAWING POWER: Should go with all intelligent patrons. Suitable for high class houses.

Produced and distributed by Metro-Goldwyn-Mayer.
Length, six reels. Released, November, 1927.

Aflame in the Sky

Western Type of Picture in the Air

(Reviewed by Raymond Ganly)

BUILT along the lines of the regular Western feature is this drama of the desert in which airplanes are used. Its plot reminds you of those of Westerns as the old tale is told of an unscrupulous ranch manager, who almost won the girl and her possessions, only to be bested by the hero, an ace from a nearby government camp. Pretty Sharon Lynn has the role of the heroine and Jack Luden, the cough drop king's son, plays the part of the stalwart, upright hero. The late Robert McKim made, perhaps, what was his final screen appearance as the vicious ranch manager.

All of the principals render good performances, even the German police dog that appears in a few scenes. As the film boasts a number of airplane highlights, fistic encounters between the hero and the villain and their followers and similar action—the film ought to go over satisfactorily in the smaller type of houses where it will be exhibited. It does not rise to any great heights—and isn't one unreasonable in expecting it to do so?—but it is a compact little feature with simplicity and sincerity.

Those who like a fast moving story, the slugging fests and the foiling of villainous hopes will enjoy "Aflame in the Sky." The title comes from the fact that in one of the highlights the hero, ablaze in his plane, is forced to communicate his call for aid by writing in the sky with smoke.

The Cast: Sharon Lynn, Jack Luden, Robert McKim, William Humphreys, Bill Scott, Charles A. Stevenson, Bill Franey, Mark Hamilton, Walter Ackerman. Director, J. P. McGowan.

THEME: Girl, whose parent is being slowly poisoned by foreman and his sister, is forced into marriage with the former. She shows her father the villainy afoot and, aided by young aviator, succeeds in defeating aims of foreman. Foreman, forced to flee, goes to desert, where he dies from thirst. Free again to wed, the girl marries aviator.

PRODUCTION HIGHLIGHTS: Airplane sequences. Flight of girl and her rescue by plane. The blazing plane. Storming of hacienda and routing of villains by government men.

EXPLOITATION ANGLES: Play up aviation and action to be found in picture.

DRAWING POWER: Good for usual run of houses.

Produced and Distributed by F B O.
Released Dec. 18, 1927. Footage, 6,034 feet.

The Obligin' Buckaroo

Buffalo Bill, Jr.'s Western About Average

(Reviewed by Raymond Ganly)

YOU'LL find this Buffalo Bill, Jr., vehicle just about a trifle different from the average Western. The hero is on hand to save the girl from the evil intents of her erring brother and another rogue. Though the villains have her in their grasp and it looks as if they were going to succeed in their purpose to acquire her mine, Buffalo Bill comes through in customary Western fashion and rescues the girl, while the villains grovel in the dust after receiving a severe battering.

But this production has some virtues. Its star, for one thing, is an natural and easy actor and Olive Hasbrouck, the heroine, makes a fine feminine highlight for any Western. Then again, there is a touch of novelty in the appearance throughout several hundred feet of film of a troupe of vaudeville girls, down and out with their manager, the eccentric Harry Todd.

It's an average Western, slightly different from its many fellows, and destined for showings in the average houses throughout the land.

The Cast: Buffalo Bill, Jr., Olive Hasbrouck, Sherry Tansey, Raye Hampton, Charles Whitaker and Harry Todd. Directed by Richard Thorpe.

THEME: Western. Young stranger is instrumental in saving girl's mine when her brother, influenced by unscrupulous desperado, wishes to sign it away. He defeats the villains' plans and wins the grateful girl.

PRODUCTION HIGHLIGHTS: Traveling chorus and its quarters at dilapidated hotel. Hero's efforts on behalf of girl. His capture by villains and their subsequent failure to subdue him. Action and romance.

EXPLOITATION ANGLES: Tried-and-true Western ballyhoo and lobby displays.

DRAWING POWER: Good for neighborhood and second run trade.

Produced by Lester F. Scott. Distributed by Pathe.
Released in October, 1927. Footage, 4,575 feet.

Combat

A Fair Enough Action Drama

(Reviewed by Raymond Ganly)

ALONE youth fights against terrific odds on an out-of-the-way island in the Atlantic in this action thriller which stars the athletic George Walsh. There is a certain element of mystery in the island sequences which, it seems to us, could have been brought subtly to bear on the plot. This mystery, however, is handled ordinarily; not enough of suspense is built up around the deaths of Walsh's predecessors, who all died in mysterious fashion while doing what he does—act as lady guardian to a burly sea captain. A slight smattering of horror, at which art the serial directors are so good, would have aided the production in this point.

When George steps on the mainland of the island you know that he is ready to hurl defiance at anyone and do what the men before him failed in doing. He falls in love with the captain's daughter, forgetting all about the girl at home whom you naturally think he really cares for. They fool you in this instance because the island girl wins George and not the dame from the city. This comes about after Walsh has fought the captain all over the place and obtained enough evidence against him as a cut-throat and murderer.

Walsh is husky enough to make his role convincing, while Gladys Hulette as the girl from the city is a good choice, too. But Claire Adams as the captain's fair daughter does not seem to fit in with her role, which calls for a more exotic personality.

Enough "combat" in this one to please the average fan.

The Cast: George Walsh, Claire Adams, Gladys Hulette, Bradley Barker, Dex Reynolds. Directed by Albert Hiatt from story by William B. Laub.

THEME: Enemies of young inventor plot to get him out of way. He falls for their ad in paper and goes to remote island where it is expected he will be done away with. By dint of fistic prowess he escapes island with daughter of his would-be murderer, afterwards wedding girl and making his enemies come to terms.

PRODUCTION HIGHLIGHTS: Fights on island. Love scenes.

EXPLOITATION ANGLES: Star has following. Appeal to them and others fond of action.

DRAWING POWER: Good for neighborhood trade.

Produced and distributed by Pathe.
Footage 5,100 feet. Released October, 1927.

In a Moment of Temptation

Laura Jean Libbey Story Passably Good

(Reviewed by Laurence Reid)

A TYPICAL Laura Jean Libbey story is unfolded in this production containing the heart throbs and overdrawn characterizations which one finds in the woman author's novels of shop girls and their like, who are whirled into a series of adventures. In celluloid it is all a great deal more convincing than is the author's volatile prose. As an entertaining little program piece it is adequate.

Polly, the shop girl, played by Charlotte Stevens, is in one quandary after another. Beginning with the discovery that her sweetheart is a crook, she is falsely accused of robbery and sentenced to prison. After she has served her term she seeks revenge herself upon the woman who had insisted that she had robbed her. She slumbers into the woman's house one night, only to be momentarily non-plussed when the old invalid of the house discovers her marauding. This old fellow, the best character in the story and played with subtle humor by Tom Ricketts, takes an interest in her and adopts her.

The story is thin, yes; but it is entertaining.

The Cast: Charlotte Stevens, Grant Withers, Cornelius Keefe, Marie Walcamp, Kit Guard, Tom Ricketts, John McKinnon. Director, Phil Carle.

THEME: Story of shop girl and her romance.

PRODUCTION HIGHLIGHTS: Robbery in store. Meeting of Polly and the old man. The events at house.

EXPLOITATION ANGLES: Capitalize on author's name as writer of "love" stories. Press book has any number of suggestions.

DRAWING POWER: Should fare fairly well in the smaller and second-run houses.

Produced and distributed by F B O.
Length, about 6,000 feet. Released, September, 1927.

A Light in the Window

Sentimental Tale of Modern Cinderella

(Reviewed by Chester J. Smith)

PATRICIA AVERY, as a modern Cinderella and Henry B. Walthall, as her father, an elderly cobbler, carry along this sentimental story by Arthur Hoerl in a fairly entertaining manner, though there is not much in it of a pleasing nature, nor is there anything new in its theme. The unsophisticated, motherless girl gets a taste of gay night life through association with the manicurist next door and, like most of the type, she likes it. But she likes better the first man who takes her out and after three escapades she marries him unknown to her doting father. He disowns her, but relents, and the light burns on and on in the window until her return.

Walthall as the cobler gives a fair portrayal of a difficult role, but is not sufficiently convincing to win all the sympathy that should be coming to him under the circumstances. In these days of sophistication it is difficult for a parent to win sympathy under the narrow minded tactics employed by the cobbler. One has a feeling that he got little more than was coming to him.

Nor is the role of the girl, as portrayed by Miss Avery, any too convincing. She had been too long under the narrow dominance of her father to so readily take to the ways of the night life and to desert the family fireside within a period of a few weeks. Despite these shortcomings, however, the picture holds the interest fairly.

The Cast: Henry B. Walthall, Patricia Avery, Erin La Bissner, Henry Sedley, Tom O'Grady, Cornelius Keefe.

THEME: Drama of unsophisticated daughter of cobbler who is introduced to night life. She marries gay youth, is disowned by father, but eventually reconciled.

PRODUCTION HIGHLIGHTS: The cabaret scenes. The fight between the young husband and the bouncers. The meeting of father and daughter in the cabaret. The romance.

EXPLOITATION ANGLES: A possible tieup with electrical shops and other suggestions in the press book.

DRAWING POWER: May go well in all but the largest houses.

Produced and distributed by Rayart Pictures.
Length 5,960 feet. Released Oct. 15, 1927.

Ride 'Em High

Plenty of Action With Gun Play and Rodeo

(Reviewed by Raymond Ganly)

BUDDY ROOSEVELT can lay claim to a good vehicle in "Ride 'Em High." There's action and drama to it and it should provide satisfying entertainment for the action-craving fans.

Roosevelt's father is killed in a gun duel, after resisting arrest by a deputy sheriff. In order to discover the true facts of the murder of which his father was accused, Buddy travels into hostile territory, where a trap is laid for him by a scheming cousin who wants to have him out of the way. A feud between the hero's and heroine's families also assists in maintaining the interest of this Western.

As things turn out the villainous cousin is dispatched by one of his own men and Buddy rightfully comes into his own, the difficulties between him and the girl being smoothed away. One of the highlights of the film is the rodeo in which Roosevelt has an opportunity to display his horsemanship on a bucking broncо.

The acting of the hero and the heroine, portrayed by Olive Hasbrouck, rates high here. Miss Hasbrouck is one of the nicest Western heroines extant. Charles K. French as Buddy's father is also good. The cousin, played by George Magrill, is a role which stands out because of Magrill's performance.

"Ride 'Em High" can be classified as a good Western. Its action and good story are not to be overlooked.

The Cast: Buddy Roosevelt, Olive Hasbrouck, Charles K. French, Bob Homans, George Magrill. Director, Richard Thorpe.

THEME: Young Westerner penetrates hostile territory to discover facts concerning murder charged against dead father. Is drawn into sequence of events wherein his cousin plays him false. He wins out in end, his cousin is killed; girl comes to him and the feud between their families is forgotten.

PRODUCTION HIGHLIGHTS: Gun duel. Action. Rodeo. Cousin's plotting and downfall.

EXPLOITATION ANGLES: Publicize cast and action that picture has.

DRAWING POWER: Good for the great number of Western fans.

Produced by Lester F. Scott, Jr. Distributed by Pathe.
Length, 4,542 feet. Released, October, 1927.

A Dog of the Regiment

Tense Drama of Rinty's Own Life

(Reviewed by Chester J. Smith)

WARNER BROS.' dog star has had pictures with more action in them than this one, but he has never had a more logical story nor one better constructed than this one written around his life during war days by Albert S. Howson of the Warner home office. Rinty is a real hero in a pretty romance without being called upon to effect a rescue in every hundred feet of reel.

The story is smoothly told and does not deviate from its direct path in the course to a happy conclusion. The dog, as a matter of fact, has a better chance to display its real acting ability than if called upon to display the usual number of heroics. This does not mean that the picture is without action. It is anything but that. There is plenty of the melodramatic without trying to overcrowd it with unnecessary incident. It is really a higher class story than Rinty has had in the past.

The cast is an unusually small one with the human roles in the hands of three capable players who do them well. Dorothy Gulliver is Marie, the German heiress who serves during the war as a Red Cross Nurse. She is winsome and appealing and particularly good in the romantic scenes with Tom Gallery.

The Cast: Rin-Tin-Tin, Dorothy Gulliver, Tom Gallery, John Peters.

THEME: Melodrama of the war in which a young American in love with a German heiress becomes an aviator and his plane is brought down at the Red Cross post where she is serving as a nurse. Through a forged signature he is ordered put to death, but is saved by his own efforts and those of the faithful Rinty.

PRODUCTION HIGHLIGHTS: The shooting down of the airplane. The escape in the German plane. The rescue by Rinty. The romance.

EXPLOITATION ANGLES: The story was actually written around the life of the dog-star. The airplane sequences lend themselves readily to exploitation possibilities.

DRAWING POWER: Good.

Produced and distributed by Warner Bros.
Length 5,003 feet. Released Oct. 29, 1927.

Discord

Is Much Too Long

(Reviewed by Raymond Ganly)

OVER 8,500 feet of film is required to tell this tale of an English girl, her marriage to and temporary break with a Swedish farmer. Decidedly too much footage is taken up with detail which will necessarily have to be eliminated if the film is to get the usual playdates. It is not that we are against pictures of long footage and consider useless the commendable practice of telling all parts of the story. As a matter of fact going into detail deserves worthwhile appraisement. But in a story like "Discord," wherein are crowded innumerable little portions, it would unquestionably be better if more freedom were taken in dropping what is non-essential. As it is the film is long drawn out (we are comparing it to the length of the average American picture) so that it drags long before the finis has come. However, all should remember that over in Europe much attention is paid to the small things. Novels are lengthy, almost ponderous; exactness is aimed at even if at times in the achieving of it a little unwieldiness or heaviness creeps in.

Unfortunately the name of Lil Dagovar is not so well known in this country. Let us tell you that in the role of heroine she does some fine acting. She has reserve and bearing. Urho Somersalmi, who appears as her husband, is guilty of heavy acting and gesticulating. A light touch would have heightened his performance. Gosta Ekman gives a good account of himself.

The Cast: Lil Dagover, Gosta Ekman, Urho Somershalmi, Brita Appelgren, Hakan Westergren, Wilhel Bryde, Stina Berg. Director, Gustaf Molander.

THEME: Avaricious relations force girl to marry wealthy farmer. Used to city life she soon tires of his home and returns to city. They come to an understanding only after the wife finds her gayety false and her love for her husband the main thing.

PRODUCTION HIGHLIGHTS: Lil Dagover's performance. Scene in rushing river and her rescue. Subsequent developments of her married life.

EXPLOITATION ANGLES: See Pathe's press book.

DRAWING POWER: About fair as players are practically unknown here.

Produced in Europe. Distributed in United States by Pathe.
Released November 20, 1927. Footage, 8,586 feet.

Regional News from Correspondents

Albany

CHIEF interest among the exhibitors of this section during the past week centered around the opening of the new Dwore theatre at Schenectady, on Friday night. The house will be known as "The Colony," and is a splendid example of a residential theatre. The house will be conducted by George Dwore and his father, both of whom have had a wealth of experience as exhibitors and who already own and operate other theatres in the Electric City.

Joe Wilson is now being broken in at the F B O exchange in Albany, to fill the position of booker. Incidentally it is reported that the exchange will shortly move to Exchange Row and will occupy quarters previously housing the Bond exchange.

Fritz Herbs, of the firm of Hocter and Herbs, operating the theatre in Philmont, was taken to the hospital in Hudson last week with indications of a possible operation for appendicitis.

Alec and Jacob Feltman, owners of the Lincoln in Schenectady, have acquired the Rialto there from Frank Coss and are now planning to take over an Albany theatre which will shortly be announced.

Julius Byck will close his theatre in Tannersville, next week, and go to New York City, where he will spend the winter months.

O. R. Rieffel, one time manager of the Fox exchange in Albany, and recently salesman for the Paramount exchange, was last week made manager of the Milwaukee exchange.

Rusk and Andrews, who operate the theatre in Haines Falls, have closed the house for the winter and are planning to follow their usual custom and will spend the winter in Florida, leaving for the south next week.

Herman Goodman, Albany contractor, is reported to be negotiating with Otto Gloeckner, for the Central theatre here which was acquired by Mr. Gloeckner from the Weidman brothers only a few months ago.

M. B. Silberstein runs the Community theatre in Catskill along newspaper lines. Mr. Silberstein is the editor of the Catskill paper. He realizes the importance of getting his paper out on time and follows the same principle in dating up his pictures.

The Herman boys, Leon and Al, of Albany, entertained their parents, Mr. and Mrs. Later, of New York City, over a recent weekend.

Mrs. Ferguson and Mrs. McIntyre, of Copake, were along Albany's Film Row during the week. Charles Marshall, of the Bridge theatre in Ausable Forks, stopped over on one of his periodical trips to New York City.

Bennington is to have a new theatre, a 1,400 seat house that will be located opposite the hotel and which will be ready to open by next spring. The owners are from New York City and have already secured an option on a piece of property in the Vermont town.

George Markell, of the Strand in Pittsfield, has recovered from a hard cold and is back on the job. The same holds true with Sam Hochstim, of Hudson.

Lew Fischer, of Fort Edward, owner of a half dozen houses along the eastern border, is back home from a hunting trip, but refuses to divulge with what success. At any rate, he has promised to provide venison steak for several of the exchanges.

Phil Markell, who did the buying for the Atlas at Adams, Mass., is no longer connected with that house but has gone to Boston. The new buyer is Charles Morse, who introduced himself at several of the exchanges last week.

Father O'Reilly, who divides his time between his duties as a priest and his picture theatre, finds time to occasionally write a play. One of his plays has been presented on Broadway and he is now busy on another one.

Joe Koopman, of Amenia and Wassaic, has added a garage to his duties and is splitting his time between this and his two theatres.

Sam Bernstein, of New York, formerly of Troy, returned to the Collar City last week, and leased the Astor theatre for a short period for the presentation of the Dempsey-Tunney fight pictures.

Joe Dealey is now doing the buying for the Orpheum theatre of Saugerties, in which he is interested. Mr. Dealey is also handling vaudeville once a week in Saugerties, Ellenville, Liberty, Monticello and Walton.

A. E. Pearson is improving the front of his theatre in Clayton.

About $225,000 is being spent, according to all reports in the construction of Nate Robbins' neighborhood theatre in Utica, which will probably be in shape to open the latter part of November.

The Strand in Ogdensburg has a new manager, Buddy Houghton, who was at one time a stunt man with a widely known flying circus.

Abe Stone, owner of the Arbor Hill in Albany, and also operating a couple of houses in Rensselaer, was all smiles during the past week or so, as he proudly announced that "it" was a daughter, the second to grace his home and who will bear the name of Elizabeth.

Livingston Deyo, of Schoharie, paid a visit to Albany last week. He has a 250 seat house.

Harry Seed, local manager for Warners, spent the greater part of last week in calling on exhibitors in northern New York towns. Miss Agnes Ayers has resigned as biller at the Warner exchange and has accepted a similar position with First National. She has been succeeded by Miss Schmidt.

S. E. Feld, Pathe salesman, was in New York City last Sunday visiting his mother for the day. Harry Goldstein, local manager for Paramount, was also in New York

E. W. Greene, who runs the Star in Constableville, informed film salesmen last week that he contemplated turning his house into a paint shop during the winter.

Dick Hayes, connected with Paramount exchange, is back from a vacation spent in the wilds of northern Ontario.

J. S. Burnham, owner of the Hippodrome in Ogdensburg, tramped the Adirondacks last week in search of deer.

Dr. Graves, who has charge of the theatre in Briar Hill, expects to operate but two days a week during the winter.

Bill Smalley, of Cooperstown, who rolled into Albany in his Lincoln last week, split his time between appearing before the Albany Film Board of Trade and in booking pictures. Al Bothner is now handling the vaudeville end on Mr. Smalley's circuit.

Chicago

JACK SAMPSON, for the past five years Chicago manager for F. B. O., has severed his connection with this organization but it is understood will shortly become associated with another firm in this city, which will be good news to his hundreds of friends and well wishers in the territory. Mr. Sampson, who is serving his third term as president of the Chicago Film Board of Trade, will continue to hold that office and remain active in organization affairs. Mr. Sampson, while a young man, is an old-timer on film row, where his pleasing personality and square shooting business methods have him popular. Herbert Washburn has been appointed to succeed Mr. Sampson as Chicago manager of F. B. O., having resigned from Famous Players-Lasky Corporation to accept this new position.

District Manager Cecil Maberry, Fred Aiken and Dan Roche are installed in their new divisional headquarters on the fourth floor at 845 South Wabash. Mr. Maberry, by the way, has planned a Christmas trip to his mother's home at Sayer, Okla., having reserved passage on an air mail plane for the day before Christmas. Mr. Maberry will leave Chicago at 5:45 a. m. and expects to be in Sayer, almost a thousand miles away, at 5:15 the same evening.

Charles Ford, of the Daily News Screen Service, who was confined to a hospital with a mild attack of pneumonia, is able to be out again and has gone to French Lick Springs to recuperate.

Clyde Eckhardt and Manager Cohen of the Monroe theatre were hosts to the press of Chicago at a private screening at the Monroe theatre on last Wednesday.

J. J. Cooney of National Playhouses, Inc., reports the organization of a new publicity department with Harold E. Murphy as director. Mr. Murphy will handle the advertising and publicity for the Avalon, Capitol, Stratford, West Englewood, Chatham, and Grove.

Harold "Red" Wise, former Gotham booker, is now connected with Capitol Film Exchange.

John C. Miller has designated November 7th as opening day for his new theatre at Woodstock, Ill., which has been built on the site of his old Princess, and will be called the Miller.

The Panorama Theatre at 717 Sheridan road, was reopened Sunday night after being considerably remodeled and redecorated during the [illegible] dark.

It is reported that Great States Theatres, Inc., has taken over two more theatres in Peoria, the Columbia and Princess.

Harry Miller, who has been in charge of McCarthy's Ambassador and Drake theatres, has resigned; Harry Corbett, for many years associated with Karzas' houses, has been appointed manager.

Henri Ellman has completed moving his Capitol Film Exchange from its former quarters at 738 S. Wabash avenue, to the second floor of the Scown building at 831 S. Wabash.

The new Evanston theatre, which [illegible] as a stock house, has closed down.

[illegible] inaugurated a policy of midnight shows on Saturdays.

[illegible] he went to attend the opening of [illegible] Angeles.

Cleveland

FRED SCHRAM is now the sole owner of Security Pictures Corporation, independent Ohio exchange with offices in Cleveland and Cincinnati. He has bought out the interest formerly owned by Lee Chapman. Chapman plans to remain with Security Pictures in a sales capacity for the present. He plans in the future to acquire the Ohio rights to big road show film attractions, which he will release through Security Pictures. Fred Schram is president of the corporation. Mrs. Fred Schram succeeds Chapman as secretary and treasurer.

Mrs. L. B. Yoerns has at last completed the alterations in the Bedford theatre, Bedford, and the theatre is running on a daily schedule again. It has been open on Saturday only during the summer, while the seating capacity was increased, new decorations were added, a new lobby was built, and complete new installations were made. Mrs. Yoerns is offering a straight picture policy.

Hazel Mack, of *Exhibitor Poster Rental,* was injured in an automobile accident last week, in a head-on collision, in Edgewater Park. She and her mother, who was with her, were both taken to a hospital for treatment.

The Almo theatre at Bowerstown, Ohio, has a new proprietor. C. B. Cutcher last week purchased the house from J. P. Forbes.

George Fleischman's new 2,000-seat motion picture theatre in Toledo is reported to be on the road to completion, and it is expected that the house will open on Thanksgiving Day.

Loew's new Granada theatre, Lorain avenue and West 117th street, which opened two weeks ago, is now in its regular stride, and has commenced its set policy. This is a feature picture and five acts of vaudeville.

William Haynes, manager of the Allen theatre, is popularizing his theatre with the public by giving his patrons a free show every Tuesday night from 11 P. M. to 12 P. M. During this week a special show is broadcast over the radio, and the patrons attending the last Tuesday night show are invited to stay and see this extra performance.

William Rosenthal, local United Artists' exchange manager, was host last Friday night to a Stillman full of guests who were invited to see a preview which was staged at the conclusion of the regular show.

Caroline Pritchard is back at her desk after a two months' enforced vacation, during which time she was ill. Miss Pritchard is secretary to Manager Haynes of the Allen theatre.

Dave L. Schumann has sold out his interest in the Ohio Amusement Company to the remaining stockholders of the company.

L. B. Winston has come out of the east to handle the publicity and exploitation for the Allen theatre, Cleveland. Winston was formerly of New York and Boston.

Arthur Catlin, assistant manager at the Stillman, isn't the same boy he use to be. The reason is that he left his tonsils in one of the local hospitals.

Milwaukee

PLANS for the new M-G-M exchange have finally been approved and building will be begun immediately. It is hoped by the M-G-M staff that they will be in their new quarters by February of next year. The new building is to be located on the northeast corner of 8th and State Streets.

The bowling league is attracting a great deal of interest among film folks. At the last game the scores stood as follows: Serials won 11, lost 4; Features won 10, lost 5; Scenics won 7 and lost 8; Comedies won 6, and lost 9; News Reels won 6, lost 9; Cartoons won 5 and lost 10. This is the first year as large a number as this has responded to the call of the teams, and interest is running high.

Earl Dobler, Fox exploitation man from the New York office, spent a few hours in the Milwaukee office recently.

Walter Rourke of the Pastime theatre at Horicon was in the city again this week.

Wm. Cuddy, until recently director of publicity for Saxe Amusement Enterprises, is now said to be associated with National Theatre Supply Co. as sales manager for the sign division.

E. J. Tunstall, manager of the Strand theatre at Manitowoc, was in the city on Thursday.

Frank DeLorenzo, formerly branch manager for Tiffany, is now temporarily associated with the Walter Beier Film Exchange.

Mr. and Mrs. M. Gilman of Plymouth were Film Row visitors early this week. Mr. Gilman manages the Princess at Plymouth.

J. J. Disch's New Majestic theatre at Cudahy was formally opened on Wednesday night. Mr. Disch also manages the Majestic at Cudahy.

Dan Kelliher, Elkhorn, Lake Geneva and East Troy exhibitor was in the city on Tuesday straightening out his business affairs. His new theatre at Burlington is progressing satisfactorily.

C. C. Wallace, district manager for United Artists, was in the city on Wednesday.

B. Leveque, manager of the Grand theatre at Lake Linden, called recently at the various exchanges.

Fischer's new Orpheum theatre at Burlington with a capacity of 800 seats was opened on Wednesday. Dan Delaney has been appointed its new manager.

Harvey Day, sales manager for Educational, was in the city on Monday and Tuesday.

Earl Scott's string of theatres now numbers four. He recently acquired the Liberty at Pardeeville, from W. Reuhl. He has also recently taken over the Grand at Necedah from D. Merridith and the Home at New Lisbon from Al Baker. His other house is the Opera House at New Lisbon.

Buildings are being razed along Fond du Lac Avenue at 22nd, to make room for the new theatre which is to be constructed in this block in the future.

Salt Lake City

THE Denver and Salt Lake Tiffany offices combined have received word that they have won the first price in the recent national sales contest. Able Davis, district manager for Tiffany, is enroute to this city from his headquarters in Denver, according to Local Office Manager Ernie Gibson, who states that a sales conference will be held upon the arrival of Davis. Gibson came in a few days ago from the Southern Utah territory.

Manager Dave Farquhar of the Warner Brothers Salt Lake office, expects to make a trip up into Montana this week.

Salesman Ed. C. Mix, who is now completely recovered from his injuries received when his car was struck by a train, is in the exchange here after an extended sales trip into Idaho.

Two film representatives here narrowly escaped serious injury last week when the car in which Vete Stewart, salesman for Associated First National, and Manager Dave Farquhar of the Warner Brothers exchange, were riding was completely demolished when it turned over just out of Pocatello, Idaho.

The new Western Division Manager for F B O, J. Frank Shea, returned to Salt Lake after having spent the past week in Denver.

In the F B O Bookers Cash Income Drive now on, Ross Bluck, booker at the Salt Lake office, is now in first place.

J. T. Sheffield, owner of the Columbia Exchanges in Salt Lake and Denver, is spending several days at the local office and will return to Denver by the end of the week.

A visit was paid the local film mart this week by R. T. Taylor of the Salem Theatre at Salem, Utah.

Albert Van Wagner, owner of the Alhambra Theatre at Pleasant Grove, Utah, spent some time lining up new pictures along the row here recently.

After having spent several days in this city, John Rugar of the Orpheum, American and Egyptian theatres of Park City, Utah, is expecting to return there this week.

B. G. Thatcher of the Capitol and Lyric theatres at Logan, Utah, is recovering from his bad case of rheumatism to the extent that he is now out of bed and has made his first trip into Salt Lake for a considerable period of time.

Among Ogden, Utah, exhibitor visitors here this week were Harmon and Lou Perry of the Egyptian and Ogden theatres and Mell Stringham of the Lyceum Theatre there.

Tom Cleary, traveling auditor for Fox, is spending some time checking over the Salt Lake exchange.

H. B. Loveless, Assistant Booker at the local Paramount exchange, has been transferred to the sales department and will cover Southern Utah at present. F. H. Smith who has previously had this territory will be in the booking department for the time being.

New England

EMPLOYEES of Loew's theatres in Boston held their annual entertainment and ball at Loew's State ballroom Friday evening. This was the fifth annual party. Officials of the circuit were present as guests.

The La Serena theatre at Providence has reopened after extensive alterations. William L. Bosse, Jr., continues as manager.

Mrs. Ralph Chase, of the Lyric, Riverside and Town Hall at East Providence, was a visitor to Boston during the week, leaving several contracts for the winter programs.

Louis Aster, of Independent Films, Inc., New Haven exchange, stopped last week at Boston en route to Manchester, N. H., to attend the funeral of a cousin.

"Bill" Reeves, of the Strand, Portland, Me., was a visitor to Boston during the week.

The Wonderland theatre at Pennacook, N. H., has been closed for an indefinite period.

Two New Hampshire exhibitors were visitors to Boston's film row during the week for their late fall bookings. They are William Buckley of the Colonial, Laconia, and Charles H. Beam of the Pastime, Franklin.

The Hope theatre in Providence opens this week with William Mahoney in charge. Mr. Mahoney was formerly in Boston.

Announcement is made of the marriage of Miss Sally F. McIntosh, who formerly did the booking for the Veteran Hospital at West Roxbury, to Charles M. Clark at St. Augustine, Fla., on Oct. 3. They are to make their home in Florida.

Samuel Messing, formerly manager of Loew's Columbia theatre in Boston and the Regent at Norfolk Downs, Mass., has been made assistant manager of Lowe's State Ballroom at Boston.

Joseph Shea, of Shea's theatre, Valley Falls, R. I., has been a weekly visitor to Boston recently, taking in the big varsity football games on these trips.

Artie Ryan, for some time with Decker's Film Transfer, has entered the pugilistic field. He is now in training and film boxing fans are planning to attend his first bout en masse.

J. Acker, who has theatres in Syracuse, Utica and other cities, has opened the Royal at Olneyville, which he recently acquired.

The Winter Hill theatre in Somerville has been opened by Ray Maxwell and a policy of straight pictures adopted. The theatre was formerly operated by Gann & Crawford and has been closed for several months.

The new Keith Memorial theatre in Boston is rounding into shape so that some of the beauty of the new structure is now becoming apparent. It will be several months yet before the theatre is ready for opening.

The Louis Walters booking agency at Tremont and Stuart streets is now at 306 Stuart street, Boston.

G. L. Deviziar has been placed in charge of the non-theatrical department of the Metro-Goldwyn-Mayer exchange at Boston. Incidentally he is sporting a new Studebaker sedan.

The Humboldt theatre, Humboldt avenue, Boston, reopened Saturday with a change of policy, showing pictures and vaudeville. It is now on a full week's schedule.

Charles Moning, of the Old Colony theatre, Plymouth, was a visitor to the film district, Boston, during the week.

The new State theatre at Milford opened last Friday.

Following their closing for several weeks, due to an epidemic of infantile paralysis in the city, the theatres at Haverhill, Mass., have reopened.

The Merrimac theatre at Merrimac reopened Monday, following several weeks' closing, due to an epidemic of infantile paralysis.

Roger Mahan, DeMille city salesman at Boston, has returned to Boston after four weeks' duty at the New Haven exchange of the company.

[illegible] eration in St. Elizabeth's hospital [illegible] his territory in Western Massachusetts two days later.

Stuart Theatre Corporation, Harry N. Goldberg, president, has leased from the Robert B. Brigham estate the Unique theatre, 709 Washington strete, Boston. The tax value of the property is $500,000. The lessees will operate under the name of the Stuart theatre with policy of films and vaudeville.

Harding Amusement Company, Boston, has incorporated with $25,000 capital. Incorporators are George S. Harding, Marjorie E. Harding, both of [illegible] and Samuel H. Davis, of Reading.

Stuart Theatres Corporation, Boston, has incorporated with $50,000 capital. Incorporators are Harry N. Goldberg, Roxbury; Charles A. Gilman, Dorchester, and Mary K. O'Connor, Somerville.

Humboldt Amusement Company, Boston, incorporated for $99,000. Incorporators are Abraham I. Rudnick and Jason David Rudnick, of Brookline; David H. Brand and Sarah Brand, both of Roxbury.

Niagara Theatre, Inc., Boston, has incorporated with $100,000 capital. Incorporators are Jacob Laurie, Nathan Pinanski, both of Boston, and Samuel Pinanski, of Brookline.

Kansas City

PUBLIC sentiment in Kansas City has been aroused over the action of the musician's union which may cause the theatre to close its doors. The house, which has been playing stock companies, lost money last year and, in order to economize, decided to operate without an orchestra this season. The musicians' union demanded that an orchestra be put in. The theatre management agreed to employ a 3-piece orchestra, but the union stood firm and demanded that a full orchestra be used. The result probably will be the closing of the house, which is Shubert owned.

One Kansas City baby owes the fact that he obtained a home to the movies. A film was made by the Allied Charities and shown in several theatres prior to an annual charity campaign. "Buddy" Winthrop of St. Anthony's Home was shown in the film, eating a huge piece of cake. Such a "hit" did he make that several families hurried to adopt him.

A joint celebration and dinner party, in observation of the launching of their respective business enterprises, was staged by William Parsons and G. L. Johnson of the new Aladdin theatre and Charley Bassenbacher, who recently opened the Liberty Film Exchange, Kansas City, at the Aladdin thteatre, Kansas City, and later at the Hotel Muehlebach Friday night.

A timelock safe saved the Mainstreet theatre, Kansas City, several thousand dollars Monday night. Taylor Myers, assistant manager and treasurer of the theatre, was kidnapped as he was coming out of a restaurant, by two bandits, who forced him to take them into the theatre and to the safe, Mr. Myers explained to the bandits that if the safe were to be opened prior to the time indicated on the dial that a general alarm would be sounded and the police notified.

"That's tough," said one of the bandits, "we had been planning this a long time."

"I'm sorry gentlemen," replied Myers. "Good night."

Jay Means, Kansas City exhibitor, added a fourth theatre to his string this week with the purchase of the Bagdad theatre, a comparatively new house seating 1,065 persons. Mr. Means acquired an unexpired lease on the theatre for nine years from the Hurley Theatre Corp. The other theatres operated by Mr. Means are the Oak Park, the Murray and the Prospect theatres.



Seattle

IN a line with the recently announced personnel changes in the Pathe offices, L. A. Samuelson, of Seattle, last week took over the entire management of the local office, and the staff here bid good-bye to Dave Frazer, former P. D. C. executive, who will become a special sales representative for Pathe in the San Francisco sector. In Portland, Harry Percy of P. D. C. becomes the big chief, and L. M. Cobbs, former Pathe manager, comes to Seattle as sales representative for the local office.

Gerald Smith and Jack Storey, commercial aviators who piloted the "City of Tacoma" plane in the recent Spokane Air Derby, were guests of honor one night last week at a banquet at the Tacoma Hotel, given by the Tacoma Theatre Owners and Managers Association.

John Danz, owning and operating a string of houses in the downtown section here, has announced several personnel and business changes in his theatres. George Appleby, former Pathe representative, is the new supervisor of the Danz chain. The star theatre has been remodeled and new seats installed. Morris Sadick is house manager. A long time lease on the Colonial theatre has been taken by Mr. Danz. He has remodeled it and will use it for his larger second runs.

Art Schayer, former sales representative for Manager Ben Fish's local Metro-Goldwyn-Mayer office, has resigned his position and will leave this month for Los Angeles to enter a new venture.

Fred Mercy, former Eastern Washington manager for Jensen-Von Herberg, is gradually building up quite a chain of houses under his own control and has recently acquired the Toppenish and Zillah, Washington, theatres, formerly owned by Doctor Johnson.

James Merion, former auditor of John Hamrick's chain of houses in Seattle, Tacoma and Portland, is back at his old job again, making his offices and headquarters at the Blue Mouse theatre in this city.

Howard Sheehan, division manager for Fox Films, spent a short time recently in the Pacific Northwest territory, visiting at Manager Ballantine's local exchange and also stopping off at the Fox branch in Portland on his way to the California offices.

Announcement was made from West Coast Theatres offices last week to the effect that the Rivoli and Alta theatres in Pendleton, Oregon, probably will be added to the West Coast circuit in this territory. Guy Matlock, present operator, will retire from all connection with the houses when the Wesco group takes control.

Ben F. Shearer and A. M. Larsen, of the National Theatre Supply Company's local office, were expected home this week from Chicago, where they have been conferring with National officials.

Manager Ben Fish, of M-G-M, last week announced that he has appointed Mac Rubenfield to the local sales staff.

Local friends of Lloyd Lamb, formerly connected with Manager Art Huot's Film Booking Office exchange here, and now associated with F. B. O. in Portland, will be glad to learn that he is rapidly recovering from an attack of intestinal flu.

Among the infrequent visitors on film row last week was L. K. Brin, formerly the first Warner Bros. franchise holder in Seattle and after that the representative and manager of the Egyptian theatre in this city for the Warner organization. Mr. Brin has just taken over the Garden theatre, a first run house in Milwaukee.

"Cap" Kiggin's new Castle theatre in Vancouver, Washington, opened to the public last week, and the first show was attended by several of the local film men who drove down to the border city especially for the occasion.

W. H. Storey, formerly associated with John Hamrick's circuit of theatres, last week joined the Columbia Film Exchange in this territory.

Detroit

LESTER BRIGGS opened the Orient Oct. 29 with a stage band policy in addition to second run features. A seventeen piece orchestra has been engaged for the pit, under Otto E. Kreuger's direction.

The new Kunsky theatre being erected in Redford, suburb of Detroit, was the scene of dedicatory exercises Oct. 15, when leading residents of the community took part in ceremonies relative to the opening. The Redford theatre will be completed some time in December.

Another house, the new Ready in Niles, Mich., was formally opened during the same week. This theatre, operated by the Butterfield circuit, was the scene for ceremonies Thursday, Oct. 20. All Butterfield officials were on hand for the event while telegrams poured in from friends throughout the country.

More than 60 employes of the Kunsky Theatres Corporation, who have served over 10 years in the organization, were guests of honor at the Michigan theatre last Wednesday evening. Their celebration and "get-together" was observed by all members of the stage, orchestra and kino-booth staffs, with their wives, totalling close to 600 persons. Engraved watches were presented to 19 employees who are just rounding out 10 years' service.

Over in Brooklyn, Michigan, E. C. Donaldson has taken the Electric under his wing, and he has already installed new seats and a new floor.

Construction of a theatre which will be one of the finest in Michigan is being rushed towards completion in Ann Arbor for the Butterfield circuit. The house will be named the Michigan and, it is said, carries seating arrangements for nearly 2,000. When completed, this new house is expected to cost approximately $600,000.

Frank Marshall, now supervising general sales manager of the Rudolph Wurlitzer Co., with headquarters in the Windy City, was a recent Detroit visitor.

A policy of Saturday midnight shows was recently established at the Oriental. The owner, C. H. Miles, also sponsored a similar plan in the Miles during the old days. Complete shows are given, commencing at 11:30.

At the horse show given by the Grosse Points Hunt Club last Saturday, some of the finest horses in the country were on exhibition—among them the cream of the stable owned by Kenneth Fitzpatrick, of the F. and M. chain.

Robert Codd, formerly associated with the Strand in Niles, is now general manager of all the Fitzpatrick and McElroy theatres in Michigan City, Ind.

Frank Drew, who was reported as being appointed manager of the M-G-M Detroit exchange last week, recently went to Cleveland, assuming managership of the branch there.

Canada

QUOTA regulations governing the entry into the United States of daily commuters of Canadian citizens, other than those actually born in Canada, will go into effect December 1, according to word received by the Canadian Government. This will probably affect materially the flow of traffic across the International Boundary from day to day at such points as Detroit, Buffalo, Sault Ste. Marie, Mich., and Niagara Falls.

Detroit and Buffalo theatres get considerable patronage from cities on the Canadian side and it is possible that this source of business may be checked by the vise requirements.

Hamilton, Ontario, has another handsome suburban theatre, the Kenmore, the third to be erected by the United Theatres Company of Hamilton, the personnel of which is H. W. Braden, Harold Braden and W. W. Pett. The Kenmore is the first theatre in Canada to be finished in new colored stucco effects, both inside and out.

The Kenmore opened October 24. The orchestra conductor is Harold Harrison and the orchestra was outfitted by Mr. Pett, who is also the proprietor of a music store.

The wife of Alderman H. E. Wilton, manager of the Strand theatre, Hamilton, Ontario, received serious hurts when she was knocked down by a motor truck at Main and Prospects streets, Hamilton, as she was about to enter a street car.

Mrs. Wilton will recover.

After being dark for months, the Regina theatre, Regina, Sask., has been reopened under the management of Pete Egan, who is also the manager of the Capitol theatre, Regina. The Regina was taken over by Famous Players Canadian Corp. last spring and, since that time, the house has been thoroughly overhauled.

Jack Hunter has been appointed house manager of the Regina, while the orchestra was organized by Knight Wilson, who is conductor of the orchestra at the Capitol. H. T. Rennebohn has organized arrangements back stage. Mrs. P. Darke, who was in charge of the box office for nine years previous to the theatre's shutdown, is again the cashier.

Central Penn

RALPH A. STEELE, of Carlisle, Pa., one of the most prominent theatre owners in the Cumberland Valley, was taken in a critical condition to the Carlisle Hospital, following an accident in a new apartment house he is erecting in the suburbs of that city, after he was struck on the head by a falling beam. He was standing on the first floor when the beam fell from one of the floors above, rebounded and fractured his skull. He was unconscious when taken to the hospital. While doctors held some hope for his recovery they said his condition was very alarming.

H. W. Foerste has resigned as manager of Loew's Colonial, Reading, to go to Houston, Texas, and has been succeeded in Reading by Robert H. Suits, formerly manager of Loew's Ohio Theatre, Columbus, Ohio.

Manager J. D. O'Rear, of the Colonial theatre, Bethlehem, entertained 250 children who are being taken care of at the health clinic of the Bethlehem Mothers' Assistance Fund, at a recent matinee picture show.

Control of the Colonial Theatre, Trumbauersville, seating 350 persons, has passed from the East Coast Theatres, Inc., to Harry Hildebrand.

Mr. Steele, who formerly lived in Chambersburg and is head of the Cumberland Valley Amusement Company, this summer sold the Rosedale opera house, a picture theatre, in that city, to J. Luke Gring, who also owns the Capitol in Chambersburg. Mr. Steele owns the Strand theatre, Carlisle, of which his son Robert, is manager; the Strand in Dry Run, Franklin county, and also has theatre interests in Virginia. He has a daughter, Miss Dorothy Steele, proprietor of the Strand Book Shop, Carlisle. At this writing, (October 29) Mr. Steele was still in a critical condition.

Recent shifts among managers of houses controlled by the Comerford Amusement Company, of Scranton, include the following: William Cosgrove from the Regent, Scranton, to the Strand, in the same city; Sam Freidman, from the Strand, Scranton, to manager the new 2,800-seat Capitol, in Pottsville; Ernest Franklin, assistant manager of the Capitol, Scranton, to be manager of the Regent, Scranton; John T. Murray, from the Manhattan, Scranton, to the Rialto, North Scranton; J. Maguzzi, from the Liberty, Hazleton, to the Manhattan, Scranton; Theodore Bauschman, member of the orchestra of the Strand, Scranton, has been made assistant manager and musical supervisor of the same theatre.

The Comerford Amusement Company, of Scranton, has acquired control of the Victoria Theatre, Jersey Shore, Pa., from J. G. Meyer. The House seats 450.

C. Floyd Hopkins, of Harrisburg, district manager for the dozen Wilmer and Vincent theatres in Harrisburg and Reading, attended the recent Federal Trade Conference.

George B. Nevin, prominent coal merchant of Sunbury, Pa., and father of George B. Nevin, Jr., manager of a new picture theatre just erected in Binghamton, N. Y., by the Comerford Amusement Co., died from injuries received in an auto accident at Lewistown, Pa., on the night of October 12. Mr. Nevin, who was 46 years old, was one of a party of four in a machine which plunged 30 feet into the bed of an abandoned canal. He died two hours afterward in a Lewistown hospital, having suffered a fractured skull.

Mr. Nevin was a Mason, a past president of the Kiwanis Club of [illegible] the Elks.

Pennsylvania charters of incorporation have been granted at the capitol in Harrisburg to the Green [illegible] Waynesburg, and the Erie Exposition Amusement [illegible] Erie.

The purpose of the Green County Amusement is "to lease, own and operate place of public amusement." It is capitalized at 50,000, of which $5,000 has been paid in. The par value of shares is $100. J. E. Drury, of Waynesburg, is treasurer, and one of the [illegible] shares. The other incorporators, holding the same amounts of stock, are Judson M. Bell and Frank S. Miller, both of Waynesburg.

The Erie Exposition Amusement Company is formed to "conduct public and private amusements," and is capitalized at $10,000, of which $1,000 is paid in. The par value of shares is $100. Gran B. Quinn, Erie, is treasurer, and holds 30 shares of the stock. The other incorporators are F. W. A. Moeller, Walameer Park, Erie, 40 shares, and Raymond P. Leemhuis, Erie, 30 shares.

Atlanta

JOHN L. CROVO has resigned the managerial post which he has held at the Metropolitan theatre for the past eighteen months to become affiliated with E. J. Sparks, head of the E. J. Sparks Enterprises, Jacksonville, Florida. Mr. Crovo leaves early next week to assume the duties of his new connection, which will include management of the Rialto theatre, road show house, and the Imperial, first-run picture house, both in Jacksonville.

C. L. Peavy, F. B. O. Atlanta branch manager, spent this week in South Georgia.

George T. Chester, manager of the Atlanta office of Enterprise Corporation, was in his office Wednesday and Thursday, going out again into the territory.

John Ezell, Atlanta branch manager of Warner Bros., made a trip through Florida this week.

P. D. Kelly, of the Ideal theatre, Ashburn, Ga., visited film Atlanta's row during the week.

A. J. MacPhain, of the New York home office of F. B. O., left the first part of the week for Jacksonville, where he will remain for a time.

P. J. Henn, of the Bonita theatre, Canton, Ga., was a guest on film row this week.

W. G. Carmichael, United Artists branch manager of the Atlanta office, toured Florida on a business trip all week.

Willingham Wood, of the Strand theatre, Washington, Ga., was a visitor in the film exchanges this week.

W. W. Anderson, Pathe Atlanta branch manager, spent the week making a trip through Florida.

Charles Henschel, eastern division manager for Pathe, was a visitor to the company's Atlanta office this week.

A. H. Yoemans, of the Rost theatre, Dublin, Ga., made a trip to Atlanta during the week.

J. W. Mangham, Jr., Atlanta manager for Bromberg Attractions, spent his week in the Tennessee territory.

Jimmy Harrison, booker of the Wilby Enterprises, made a trip to Birmingham this week.

Mrs. Dorothy Strauss, of the Doradelle theatre, Copperhill, Tenn., spent the week in Atlanta on pleasure and business combined.

Fred Jack, assistant manager of First National, spent the week in South Georgia and Florida.

Atlanta branch of Pathe was honored this week by three visitors: R. A. Morrow, district manager; H. J. Marshall, district representative of the Educational department, and Charles Henschel, eastern division manager.

Mrs. I. H. Deitz, of the Star theatre, Covington, Ga., was in the city this week, busily engaged with new product in the film exchanges.

Mrs. P. G. Maddox, of the Maddox chain of theatres, Archer, Fla., spent the week in Atlanta, visiting her daughter in Decatur.

Mrs. T. H. Holland, of the Madison Square theatre, Madison, Ga., made a visit to film row this week.

George Jones, formerly booker for Pathe, left yesterday for Memphis, Tenn., to assume the duties of booker in the Universal exchange of that city.

W. G. Minder, Southeastern manager for Tiffany, has returned [illegible] reports that he sold Tiffany's new season product to the Sangers for showing in all their key towns.

The local film fraternity lost one of its most popular young members to Memphis yesterday, when Geo. Jones, head booker for Pathe, left that organization to become booker for the Universal Exchange in [illegible]

Notwithstanding their various interests in numerous theatre enterprises, E. J. Sparks and R. B. Wilby, the former head of the E. J. Sparks Enterprises in Florida, the latter prime factor in Publix-Saenger Theatres of North Carolina and several other enterprises in Georgia and Alabama, are assembling paraphernalia for their annual season of hunting in Matamoras, Mexico.

Paramount district and branch [illegible] gathered in Chicago late this week for the company's regular semi-[illegible] be in session at the Drake Hotel for three days, beginning Saturday, October 29.

Willard C. Patterson, southern [illegible] manager of Universal theatres, returned Friday from Jonesboro, Ark., where he spent several days early this week in conference with Manager Mack of the Universal Strand [illegible]

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Baltimore

THE Appollo Theatre, operated by the State Theatre Company, J. Louis Rome, general manager, is being redecorated and improved inside, the work being done at night. Pale blue and gold are being used for the color scheme with large techstone panels. A new floor is being laid and new lighting fixtures are being arranged.

Lou Lusty, who succeeded Chas. Winston as publicity manager of Loew's Incorporated, operating the Century, Valencia and Parkway Theaters, has gone back to New York to become the publicist for the Colony there. He has been succeeded by Gregory Dickson, formerly with the Publix home office.

A golf tournament was scheduled to be held by the Washington Film Board of Trade at the Indian Spring Golf Club, November 4. Exhibitors and exchangemen were invited to participate and the entrance fee was ten dollars. James B. Fitzgerald, of the Board of Trade, received the application. The game consisted of nine holes in the morning and eighteen in the afternoon.

Stuart Bryan Tucker has been appointed assistant to Harry Bernstein, president of the Mosque Amusements, Inc., Richmond, Va., where he was formerly house manager of the Colonial Theater.

The Little Win theater, Winchester, Va., has been sold by Charles W. Boyer, Hagerstown, Md., to the Shenandoah Valley Theaters Corporation, subsidiary of the Atlanta Corporation, for $15,000.

The Elite theater, Washington, D. C., Sidney Lust proprietor, is being managed by James Taylor now.

John E. Sanderson, formerly a theater operator of Winchester, Va., has now become a salesman for Sidney B. Lust, Washington, D. C.

Frank Harris is to manage the Strand Theater, Hopewell, Va., which has been renovated.

Colby Harriman, formerly director of stage presentations at Loew's Theater in Baltimore and Washington, D. C., has become associated with the Stanley-Crandall Company, Washington, D. C., and will have charge of stage presentations at theaters operated by that company in Baltimore, Washington, Frederick and Martinburg.

The new picture theater built by the Buena Vista Theater Company at Hopewell, Va., seating 750 persons, was opened recently.

The Byrd Theater, Richmond, Va., named after the founder of the city, William Byrd, is now being built.

A new picture theater is to be built at Highland Park, Richmond, Va., by Charles W. Vaughan.

The Astor Theater, being built on the site of the former Poplar Theater, Baltimore, Md., with a seating capacity of 500 persons at a cost of $85,000, by the Amusement Corporation of America, will open to the public Monday, November 14.

The Colonial Theater, Richmond, Va., formerly managed by Stuart Bryan Tucker, will be managed now by Herbert Curtis, formerly an actor .

James Rowney, formerly conductor of the orchestra at Loew's Valencia, Baltimore, Md., has become assistant conductor of the orchestra at Loew's Palace, Washington, D. C.

Adrian Anthony, formerly chief usher at the Stanley, here, is now managing two soda fountains at a local drug store.

Minnie Keyser recently resigned as program distributor at the Stanley.

Norma Keck, cashier at Loew's Valencia, has become engaged to marry former Midshipman Louis Harrison, who is now employed at the U. S. Industrial Chemical Plant, Curtis Bay, Md.

Minneapolis

FINKELSTEIN & RUBEN'S new theatre, the Chateau Dodge, at Rochester, Minn., was opened last Tuesday with appropriate ceremonies. The stage will accommodate practically any type of road show and the seating capacity of the house is 1,700. The Chateau Dodge is the only atmospheric theatre in the Northwest and ranks with the most beautiful in the country.

The new Empress theatre at Osakis, Minn., a new theatre recently completed, was opened October 7 by Andrew Severson.

The Minneapolis Film Board of Trade elected at its last meeting W. H. Workman as its vice-president to succeed Ed. Lipson, resigned. Workman is manager of the Minneapolis Metro-Goldwyn-Mayer branch.

The Grand theatre at Jordan, Minn., has been sold by William Thievoldt to P. C. Larson of Blooming Prairie, Minn.

The Hollywood, the new theatre in McVille, N. D., was formally opened October 15 by the owners, Mr. and Mrs. George McMillan.

Contracts have been let by McCarthy Bros. for the erection of a $60,000 theatre at Moorhead, Minn., with a seating capacity of 970. The Lyceum, which is the other Moorhead theatre, may be entirely remodeled by the American Amusement Company, which now holds an option on the building. The option has not yet been exercised but it has been announced that $15,000 will be expended.

Representatives of 12 Minneapolis film companies held a meeting this week in an endeavor to establish a fair basis of valuation for the levying of personal property tax on film by the city. An arbitrary valuation was placed on film this year by the Minneapolis assessors which amounted in many cases to more than ten times as much as had been paid formerly. It is thought likely that this was done in an attempt to force the film companies to declare a definite valuation on which an equitable tax may be assessed.

The representatives of the film companies have been asked to compile figures to determine what method of taxation will be most equitable and easiest to handle. At the meeting this week one method suggested was that of a tax of $25 a reel for new film with a 10 per cent reduction for each month after a release and $1 a reel for all film more than a year old. Another suggestion was that film be graded in classes of new, three months old, six months old, nine months and a year old with a reduction in the tax rate for each classification.

St. Louis

DAME RUMOR, who several times this past Summer had almost concluded a deal for the consolidation of Skouras Brothers Ambassador and Missouri theatres and Loew's State Theatre, has finally concluded that nothing of the kind will occur. And the alleged deal is definitely and finally off, it has been learned.

Trenton, Mo., held an informal election of the question of Sunday motion picture shows on Tuesday, November 1.

The election was arranged by Herman Gould, manager of the Hubbell Theatre and the local Ministerial Alliance. The ministers have agreed to drop their fight against Sunday movies if the people of the town by their votes announce they want such amusements, while Gould has offered to abandon his efforts for Sunday shows if the vote is against him.

Skouras Brothers Enterprises, Inc., has declared a dividend of 75 cents per share on Class A stock payable November 1 to stock holders of record, October 25.

Th earnings of the Ambassador and Missouri theatres have been satisfactory, while the Ambassador Building is more then 78 per cent rented. The company also controls the St. Louis Amusement Company.

Skouras A stock closed October 29 at $38 bid and $40 asked on an ex-dividend basis, while St. Louis Amusement A closed at $40 asked.

Out-of-town exhibitors seen along Picture Row the past week included: Joe Wade, Vandalia, Ill.; Frank Barnes, Carmi, Ill.; J. J. Schuckert, Chester, Ill.; Steve Farrar, Harrisburg, Ill.; J. DeFrenne, Mexico, Mo.

Claude McKean, manager here for Fox, viisted Hannibal, Mo., Keokuk, Ia., and vicinity during the past week.

The Orpheum Theatre, St. Louis, Mo., effective on November 6, will adopt a new policy under which the biggest vaudeville stars and the best available first-run pictures will be presented. Except on Sundays, when the continuous program will prevail, all seats in the big house will be reserved.

The Uptown Theatre, Maplewood, Mo., was reopened on October 29. W. J. Colanna is the manager. The Uptown was formerly known as the Marshall Theatre.

Jack Harris is now office manager for Metro-Goldwyn-Mayer, while R. N. Caldwell has been added to the sales organization. Jack Emminghiser, formerly attached to the Omaha branch, has also been transferred to St. Louis.

Sout East

R. B. WILBANKS, manager Paramount's Charlotte, N. C., exchange, left Tuesday for Atlanta, leaving there on Friday for Chicago, to attend the Paramount convention.

A. L. Cook, owner Maiden theatre, Maiden, N. C., was in Charlotte Tuesday.

Mr. and Mrs. J. W. Prevo, of the Palace theatre, Thomasville, N. C., visited film row Wednesday.

The Lyric theatre, Burlington, N. C., had a fire last week that destroyed the booth equipment and several reels of film. The house is owned by Stevenson's Theatres, Inc.

Mr. and Mrs. Jack Marcus spent Monday and Tuesday in Charlotte.

U. K. Rice, manager Colonial theatre, Winston-Salem- N. C., was seen Wednesday on Charlotte's film row.

D. M. Eaves, of the Eaves, Circuit in South Carolina, Mrs. Eaves and their son Duncan, were in Charlotte Monday.

Publix-Saenger of North Carolina, Inc., has taken over the Rex and Queen theatres in Hendersonville, N. C., formerly operated by Jake Wells.

W. B. Means, owner Star theatre, Concord, N. C., visited Charlotte during the week.

Edgar C. Pearce, formerly owner and manager of the Bijou theatre, Winston-Salem, N. C., has taken over the management of the National and Broadway theatres at Mt. Airy, N. C.

C. C. Ezell, of Warner Brothers, spent Saturday in Charlotte.

H. F. Kincey, general manager Publix-Saenger of North Carolina, Inc., announces that the new Carolina theatre in Greensboro, N. C., will open Monday, October 31st. George Brown, formerly manager of theatres in Raleigh, Charlotte, Birmingham and Memphis, will be manager.

Paul Key, driver of Horlacher film truck of Charlotte, is badly hurt and William Smith, of Roper, N. C., dead as the result of an automobile accident Tuesday morning, ten miles east of Greensboro, N. C., when Key's truck plunged into a wrecked Hudson car driven by Smith, which had crashed into the sidewall of a concrete bridge, killing the driver instantly.

Doody Engert, formerly an exhibitor at Harlan, Ky., is now in association with A. W. James, presenting orchestras at the Kosair Temple, Louisville, and Rosaland Dance Hall at Lexington, Ky.

F. M. Holeman, of the Garrick and Cameo theatres, Madisonville, Ky., was in Chicago last week.

By special arrangement of *The Times* and *The Courier-Journal* with B. F. Keith's National theatre, orphan and invalid children of Louisville and Jefferson County are to see a program without charge, this week, before it is offered to the public next week.

J. H. Haselden, Grand theatre, Lancaster, Ky., visited Louisville this week.

Mike Switow, head of the Switow Theatrical Enterprises, Louisville, has just purchased a beautiful home on Baringer avenue, in one of the choice residential sections of Louisville. Another exhibitor, Louis Steurle, recently built a fine home in Cherokee Village.

Emil Courte, who had charge of advertising accessories for the local First National exchange, has resigned to become manager of the Starland theatre at Anderson, Ind., one of the three houses there in which Colonel Fred Levy and Lee Goldberg are controlling factors. The vacancy caused by Mr. Courte's resignation has been filled by Geo. O'Mary.

H. G. Salisbury is the new owner of the Ligon theatre at Ligon, Ky.

Mr. and Mrs. I. White, of Cincinnati, are visiting their son, Maurice White, manager of the local First National exchange.

S. H. Borisky, of the Independent Theatres, Inc., Chattanooga, Tenn., was in New York recently.

There has been a marriage epidemic around the film exchange of Big Features Rights Corporation. Within the last two months three members of the staff, Misses Ida Miller, Marion Miller and Grace Ballman, have resigned to get married. As a result, Kenneth Kimbel has been appointed feature booker; Nora Kelly advanced to educational booker; Renetta Doll, has been appointed secretary to Mr. Goldberg and Fannie Cohen, secretary to Mr. Barnett, sales manager.

R. H. Crowell, of the Opera House, Stanford, Ky., has recovered from an illness of several weeks.

Captain W. D. Ament, well known showman, has taken over the management of the Princess theatre at Springfield, Tenn., which house is owned and operated by the Crescent Amusement Company of Nashville.

Among the visitors to Birmingham, Ala., the past week are Montgomery Hill, district supervisor, and Braney Balaban and J. J. Fitzgibbons, of Publix Home Office. These gentlemen, together with Sidney Dennenberg, Publix Birmingham manager, inspected progress of the work on the new Alabama. While in Birmingham, Mr. Hill announced that Mr. Dannenberg would be manager of the new Alabama.

The Empire, Birmingham, has abandoned motion pictures for a time at least, and opens with the Jackson Players, stock, this week

Among recent visitors to Birmingham were Thomas A. Branon, of Atlanta, president of Eltabran Film Company; John W. Mangham, Atlanta manager of A. C. Bromberg Attractions; Fred W. Jack, assistant manager, First Nation, Atlanta exchange, and John Ezell, Atlanta branch manager of Warner Brothers.

The new "Avon," Birmingham, is rapidly approaching completion and, when finished, will be one of the best suburban theatres in the city.

The "Homewood," Homewood's new theatre, will probably be ready for opening some time in December.

John W. Peck, Sr., of First National and American Theatres, Sylacauga, visited Birmingham this week and conferred with his son, who handles their local circuit, the Norwood and Five Points theatres.

It is reported htat John W. Johnson, of the Colonial theatre, Jasper, who has been in the hospital because of an operation, is rapidly recovering.

Cecil B. Grimes, of the Bama, Diamond and Belvedere, Tuscaloosa, was in Atlanta the past week and visited his many friends on film row.

R. J. O'Donnell, special representative Inter-State Amusement Company, was in Birmingham the past week.

The building measures 40 by 100 feet and is equipped with the most [illegible] and up-to-date [illegible] [illegible] [illegible]

San Francisco

GROUND was broken October 6th at Ninth and Market Streets for what is to be the second largest moving picture theatre in the world, according to Howard Sheehan, representative of the Fox Film Corporation, which is building the theatre. A. P. Giannini, president of the Bank of Italy, turned the first spadeful of earth at the exercises, while the Mayor operated the huge steam shovel which began the work of excavating.

Among other prominent citizens who welcomed the building of the new Fox Theatre in San Francisco were Supervisor William Harrelson, former Supervisor Ralph McLeran, and the contractors who will erect the edifice, Allan MacDonald and Felix Kahn.

Over 200 feet long, the new theatre will seat 5,000 people. Only one theatre located in New York, is larger, Sheehan declares. The contractors expect to finish it in about one year, and estimate the cost at over $2,000,000.

French Renaissance architecture will be the general style of the building, in which the lobby will be a vast hall of mirrors, marble and bronze. Thomas Lamb, of New York, is the architect.

Space has been left at the apex of the triangular lot which fronts on Market Street to be used for the building of a 1,000-room hotel extending out over the theatre. No definite plans have been made for a hotel as yet, but it will be taken into consideration in the excavating, the contractors declare.

The National Theatres Syndicate of California have purchased for their Modesto Theatre a pair of Peerless Reflector Arc Lamps, which have been installed and are giving the desired improved results.

L. G. Dolliver, district manager, left for Chicago, where he will attend a meeting of the Board of Directors of the National Company.

The San Mateo Theatre, one of the chain of M. Blumenfeld, and in operation for upward of three years, has passed into the hands of the E. J. Arkush circuit of Peninsula theatres. It is understood that the Regent, now operated by the Arkush circuit, will be closed, leaving the Peninsula now the leading theatre in San Mateo, and the New San Mateo, just acquired under the Arkush banner, giving San Mateo two theatres in operation instead of one.

Sol Levis, of the Francesca theatre, on Market street, has installed Preddy Reflector Lamps.

M. N. Zar, the National Company's traveling representative, has been hitting the Sacramento Valley towns.

Max Blumenfeld has commenced work on three new theatres—one for North Sacramento, Allendale district of Oakland, and one for San Rafael.

George Roy, of Reno, states that he has disposed of a half interest in his Nevada theatre.

The new theatre now being constructed, The Alameda, at San Jose, is rapidly nearing completion, and will open in about four weeks. Enno Lion is the lessee. Lion formerly operated the Rex Theatre at Santa Clara.

Tom Kane, who for two years has been manager of the Regent Theatre, San Mateo, is opening the new San Mateo Theatre for the Arkush Circuit. Kane has been in the show business for many years, having been a trouper in the old days.

Many of Hollywood's film colonly came to San Francisco October 15th to attend the Stanford-University of Southern California football game at Palo Alto.

Mr. and Mrs. Seiter, formerly of the Lyric Theatre, Manteca, have taken over the Sanger house, which has been owned and operated for several years by R. Armstrong.

Neal Walton has come from Seattle to joint the Universal sales force. He will travel the North and South Coast.

Manager Reavis of the California Theatre, Santa Rosa, was a recent visitor on the Avenue.

Harry Lustig, district manager for Warner Brothers recently spent some time in the local exchange.

Morgan Walsh has returned from Los Angeles, where he was called to attend the funeral of Sam Warner.

Helwig, Pathe's Traveling Auditor, spent two weeks in the local Pathe Exchange.

George Fitzgerald, Universal's Booker, has announced he will marry November 12th.

Sheriff Hickey, district manager for M-G-M, with his personal representative, Millstein, passed through San Francisco on their way from the North to Los Angeles.

The Monache Theatre, Porterville, Calif., has been equipped with a pair of Peerless lamps, the order having been placed by the National Theatres Syndicate.

The National Company is now distributing the Eyemo Motion Picture Camera.

Mrs. Grace Wilson of the Liberty Theatre, St. Helena, was a recent visitor on Film Row.

A. Blanco has acquired the ownership of the Mayfield Theatre at Mayfield, effective October 1st. He plans to do some renovating and improvement. Mrs. Viola Langen has cancelled a sale of the Point Theatre at Point Richmond and is again in charge of that theatre.

Motion pictures filmed by Californians, Inc., in San Francisco and other California spots of interest and beauty had their "world premiere" recently at the Shrine Club's weekly meeting at the Palace Hotel. The pictures are to be shown throughout the United States to advertise California.

Frank Lacey, to the enjoyment of his friends, returned from his trip to Portland where he went to arrange matters to bring his family down here for good.

Oklahoma City

LAST WEEK the Griffith Amusement Company, which owns 50 some odd theatres in Oklahoma and the Panhandle of Texas, called together all its managers. There are twenty-one theatre managers in all, and after a business meeting, they were taken by special bus to attend the opening of the company's newest theatre, the Bison, at Shawnee, Okla. On the following night the company chartered a well known roadside cabaret and entertained the theatre men and their wives.

The managers are: Roy Sinor, Pampa, Tex.; Earl Settle, Ardmore, Okla.; C. E. Leachman, Stillwater, Okla.; C. O. Fulgham, Okmulgee, Okla.; C. E. Wagner, Elk City, Okla.; J. H. Griffin, Miami, Okla.; Tom Blair, Tonkawa, Okla.; Harry Lowenstein, Ardmore, Okla.; Paul Craig, Earlsboro, Okla.; I. G. Killough, Hugo, Okla.; R. F. Wilbern, Duncan, Okla.; Jerry Jeter, Oklahoma City; Bob Browning, Enid, Okla.; Fred Morley, Borger, Tex.; Carl Benefiel, Panhandle, Tex.; Ralph Leachman, Genryetta, Okla.; W. J. Moore, Fairfax, Okla.; Harry Britten, Norman, Okla.; A. R. Powell, Guthrie, Okla.; Ted Jones, Seminole, Okla.; A. F. Hornbeck, Shawnee, Okla.

It is reported that John Quandel is preparing to open a new picture show at Depew, Okla.

Max Brock, who only recently purchased Jack Massey's interest in the Rialto theatre at Lawton, announced last week that he had closed the Rialto for an indefinite period.

Jack Wall, remembered by the old timers in the Oklahoma City theatrical circles when he was connected with the old Overholser Opera House—now the Orpheum theatre—was in town last Monday, visiting Morris Lowenstein of the Majestic theatre here. Mr. Wahl is now with the Weber Booking Company of New York.

Florida

SULPHUR SPRINGS' new house, being built by Paul Lavents, is coming along. It's quite a nifty and worthy addition to this fast growing resort. The building is of brick and concrete construction with all the latest devices for comfort and protection of the patrons. Mr. Lavents says that he is planning on opening by the 10th of November, but it looks like it would be some job to complete it by then; however, Lavents is a contractor himself and he should know. The house will be called The Palms and in addition to the motion pictures will present Tab shows. That seems like a good idea as there is another motion picture theatre in the city and by having a different style of program the two houses will not be in such direct competition with each other.

N. V. Darley, manager of the Rivoli in Ybor City, brought back a flock of young motion picture projectors which he is going to give away to his junior customers as a Christmas gift from the house.

Robert G. Hudson, owner of a string of houses along the West Coast, was a Tampa visitor last Sunday.

F. W. Holmes dropped into Tampa recently, looking for something to keep him occupied for the winter; and he succeeded, for he has leased the big Davis Island Coliseum for five months.

G. L. Bender, who operated the Palma Ceia in Tampa for a short time this summer, has built a new house in Largo and will open there within two weeks.



Newspaper Opinions on New Pictures

"What Price Glory"—Fox Films, Pantages Theatre, Seattle

Times: "At no time during the existence of the Pantages circuit has such tremendous city-wide interest been aroused over presentation of entertainment ('What Price Glory') as manifest this week."

Post Intelligencer: "They have kept kick in 'What Price Glory.' Here, indeed, is engraving of war etched with bayonet points, washed in blood of legions. What price glory, indeed! It was a rotten war, full of muck and mud, rum and rats, hate and horror. But it was glorious in victory. Raoul Walsh brought it to screen as it was, not as it was imagined. Direction superb. Must be counted to screen what 'Macbeth' is to literature; what Sistine Madonna is to art; what Milo Venus is to sculpture; what 'Aida' is to music."

"Breakfast at Sunrise" — First National, Los Angeles

Herald: "Connie's Madeleine a frisky sort of lass with dash of spice. St. Clair has caught spirit of French farce, and kept it moving at rapid rate. Alvarado makes Madeleine's heart skip, beat, and chances are he'll do same with feminine film fans. Washburn and Alice White do some clever acting, too."

Examiner: "'Breakfast at Sunrise,' as served up by Constance Talmadge, is cream puff and champagne. Charming and provocative, effervescent and volatile, Connie is all heroine of French farce should be. Film has a lively pace."

News: "Constance Talmadge always provides good entertainment. She is up to her standard, or even above her usual work, in 'Breakfast at Sunrise.'

"The Life of Riley"—First National, Washington Street Olympia Theatre, Boston

Herald: "That pair of uniformed laugh makers, Murray and Sidney, in another uproarious comedy. A clean, funny comedy that Murray-Sidney fans will like."

American: "Comedy pair bring many laughs. Those merry film rivals, Murray and Sidney, baiting each other uproariously. Both gentlemen comedians of ability and long standing."

Advertiser: "Murray and Sidney both good comedians but in a different way."

Post: "Comedy love story . . . with comedy highlights."

Transcript: "Entertaining picture . . . amusing antics. Murray and Sidney capable clowners."

Traveler: "Another of those racial slapstick affairs that have proved to be so popular. You will doubtless enjoy Murray and Sidney in their latest frolic. Both do well with their material."

"East Side, West Side"—Fox Films, Roxy Theatre, New York City

News: "Thrills and action galore. A splendid cast, led by O'Brien and Virginia Valli. Virginia splendid as Becka, yet she isn't buxom Becka we pictured. Really too alluring, she is. June Collyer, new screen beauty, a glorious society girl. She's lovely enough to go far in pictures."

Times: "Pictorial translation of Riesenberg's book indubitably best picture Dwan has fashioned since he produced 'Big Brother.' He has gone to great pains to set forth many of incidents from original story and quite number of them are filmed with considerable skill. He has succeeded in eliciting really fine performances from both O'Brien and Virginia Valli."

Evening World: "A very good action movie, as title implies. A marvelous sightseeing tour for outlanders. Brings to screen most of points of interest of metropolis, and for this reason there isn't doubt that it will go over very well out of town. And performances of O'Brien and Miss Valli will help to enhance that interest, for they do extremely well here. In fact, latter does so well that question again comes to mind as to why this young woman has not climbed farther in this screen firmament. June Collyer gives all sorts of promise."

Herald-Tribune: "One sees the sinking of gigantic ocean liner when it collides with iceberg, fatal ramming of tug by steamer, battle in prize ring and innumerable struggles with gangsters in speakeasies, attacks upon heroine by flashily dressed villains, heart-warming, self-sacrifices by same heroine, so hero, who has risen from slums, may marry debutante, and underground disaster where hero rescues subway workers from hasty doom. O'Brien excellent as hero, showing all developments of character from terrified youth to successful and then disillusioned maturity admirably. Virginia Valli excellent as self-sacrificing Jewish heroine and a newcomer named June Collyer is pretty and well bred."

Telegram: "Just about everything that happened in or about New York within last ten years may be seen on Roxy screen this week. Miss Valli emerges with vivid characterization of Becka, O'Brien rings true as waif, and Holmes Herbert and June Collyer help out with generally good performances."

American: "Good movie entertainment. Something so vivid and alive and gripping about life in Ghetto that these pictured scenes arouse most interest in story. Mr. O'Brien gives convincing performance. Virginia Valli does an excellent job."

World: Picture play of considerable quality. Melodrama of east side boy's rise through pugilism to success and happiness and brings out O'Brien in his first performance seen here since memorable work which he did in 'Sunrise.' Miss Valli and Miss Collyer, latter decidedly attractive brunette and one with certain promising tendencies [illegible] directed."

"Two Arabian Knights"—United Artists, Million Dollar Theatre, Los Angeles

Record: "Gay comedy. Comedy crackles with laughter. Applauded by capacity audience. Rol[illegible] romance to give it proper balance. Has in it all elements that majority of film fans crave—adventure, romance—and always—comedy. A [illegible] with hearty laughs—that's 'Two Arabian Knights.'"

Hollywood News: "All types of humor, kind that makes you slap your knees from sheer ecstasy of mirth, kind that evokes audible chuckles and that still more subtle variety that arouses but [illegible] woven into 'Two Arabian Knights.'"

Times: "Laughter prevails. You'll laugh out loud. Long time since a theatre has echoed and re-echoed to such continuous laughter as last night. Literally one succession of amusing incidents. Plot is full of surprises."

Evening Herald: "Another team on highroad to greater fame. Plentifully endowed with gags. Is good for guffaws throughout."

Hollywood Daily Citizen: "Strictly for laughing purposes only was 'Two Arabian Knights' conceived, and right well does it succeed in its intent. Wolheim new in screen comedy ranks, but his work in 'Two Arabian Knights' should push him near front. Good for laugh whenever he is on screen, which is most of time. Reception accorded comedy augurs well for its success."

Evening Express: "New comedy of great war one of gayest. Takes rank among best. Wolheim makes character one of most memorable of screen. Boyd does best work he has ever done. No pair yet advanced has outdone this twain in effective byplay."

Examiner: "Shrieks of laughter greeted 'Two Arabian Knights.' Wolheim and Boyd a 'riot' in funfest. Shrieks of merriment greeted Louis Wolheim and William Boyd as two American soldiers. Funny [illegible] forget his fate on night of his hanging."

"Three's a Crowd"—First National Mark Strand Theatre, New York City

[illegible] "Laughter among stellar lights of [illegible] romantic-tragedy called a decidedly unique screen contribution. Gags have been gathered well-nigh straight as to audience reaction. And most of them novel and exceptionally funny. Direction subtle and quick-moving. And Harry is grand. He has found himself again. There isn't any too much of plot, but [illegible] out of what there is. You can take our word for [illegible] are galore. In spots it is so laugh-provoking that you'll [illegible]

[illegible] to be gilded pieces and they were really clever work."

[illegible] mor is up to its usual high stand[illegible] 'Three's a Crowd' good film entertainment. Harry has art of making audience sorry for him even while they're laughing at him."

"Camille"—First National, Criterion Theatre, Los Angeles

Express: "Beauty and high technical qualities are distinguishing [illegible] urant creature in every scene, looking younger than in any of her recent pictures. Her portrayal has distinction and radiates best charm of her qualities. She has never appeared lovelier."

Record: "'Camille' as filmed by Norma Talmadge is a monument to her genius as actress. A picture so intelligently acted, so beautifully photographed that it rises above rank and file of most screen productions and emerges triumphant in artistry. Nothing stands out more clearly than the fact that Norma Talmadge had only artistry of her picture in mind, and, further, surrounded herself with excellent cast. A thing of beauty, a picture one can sincerely recommend."

Examiner: "Miss Talmadge is one of Gibraltars in topography of cinema art. She seems incapable of giving listless or mediocre performance. Her name is guarantee of sound performance. 'Camille' is a lavish and sensuous performance. No effort, no expense has been spared. Miss Talmade's 'Camille' will remain as a mark to be shot at by aspiring actresses. Portrayal has winsomeness, pathos."

Times: "It is hard to believe that anyone has been lovelier than Norma Talmadge in 'Camille.' She is more vividly lovely than she has ever before appeared. Scenes of exquisite beauty, and cast is excellent. Bound to be box-office success. Gilbert Roland assumes place [illegible] Roland has looks, dramatic ability, and happy faculty of being convincing."

News: "Gripping hold of 'Ca[illegible] has not lessened. Many [illegible] humor will be [illegible] Norma Talmadge's newest picture is unreeled. Modernizing 'Camille' has been a smart thing."

"What Price Glory"—Fox Films, Powers Theatre, Grand Rapids, Mich.

Herald: "Screen version was [illegible] at every appearance. It is an engrossing epic, every [illegible] drama. Undoubtedly [illegible] year, or any other year for that matter."

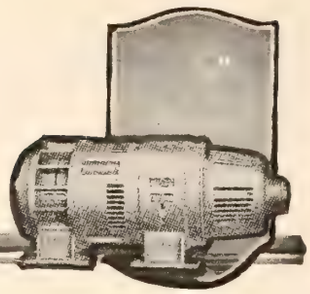
"What Price Glory"—Fox Films, Carthay Circle, Los Angeles

Examiner: "What a picture is 'What Price Glory'! The most [illegible] and vivid of all war pictures."



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

A Good Alibi—Which Must Be Discarded

EVER since the reflector arc lamp first made its appearance in theatres there has been almost endless discussion concerning the heating effect of this lamp on film as it passed the aperture.

It is agreed on all sides that the reflector arc, as compared with the older forms of illuminating systems, such as the low intensity lamp with condensers, and Mazda, exerts a greater heating effect—or, to use a common expression, "runs hotter" at the aperture.

Very little reliable information is available as to just how much "hotter" this system "runs" when compared with the other types of lamps, so that the discussion, as is usually the case when definite data are lacking, runs aimlessly in circles without arriving at concrete conclusions.

Various things have been attributed to this property of the reflector arc to "run hotter" at the aperture. Film deterioration, for example, in the form of buckling, or warping, has formed a convenient alibi for the reflector arc and the lamp has received no small amount of condemnation from many film quarters because it was assumed that the increased heat energy passing through the aperture—along with the greatly increased amount of light—raised particular hob with the fragile celluloid to the exent of causing it to writhe past the aperture much in the same fashion that a victim of the Inquisition would writhe over a hot griddle.

Reflector Arc Not to Blame

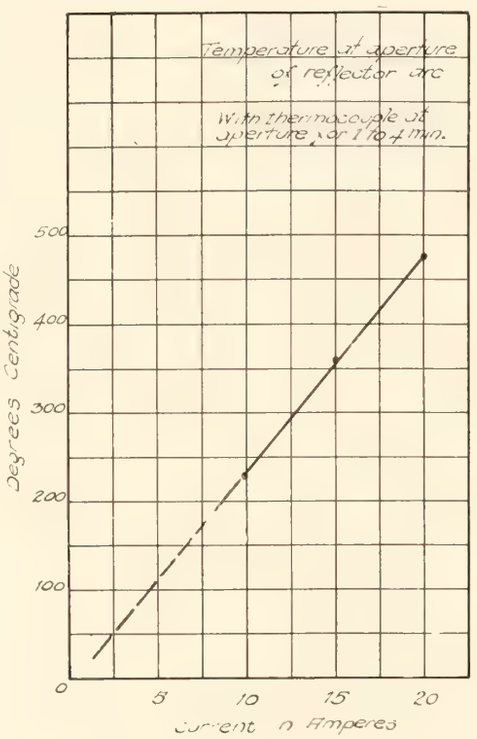
As time passes, however, and the joint behavior of the reflector arc and the film projected by it is more closely and more intelligently observed, greater credence is given to the belief that it is not the light source that is to blame so much as faulty film. That is, film which has not been properly dried before placing it in the hands of projectionists for showing in theatres.

While it is undeniably true that the reflector arc passes a greater amount of heat energy through the aperture, it should not logically follow that this increased heat energy should cause properly prepared film to buckle. When film which has not been thoroughly dried is projected by means of the reflector arc lamp, there is a marked tendency for such film to dry while being projected.

This drying occurs in such a manner that the edges of the film dry faster than the central portions, since the edges are in direct contact with the heated head of the projector, while the center of the film is subjected to heat only while passing the aperture.

Reason for Film Buckling

Edge drying of the film in advance of the central portions, causes edges to shrink linearly so that the length of the film along the edges is actually less than the length of the film through the center of the frames.



The ultimate result is that the central portions of the film buckle—not excessively—but nevertheless enough to make it impossible for the projection lens to focus all parts of the picture frame before the aperture clearly upon the screen. If the center of the film is in focus, the edges will be out of focus and vice versa.

Not So Hot

While such buckling can be indirectly blamed upon the greater heating effect of the reflector arc lamp, still it is safe to say that the temperature to which the film is raised as it passes the aperture is not sufficient to cause trouble were the film properly dried in the first place and not left to be dried while in course of projection.

The temperature at the aperture of a projector when a reflector arc is used really is not as high as it has been commonly thought to be. This can be seen in the above cut, showing temperature recorded by a thermocouple (an electrical thermometer) when placed at the aperture and subjected to the light under various currents.

Reflector Arc Temperatures

The maximum temperature recorded (at 20 amperes) is 480 degrees Centigrade which is very close to that recorded for the Mazda lamp and low intensity arc with condensers. Temperatures of 500 to 600 degrees are common with all types of sources as now used, including the high intensity arc. We see no reason, therefore, why the reflector arc should continue to be blamed for a condition which, quite clearly, is the fault of exchanges in that they allow film which has not been thoroughly dried to go out to theatres.

Engineering Dep't Organized by National on Coast

The National Supply Company has organized an engineering department in San Francisco located at the Western District office, and over which G. G. Thompson has been placed in control. West Coast exhibitors will be served by this department in connection with National Supply's one-contract equipment plan.

Mr. Thompson, who has been for the past two months at the National headquarters in Chicago, has had 12 years of experience handling theatre electric work. At various times he had been associated with such firms as Cutler-Hammer and the Ward-Leonard companies. While connected with Ward-Leonard he developed the reactance dimmer and established a reputation as a switchboard engineer. Mr. Thompson is also well known on the Coast as he was formerly prominently identified with the Safety Electric Products Company at Los Angeles. He is an active member of the American Institute of Electrical Engineers.

New Theatre Projects in Various States

ARIZONA

Flagstaff—Theatre. Cost $100,000. Archt. L. A. Smith, 1584 W. Washington St., Los Angeles, Calif. Preliminary plans complete.

CALIFORNIA

Crescent City—Theatre costing $75,000 to be built here. Archt. Norman R. Coulter, 46 Kearney St., San Francisco. Owner, C. E. Endert. Contractor, R. Hansen.

Encinitas—Work already started on theatre costing $45,000. Owner, A. A. Austin, Los Angeles. Noted June 1.

Pasadena—$500,000 theatre being erected at Colorado & Hudson Sts. Archt. B. Marcus Priteca, Pantages Thea. Bldg., Los Angeles. Contractor, P. A. Palmer, Builders' Exchange Bldg. Seating capacity, 2,000.

North Sacramento—Theatre on Del Paso Blvd. Archts. Starks & Flanders, Oschner Bldg., Sacramento. Cost, $55,000.

North Sacramento—Theatre to be erected on Del Paso Blvd. by the Bicman-Colman Co., C. R. Jones, V.-Pres. Cost, $150,000.

Reseda—Theatre on Reseda Blvd. Cost, $35,000. Archt. Roy Reeves, Van Nuys, Calif. Contr., Sloan Bldg. Co., Los Angeles.

Sacramento—Theatre costing $700,000 to be erected on J Street. Archt., G. A. Lansburgh, 140 Montgomery St., San Francisco. Owner, Orpheum Circuit, Los Angeles. Seating capacity, 2,500.

San Rafael—Reid Bros., San Francisco. Archts. are preparing plans for theatre bldg. to be erected on 4th St. & Lootens Pl. Cost, $100,000.

Santa Mario—Owners. West Coast Theatres. Archt. Carl J. Weyl, Los Angeles. Theatre and lodge bldg. Cost, $250,000. Seating capacity, 1,200.

GEORGIA

Claxton—Theatre costing $10,000 with seating capacity, 750. Owner, S. G. Tos.

Waycross—B. Douglas & W. V. Musgrove, owners. Theatre costing $20,000. Contr., Dunaway & Pool.

ILLINOIS

Danville—$2,000,000 theatre and bldg. Archts. Lewis & Daugherty, Danville, and E. Stienberg, 360 N. Michigan Ave., Chicago. Owner, J. J. Redding, 10 N. Clark St., Chicago.

Pekin—Theatre, $150,000 on Elizabeth St. Archt. & Engr. Berger & Kelley, Lincoln Bldg., Champaign, Ill. Owner, Mrs. A. Fluegel, Capitol Theatre, Pekin.

IOWA

Sioux City—Theatre being erected at 6th & Pierce Sts. Owner, Orpheum Theatre Circuit Co.

MARYLAND

Baltimore—Theatre to be built at 5200 York Road. Archt. S. Russell, 11 E. Lexington St. Owner, Lakes Tuxedo Theatre Co., care of P. J. Schleck, 1 N. Holliday St.

Chestertown—Theatre on Main St. costing $70,000. Owner, L. B. Russell. Archt. A. L. Forrest, 1307 St. Paul St., Baltimore.

MASSACHUSETTS

Fall River—$150,000 theatre to be built on Pleasant St. Owner, L. E. Savard, 217 Granite Rd.

Summerville—Theatre, 2,400 seating capacity to be built on Doris Square. Owner, E. M. Loew, Boston.

MICHIGAN

Ironwood—Theatre costing over $100,000 to be built here. Owner, Ironwood Amusement Corp.

Monroe—Theatre to be built on 2nd & Winchester Sts. Owner, James George.

MISSOURI

Columbia—Theatre costing $400,000 to be built on So. 8th St. Owner, Tegar Hotel & Theatre Bldg., Inc. Contr., Simon Constr. Co. Noted Aug 1, 1927.

St. Louis—Theatre containing 1,100 seats to be built here. Owner, G. W. G. Corp., 909 Chestnut St. Archts. Klengenschmidt & Wilkins.

NEBRASKA

Omaha—Theatre bldg. being erected at 45th & Military Ave. Owner, Omaha Suburban Theatres Corp.

NEW YORK

Brooklyn—$750,000 theatre to be built at 205 Havemeyer St. Owner, Havemeyer-Marcy Corp., 1560 Broadway, N. Y. C.

Buffalo—$65,000 theatre. Archt. H. Kromer, 267 Cambridge St. Owner, I. Given, S. Salina St., Syracuse.

Liberty—Theatre and apartment bldg. Cost, $85,000. Sylvania Ave. & Belmar Drive. Contr., East Side Building Co. Owner, East Side Amusement Co.

New York City—Theatre and office bldg. at Canal & Bway. Owner, Oltarsh-Broadway Corp. Lessee New Jersey Enterprises.

Rochester—Theatre costing $200,000 to be built at Maple and Ames Sts. Contrs., Layne & Goes, Syracuse.

Salamanca—Theatre to be built on Main St. Owner, Schine Theatre Co., N. Main St., Gloversville.

NORTH CAROLINA

Ahoskie—Theatre, 700 seating capacity to be built on Mitchell St. Owner, E. L. Garrett.

OHIO

Washington C. H.—Theatre, 775 seating capacity to be erected on Fayette St. Archt. H. C. Holbrook, Columbus. Owner, H. V. Smoots, Mt. Vernon.

Cleveland—Theatre and bldg. to be erected on St. Clair Ave. & 105th St. Archt. Nicola Petti, Williamson Bldg. Owner, Midwest Properties, S. Stecker, mgr., 306 Union Bldg. Cost, $750,000.

Galion—Theatre and bldg. Seating capacity, 800. Owner, S. F. Deutsch, Cleveland.

Marion—Theatre costing $500,000 to be built on West Center & Campbell Sts. Seating capacity, 2,000. Owner, Young Amusement Co., Canton. Archt. John Eberson, 212 E. Superior St., Chicago.

Rocky River—Theatre and hotel to be built on Detroit Ave. & Bount Road. Owner, Strauss Bros., La Salle St., Otis Bldg., Chicago, Ill.

Toledo—Theatre to be built on Monroe St. and Ottawa Drive. Contr. Bergernon & Tattersall, Toledo. Cost over $900,000.

OKLAHOMA

Enid—Theatre costing $100,000. Seating capacity, 1,200. Contr., Grant Buxton, Enid. Lessee Griffith Amusement Co., Oklahoma City.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W.Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7065 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Blon-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820f eet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6108 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Mallev-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-P	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M. Davis-G. Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6228 feet	May 13
Fighting Hombre The	Bob Custer	F. B O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warne Bros	6310 feet	June 24
Mother	B. Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	5854 feet	Oct. 7
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
She's My Baby	M. Harris-R. Agnew	Sterling Pict	5249 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	6476 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Tenaer Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros.	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict	5750 feet	
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros.	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.	5013 feet	
Callahans and the Murphys, he	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	5875 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict.	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures	5470 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
ramed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-C. Windsor	M-G-M	5875 feet	
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies Beware	G.O'Hara-N.Luxford	F. B. O.	4900 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures	5267 feet	
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros.	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict.	4723 feet	
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros.	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox	5301 feet	
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National	5488 feet	
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 9
For Ladies Only	J. Logan-J. Bowers	Columbia	5507 feet	
For the Love of Mike	F. Sterling-G. Sidney-R.Lyon-C. Colbert	First National	6588 feet	
Galloping Thunder	B. Custer-A. Sheridan	F. B. O.	4691 feet	
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros.	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	Oct. 28
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Ladies at Ease	P. Garon-G. James	First Division (S. R.)	5800 feet	
Lady Bird, The	Compson-McGregor	First Division (S. R.)	6568 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Little Firebrand, The	E. Thornton-I. Tellegan	Pathe-De Mille	4615 feet	Dec.12 '25
Lonesome Ladies	A. Q. Nilsson-L. Stone	First National	5718 feet	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox	4557 feet	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5671 feet	Aug. 12
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6400 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6063 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.	4954 feet	
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 23
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6667 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia	5831 feet	Oct. 7
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O.	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M	5821 feet	
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		Oct. 28
Coward, The	W. Baxter-S. Lynn	F. B. O.	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
Face Value	J. Mower-F. Ridgeway	Sterling Pict.	4393 feet	
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille	8000 feet	Sept. 1
Fireman Save My Child	W. Beery-R. Hatton	Paramount	6399 feet	Oct. 21
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O.	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 12
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-			
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
	P. Haver	Pathe-De Mille	5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M. Harris	A. C. A.	5446 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Say It With Diamonds	B. Compson-E. Williams	First Division (S. R.)	6041 feet	
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 23
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict.	5443 feet	Sept. 16
Swell Head, The	J. Walker-E. Gilbert	Columbia Pictures	5484 feet	
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	Oct. 1
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4676 feet	Aug. 26
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11109 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros.	10049 feet	Feb. 6
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Woman's Law	P. O'Malley-L. Rich	Peerless Pict (S. R.)	6000 feet	
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict.	5867 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel ot Broaway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5781 feet	July 30
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4437 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict.	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6

Feature	Star	Distributed by	Length	Reviewed
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767f eet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.		
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	7 reels	Oct. 7
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict	7393 feet	Oct. 14
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Edorle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Lden	Paramount	6 reels	Oct. 28
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6 reels	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	1616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5 reels	
Comrades	G. James-A. Sheridan	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National		
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros		
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount		
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	7000 feet	
Gambler's Game, The	Tom Tyler	F. B. O		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount		Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	3867 feet	
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Gun-Hand Garrison	Tex Maynard	Raycraft (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	8117 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	8656 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)		
Lingerie		Tiffany		
My Best Girl	M. Pickford-C. Rogers	United Artists		
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount		
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Once and Forever	P.R. Miller-J. Harron	Tiffany	5639 feet	
Pajamas	O. Borden-L. Gray	Fox		
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	L. Moran-E. Lowe	Fox	5893 feet	
Ranger of the North	Ranger (Dog)	F. B. O		
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	5 reels	
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount		
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount		
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount		
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	7 reels	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M		
Bowery Rose	P. O'Malley-G. Hulette	Excellent Pict		
Cheer Leader, The		Lumas		
Discord	G. Ekman-L. Dagover	Pathe-De Mille	9 reels	
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	
Flying Luck	Monty Banks	Pathe-De Mille	7 reels	
French Dressing	B. Lyon-C. Colbert	First National		
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National		
Grass Widows		Tiffany		
Gun Gospel	K. Maynard	First National		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4890 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	5 reels	
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
My Friend From India	F. Pangborn	Pathe-De Mille		
One Glorious Scrap	Fred Humes	Universal	4172 feet	
Polly of the Movies	Jason Robards	First Division (S. R.)		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality Street	M. Davies	M-G-M		
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		Oct. 7
Sadie Thompson	G. Swanson	United Artists		
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Sporting Blood	Reginald Denny	Universal		
Tempest	J. Barrymore-Verona Wolheim	United Artists		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaiz	First Division (S. R.)		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Turkish Delight	R.Schildkraut-J.Faye	Pathe-De Mille	6 reels	
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Women's Wares	Brent-Lytell-L. Kent	Tiffany		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Afffime in the Sky	S. Lynn-J. Luden	F. B. O.		
Blue Danube, The	L. Joy-R. La Rocque	Pathe-De Mille		
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.		

Feature	Star	Distributed by	Length	Reviewed
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Percy Marmont	Lumas		
Good-Time Charley	W. Oland-H. Costello	Warner Bros		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Hypnotist, The	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Lovelorn, The		M-G-M		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Slingshot Kid, The	"Buzz" Barton-J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
Streets of Shanghai		Tiffany		
Swift Shadow, The	Ranger (Dog)	F. B. O.		
Valley of the Giants	M. Sills-D. Kenyon	First National		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Caravan Trail, The	K. Maynard-E. Gregory	First National		
Coney Island	Lois Wilson	F. B. O.		
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O.		
Fires of Youth	John Gilbert	M-G-M		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Love in a Cottage		First Division (S. R.)		
Man Crazy	Mulhall-Mackaill	First National		
Noose, The	Richard Barthelmess	First National		
Ramona	D. Del Rio-W. Baster	United Artists		
Romance (tentative)	R. Novarro-M. Day-R. D. D'Arcy	M-G-M		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
United States Smith		Lumas		
West Point	William Haines	M-G-M		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Algerian Nights		First Division (S. R.)		
Bare Knees		Lumas		
Down Went McGinty	C. Murray-G. Sidney	First National		
Napoleon (French Film)	Special Cast	M-G-M		
Over the Andes	D. Fairbanks-E. Southern-L. Valez	United Artists		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Sailors' Wives	Astor-Hughes	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universa.		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Darling of the Gods, The	Special Cast	United Artists		
Free Lips		First Division (S. R.)		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Belle o Avenue A		First Division (S. R.)		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict	5428 feet	
Surrender	M. Philbin-I. Moskine	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose		Paramount		
Ace High	Hoot Gibson	Universal		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O.		
Alex the Great		F. B. O.		
Avenger, The	Bob Custer	F. B. O.		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Bad Little Good Girl		Chadwick		
Balaoo	E. Lowe-G. G. Katsonaros	Fox Films		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox		
Blood Will Tell	B. Jones-K. Perry	Fox		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Brass Knuckles	M. Blue-B. Bronson	Warner Bros		
Breed of the Sunset		F. B. O.		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Aldea	Universal	5261 feet	
Cancelled Debt, The	Rex Lease	Sterling Pict		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight		F. B. O.		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
College Hero, The		Columbia		
Cossacks, The	John Gilbert	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan	J. Barrymore-E. Taylor-M. Astor	Warner Bros.	10018 feet	Aug. 31
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	5 reels	
Fangs of Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flower of Spain, The	Coleman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Ghost Ship, The	D. Sebastian	Tiffany		
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Good Morning, Judge		Universal		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5999 feet	
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
Her Summer Hero		F. B. O		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honeymoon Hate	Florence Vidor	Paramount		
If I Were Single (tentative)	May McAvoy	Warner Bros		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 23
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 23
Ladies of Leisure		Tiffany		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Lady Be Good	Mackaill-Mulhall	First National		
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.		
Legion of the Condemned, The	G. Cooper	Paramount		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Light in the Window, A	H. B. Walthall-P. Avery	Rayart (S. R.)		
Lilac Time	Colleen Moore	First National		
Little Buckaroo, The		F. B. O.		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Million Dollar ,Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)	6022 feet	
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Night Life, The	A. Day-J. Harron	Tiffany		
Nineteenth Hole, The (tentative)	H. Langdon- G. McConnell	First National		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Paris or Bust	Glenn Tryon	Universal		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Phantom of the Range, The		F. B. O.		
Quality	Gardner James	Inspiration Pict.		
Rachel	P. Negri-G. Cooper	Paramount		
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O	5992 feet	
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Red Hair	Clara Bow	Paramount		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	R. Adoree-R. Forbes	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes.	Columbia		
Serenade	Adolphe Menjou	Paramount		
Sheiks and Shebas	Junior Stars	Paramount		
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields!Conklin!Brian.	Paramount		
Silver Slave, The	Irene Rich	Warner Bros.		
Song of Steel		Tiffany		
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy	Harold Lloyd	Paramount		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Spotlight, The	E. Ralston	Paramount		
Squads Right		Tiffany		
Steamboat Bill, Jr.	Keaton-E. Torrence.	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Symphony, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M		
Thanks For the Buggy Ride	L. La Plante -G. Tyron	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Uncle Tom's Cabin	Special Cast	Universal		
Under the Tonto Rim		Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Wall Flowers		F. B. O.		
War Birds		M-G-M		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)		
When the Law Rides		F. B. O		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Geese		Tiffany		
Wild West Show, The		Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wolf Fangs (tentative)		Fox		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian.	M-G-M		
You Will Marry Me	Clara Bow	Paramount		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	Oct. 7
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		1 reel	
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	
Felix the Cat in Dough-Nutty	"Sullivan Cartoon"	June 12	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in Jack From All Trades	Sullivan Cartoon	Aug. 7	1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	
Felix the Cat in the Non-Stop Fright	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	Sept. 23
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
He Tried to P ease	M. Col.ins-L. Hutton	Nov. 6	1 reel	
High Spots	Al St. John	July 31	2 reels	Aug. 12
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Curiosities	Aug. 28	1 reel	Sept. 2
Injun Food—Moods of the Sea	Bruce Outdoor Sketch		1 reel	
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Models in Mud	Hodge-Podge	Nov. 13	1 reel	
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pick a Pet	Curioisities	July 3	1 reel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 1	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	
Rest Day	Monte Collins	Nov. 27	2 reels	
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Scared Silly	Johnny Arthur	Nov. 13	2 reels	
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore	Aug. 28	2 reels	Sept. 2
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	Oct. 7
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yulo	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 18	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyles Brooks	Sept. 25	2 reels	Nov. 4
Gentlemen Prefer Scotch	N. Stuart-S. Phipps	June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Her Silent Wow	"Helen and Warren"	July 3	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens		2 reels	
Midsummer Night's Steam, A	Eddie Cayton	June 5	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	Oct. 14
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitude	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why B ondes Leave Home	R. Walling-M. Beebe	July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Chase. The	Ufa Oddity	Mar. 26	1 reel	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Gritty Pups	Ufa Oddity	Mar.	1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Nature's Wizardry	Ufa Oddities		1 reel	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights	Billy Dooley	Dec. 17	1 reel	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Easy Curves	Billy Dooley	Nov. 12	2 reels	
Elegy, The	Novelty	Aug. 6	1 reel	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 15	2 reels	
For Crimes Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's K ock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korber	Inkwe Cartoon	Jan. 21	1 ree	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Mad Scramb.es	Neal Burns	Nov. 26	2 ree s	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags	Featured Cast	Dec. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Ocean Blues	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
Scared Pink	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Swiss Movements	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Brave Heart, A	"Alsop Fables"	Oct. 30	1 reel	
Bull Fighter, The		Nov. 27	2 reels	
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 5
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cups and Contenders	Sportlight	Nov. 27	1 reel	
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	
Flying Feet	Sportlight	June 12	1 reel	June 24
Flying Fishers	"Alsop Fables"	Nov. 27	1 reel	
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow		Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Alsop Fables"	Nov. 20	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Have a Drink	Rarebits	Nov. 20	1 reel	
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aesop Fables"	Aug. 28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov. 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 9
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug 21	1 reel	Sept. 9

Title	Star	Rel.	Date	Length	Reviewed
Sailors, Beware!	Roach Stars	Sept.	23	2 reels	Sept. 30
Saved By a Keyhole	"Alsop Fables"	Nov.	13	1 reel	
Scents and Dog Sense	Sportlight	Aug.	7	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct.	16	2 reels	Oct. 21
Signs of Spring	"Alsop Fables"	Nov.	6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct.	23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"	Sept.	4	1 reel	Sept. 2
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug.	21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct.	16	2 reels	Oct. 21
Smith's Cousin	Hiatt-McKee-Jackson	Nov.	13	2 reels	
Smith's Pony	Hiatt-McKee-Jackson	Sept.	18	2 reels	
Soldier Man	Harry Langdon				
Subway Sally	"Aesop Fables"	July	24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept.	18	1 reel	
Taking Punishment	Sportlight	July	24	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct.	16	2 reels	
Up the Ladder	Sportlight	Oct.	6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept.	25	1 reel	
What Women Did For Me	Charley Chase	Aug.	14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July	17	2 reels	July 15
With Love and Hisses	Roach Stars	Aug.	28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque	June	26	1 reel	July 1

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Title	Star	Rel.	Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark		1 reel	
Big Pie Raid, The	McDougall Kids	Bray	June 1.	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord	Aug. 1	2 reel	
Custard's Last Stand		Bray		2 reels	Sept. 16
Derelects of the Sea	Novelty	Bray	June 30.	1 reel	
Deuce, The	McDougall Kids	Bray	June 1.	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
God Made This Day For Me (Guest Jewel)		A. C. A.	Aug. 1.	1 reel	
Golf and How	Novelty	Castle	Mar. 26.	1 reel	
Good Scouts		Bray		2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke		2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke		2 reels	
Heralds of the Spring	Nature Special	Bray	April 19.	1 reel	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine.	Dec. 1.	10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1.	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Hit and Win		Bray	Aug. 20.	2 reels	
Iron Derby, The				2 reels	Oct. 21
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July 10.	2 reels	
Japanese Oddities	Novelty	Castle	Aug. 11.	1 reel	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Let's Go	Nove.ty	Cast e	Aug. 27.	1 reel	
Lift Your Face		Bray	Aug. 10.	2 reels	
Little Feet	Novelty	Castle	June 14.	1 reel	
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Magic Hands	Novelty	Castle	July 16.	1 reel	
Memories	Color Classic	Tiffany		1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Oh Boy Paris	Novelty	Castle	July 30.	1 reel	
Orphans, The	McDougall Kids	Bray		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Pals	Novelty	Castle	May 7.	1 reel	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros.		10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July 20.	2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sky Walkers	Novelty	Castle	May 21.	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Speed	Novelty	Castle	Apr. 9.	1 reel	
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Stepping Along	Novelty	Castle	April 23.	1 reel	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Two Arabian Sights		Bray		2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod		2 reels	Sept. 1
Water Sports	Novelty	Castle	July 2.	1 reel	
Water, Water Everywhere		Bray	June 20.	2 reels	
When Redskins Bit the Dust.	(Guest Jewel)	A. C. A.	July 1.	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June 1.	1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15
Yosemite	Novelty	Castle	June 18.	1 reel	

TIFFANY

Title	Star	Rel.	Date	Length	Reviewed
Bridal of Pennacook	Color Classic	Nov.	1	1 reel	
Comrades	Color Classic	Nov.	15	1 reel	
King of Sports	Color Classic	Sept	15	1 reel	
Memories	Color Classic	Oct.	1	1 reel	
Roaring 'Round Caribbean		Oct.	15.	1 reel	
Romany Love	Color Classic	Dec.	1.	1 reel	

UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July	25.	1 reel	July 15
All For Uncle	C. King-C. Doherty	Oct.	19.	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct.	31.	1 reel	
And How	"The Gumps"	Oct.	31.	2 reels	
Banker's Daughter, The	Oswald Cartoon	Nov.	28.	2 reels	
Barrymore Tommy (Mus-tang)	Fred Gilman	June	18.	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"	Oct.	3.	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov.	12.	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug.	15.	10 episodes	
Blind Man's Bluff	Jack Perrin			2 reels	Oct. 28
Buster Come On	Trimble, Turner and Dog	Sept.	14.	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog	June	6.	2 reels	May 20
Buster's Handicap	Trimble, Turner and Dog	Aug.	1.	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog	Oct.	12.	2 reels	Sept. 30
Buster's Initiation	Trimble, Turner and Dog	July	4.	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog	Nov.	16.	2 reels	Oct. 28
Clearing the Trail (Western)	Newton House	Nov.	26.	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes	July	9.	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept.	12.	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept.	21.	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept.	24.	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct.	15.	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman	Sept.	3.	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct.	10.	2 reels	
Disordered Orderly, The	Sid Saylor	Nov.	9.	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June	20.	1 reel	June 3
Do or Diet	Charles Puffy	June	13.	1 reel	June 3
Fighting Finish, A	George Lewis				Oct. 14
Fighting Texan, The (Mus-tang)	Fred Gilman	Sept.	10.	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June	15.	2 reels	May 27
George Steps Out	Sid Saylor	Sept.	28	2 reels	
Great Guns	Oswald Cartoon	Oct.	17.	1 reel	
Gun Justice (Mustang)	Fred Gilman	July	2.	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster			10 episodes	
His Day of Days	Neely Edwards	Aug.	15.	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June	4.	2 reels	May 13
Honest and Truly	Charles Puffy	Aug.	29.	2 reels	
Horse Trader, The (Mus-tang)	Fred Gilman	Aug.	20.	2 reels	
Hot Stuff				1 reel	Oct. 14
Jane's Relations	M. Marcel-E. McCarthy	July	17.	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June	22.	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept.	7.	2 reels	Aug. 19
Lateral Pass, The	Sportlight			1 reel	Oct. 14
Law Rider, The (Western)	Fred Gilman	Nov.	5.	2 reels	
Love Wallop, The	Arthur Lake	Nov.	7.	1 reel	
Man Tamer, The (Mustang)	Edmund Cobb	Aug.	27.	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct.	3.	1 reel	
Model George	Sid Saylor	Dec.	28.	2 reel	
Monkey Shines	Ben Hall	Sept.	25	1 reels	
My Mistake	Charles King	June	29.	2 reels	June 10
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail			2 reels	Nov. 4
Newlyweds' Mistake The	Snookums-Bartlett-McPhail	Nov.	7.	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct.	3.	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept.	5.	2 reels	Aug. 19
Ocean Bruises	"The Gumps"			2 reels	Oct. 28
Ocean Hop	Oswald Cartoon				
Oh! Mabel	C. King-C. Doherty	Nov.	23.	2 reels	
Oh Taxi!	Sid Saylor	Aug.	10.	2 reels	July 22
On Deck	Sid Saylor	Nov.	30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov.	23.	2 reels	
Oh Teacher!	Oswald Cartoon	Sept.	19.	1 reel	Sept. 2
On Furlough	Sig Saylor	July	27.	2 reels	July 15
On Special Duty (Western)	Fred Gilman	Oct.	8.	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov.	2.	2 reels	
Pawns and Queens (Mus-tang)	Edmund Cobb	Aug.	6.	2 reels	July 15
Penny Ante	Harry Mann	June	27.	1 reel	
Phantom Outlaw, The (Mus-tang)	Fred Gilman	July	16.	2 reels	June 24
Picking on George	Sid Saylor	Oct.	26.	2 reels	Oct. 14
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June	11.	2 reels	May 20
Plain Jane		Aug.	17.	2 reels	
Please Don't		Aug.	24.	2 reels	
Plumed Rider, The (Mus-tang)	Fred Gilman	July	30.	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June	6.	1 reel	May 20
Red Warning (Western)	Newton House			2 reels	Oct. 19
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June	25.	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct.	1.	2 reels	Sept. 23
Roaring Gulch, The (Mus-tang)	Edmund Cobb	July	17.	2 reels	July 1
Run Buster!	Trimble, Turner and Dog	Dec.	14.	2 reels	
Run for His Money, A	Arthur Lake	Aug.	21.	1 reel	
Rushing Business	Sid Saylor	Aug.	31.	2 reels	Aug. 12
Samson at Calford	Lewis-Gulliver	Nov.	7.	2 reels	June 17
Saxophobia	Arthur Lake	Oct.	10.	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)				10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov.	21.	1 reel	
Scrappin' Fool, The (Mus-tang)	Bob Curwood	Sept.	17.	2 reels	Sept. 2
Shady Rest	"The Gumps"			2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec.	7.	2 reels	
Silent Partner, The (Mustang-Edmund Cobb)		Mar.	19.	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July	11.	1 reel	June 24
Smiling Wolf, The (Western)	Fred Gilman	Dec.	1.	2 reels	
Snookum's Asleep	Snookums-Clair-Dooley	July	6.	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug.	3.	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail	Oct.	5.	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept.	12.	2 reels	Sept. 9
Son of America, A	George K. Arthur	Aug.	8.	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct.	22.	2 reels	Oct. 7
Square Shooter, The (Mus-tang)	Fred Gilman	Aug.	13.	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June	1.	2 reels	May 13
Surprised Honey	Neely Edwards	Aug.	1.	1 reel	July 15
Tale of a Shirt, The	Jimmy Aubrey	July	17.	1 reel	July 1
That's No Excuse	Charles King	June	8.	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec.	21.	2 reels	
Too Much Sleep	"The Gumps"	Sept.	19.	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov.	28.	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov.	7.	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept.	5.	1 reel	Aug. 19
Under the Bed	Charles Puffy	July	4.	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond			10 episodes	
What An Excuse	Charles King	July	13.	2 reels	June 24
When Greek Meets Greek	"The Gumps"	Oct.	17.	2 reels	Oct. 7
Whispering Smith Rides (Serial)	Wallace MacDonald	June	6.	10 episodes	
Winning Five, The	Lewis-Gulliver	Sept.	26.	2 reels	Sept. 16
Winning Punch, The	George Lewis	Nov.	21.	2 reels	

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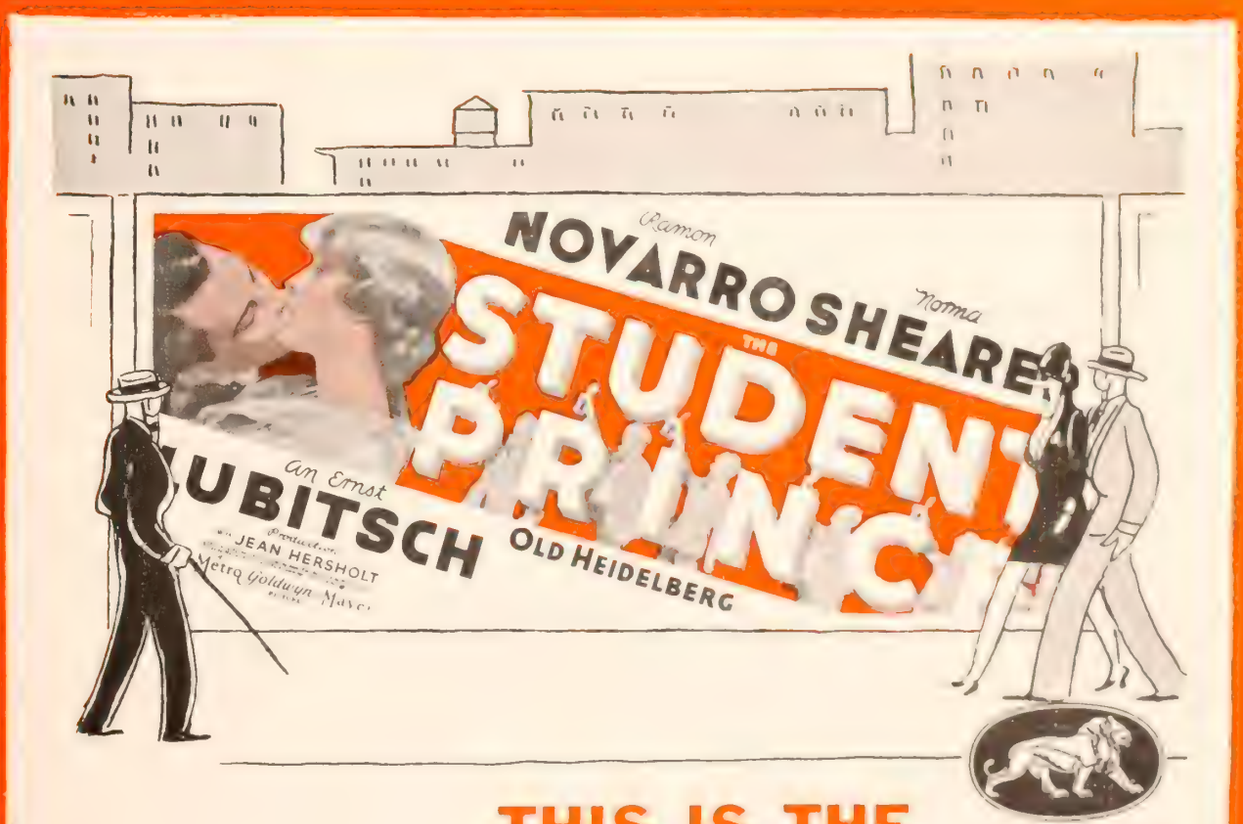
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November 18, 1927

Motion Picture News



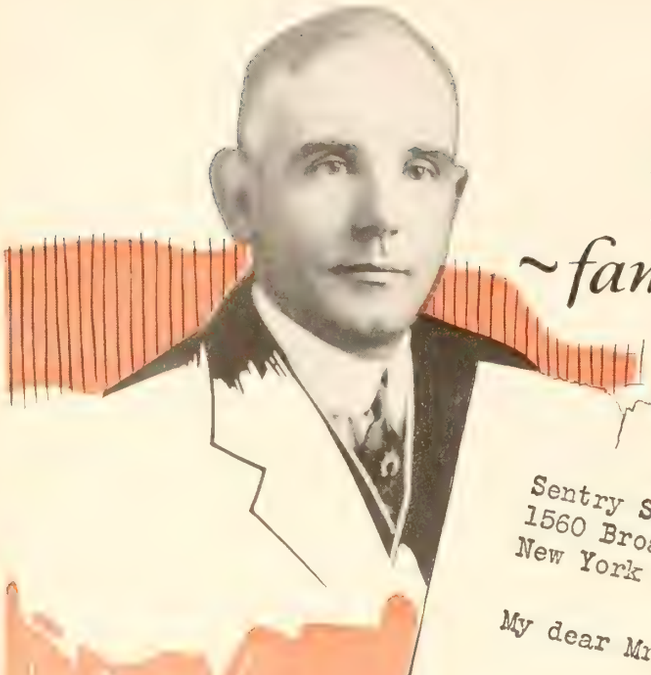
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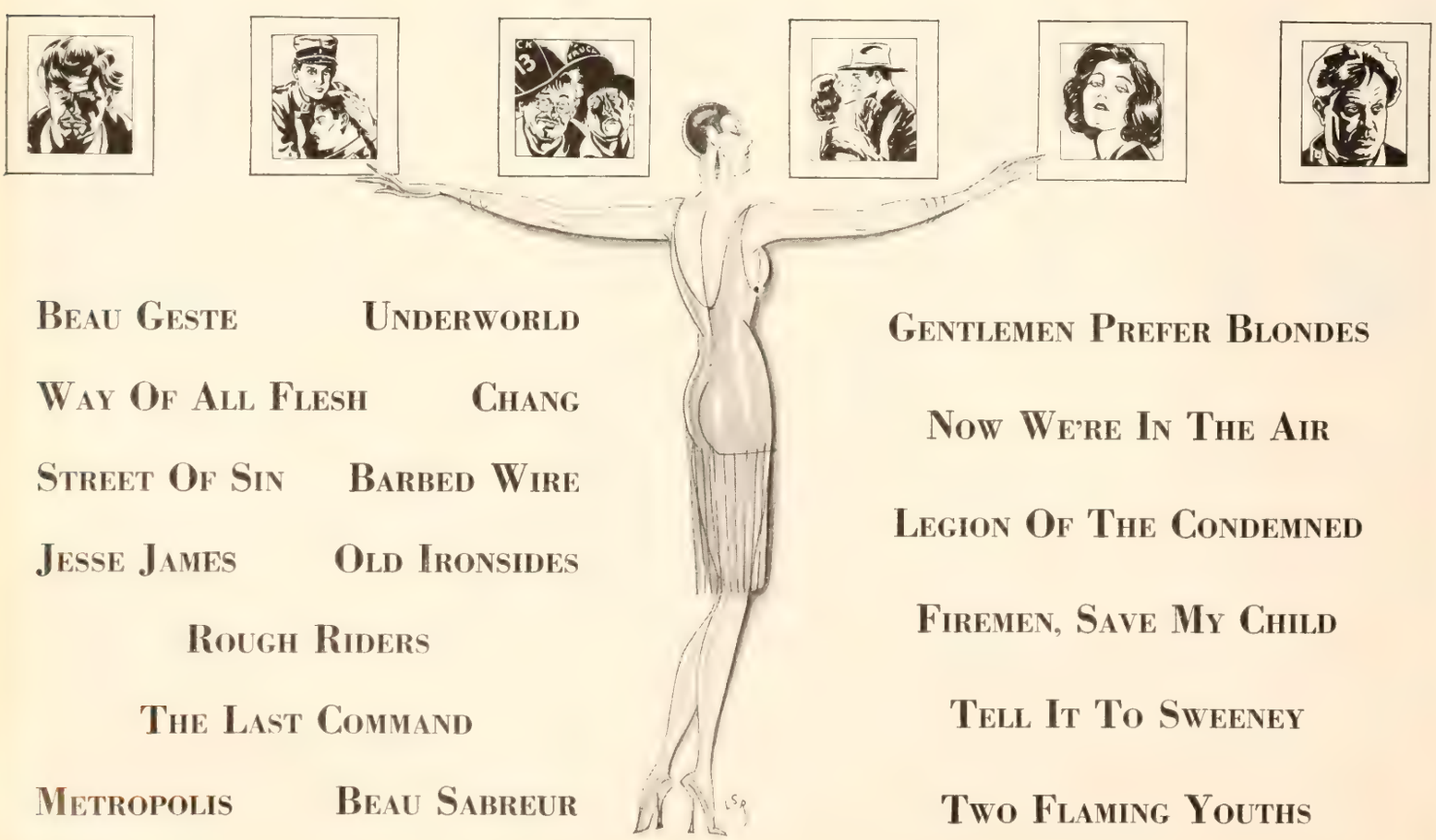
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¶ Miss 1927. Eager for entertainment, but mighty shrewd in choosing it. She's 70% of your audiences and the other 30 follow where she leads. She dictates motion picture styles today just as she does clothes and cars. She makes or breaks pictures, theatres. She writes "failed to draw" or "tremendous business" on your reports. ¶ What are *you* doing

have you dated up miss 1927?

to win Miss 1927? Have you got her dated up every week at your theatre? Are you making the mistake of offering her the old fashioned pictures that most companies are still handing you? She scorns them like last year's hat. She'd rather dance, go to football games, read, listen to the radio, ride in a Chrysler—do any of the 101 things competing with motion pictures for her time. ¶ Are you trying to sell her antiquated and never-was stars? She calls them "dumb doras" and "dim bulbs". OR—are you giving her what she craves; new era pictures made in her own sprightly mould. Tuned to her own bounding hopes and desires. Bright shining stars of her shining age. In short, PARAMOUNT'S 100% PROGRAM! ¶ For, fortunately, one company—Paramount—pioneered, saw times had changed, geared up its studio to Miss 1927's swift pace. Paramount is making Miss 1927's type of picture. Paramount has won her heart with

specials in the modern manner



BEAU GESTE
UNDERWORLD
WAY OF ALL FLESH
CHANG
STREET OF SIN
BARBED WIRE
JESSE JAMES
OLD IRONSIDES
ROUGH RIDERS
THE LAST COMMAND
METROPOLIS
BEAU SABREUR

GENTLEMEN PREFER BLONDES
NOW WE'RE IN THE AIR
LEGION OF THE CONDEMNED
FIREMEN, SAVE MY CHILD
TELL IT TO SWEENEY
TWO FLAMING YOUTHS

miss 1927's girl pals

CLARA BOW
BEBE DANIELS
POLA NEGRI
RUTH TAYLOR
LOUISE BROOKS
MARY BRIAN
SALLY BLANE



ESTHER RALSTON
FLORENCE VIDOR
FAY WRAY
EVELYN BRENT
THELMA TODD
IVY HARRIS
DORIS HILL

favorite boy friends

HAROLD LLOYD
RICHARD DIX
EMIL JANNINGS
GEORGE BANCROFT
W. C. FIELDS
CHESTER CONKLIN
GARY COOPER
CHARLES ROGERS



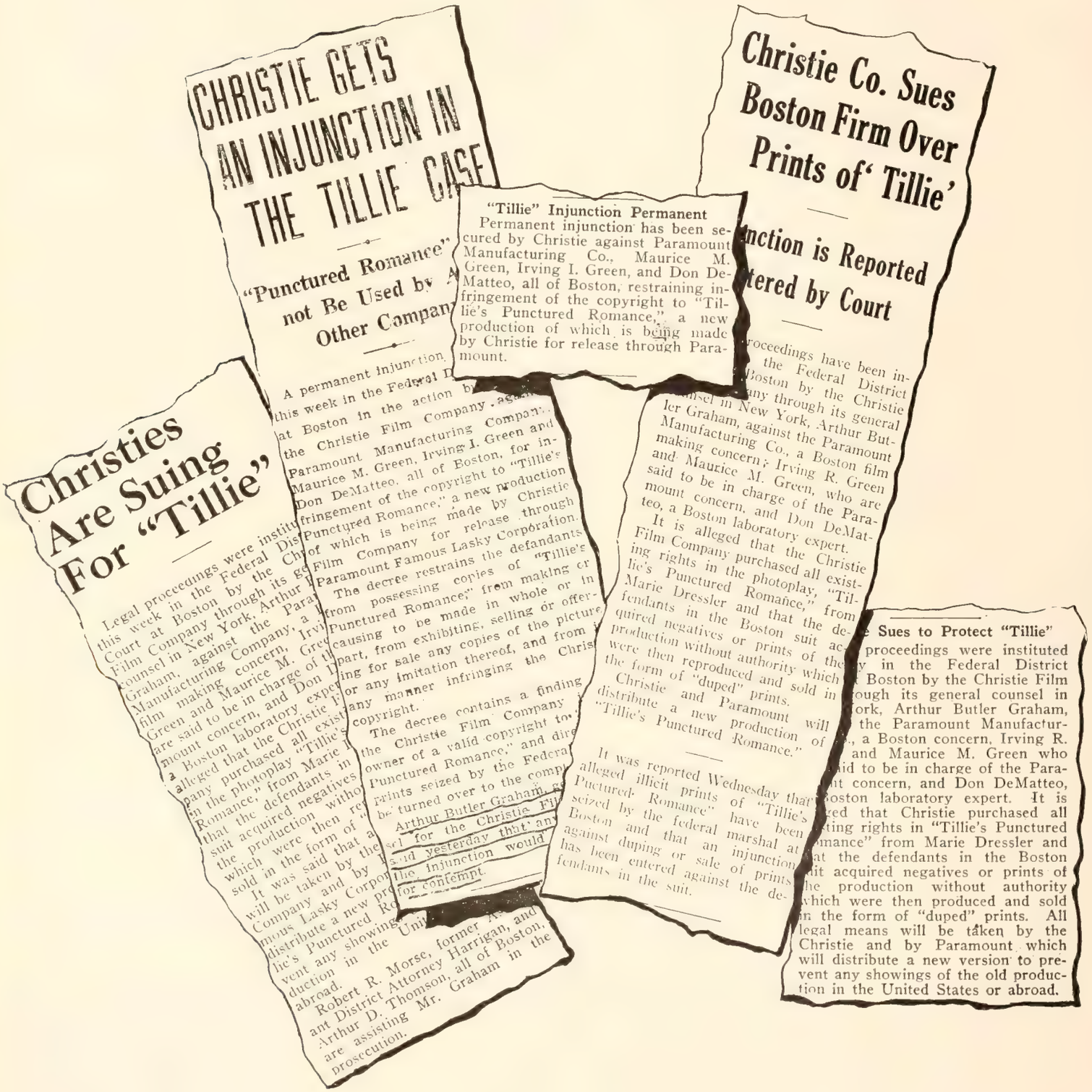
ADOLPHE MENJOU
WALLACE BEERY
RAYMOND HATTON
THOMAS MEIGHAN
FRED THOMSON
RICHARD ARLEN
LANE CHANDLER
JAMES HALL

¶ Listen in on Miss 1927 and her set. It's Paramount pictures and Paramount stars they're talking about. Clara Bow gets 17,000 fan letters a month, 85% of them from Miss 1927. Richard Dix gets about the same. Records for Hollywood! ¶ Check the audiences at Paramount pictures. Packed solid with eager youth. As youth goes, so goes the box office. ¶ Scan Paramount's great West Coast studio, largest and most up-to-date in the world. Youth rules the lot. Young stars, showmen directors with the fire of youth, authors with sensitive fingers on the rapid pulse of today. No wonder Paramount is outdrawing all other companies two to one this season!



the choice of miss 1927

WARNING!



CHRISTIE GETS AN INJUNCTION IN THE TILLIE CASE

"Punctured Romance" not Be Used by Other Company

A permanent injunction this week in the Federal D at Boston in the action by the Christie Film Company, a Paramount Manufacturing Company, Maurice M. Green, Irving I. Green and Don DeMatteo, all of Boston, for infringement of the copyright to "Tillie's Punctured Romance," a new production of which is being made by Christie for release through Paramount Famous Lasky Corporation.

The decree restrains the defendants from possessing copies of "Tillie's Punctured Romance;" from making or causing to be made in whole or in part, from exhibiting, selling or offering for sale any copies of the picture or any imitation thereof, and from in any manner infringing the Christie copyright.

The decree contains a finding that the Christie Film Company is owner of a valid copyright to "Tillie's Punctured Romance," and directs that prints seized by the Federal authorities be turned over to the complainant. Arthur Butler Graham, counsel for the Christie Film Company, said yesterday that an appeal would be taken by the defendants to the Circuit Court of Appeals and that if the injunction would be sustained he would move for contempt.

"Tillie" Injunction Permanent

Permanent injunction has been secured by Christie against Paramount Manufacturing Co., Maurice M. Green, Irving I. Green, and Don DeMatteo, all of Boston, restraining infringement of the copyright to "Tillie's Punctured Romance," a new production of which is being made by Christie for release through Paramount.

Christies Are Suing For "Tillie"

Legal proceedings were instituted this week in the Federal District Court at Boston by the Christie Film Company through its general counsel in New York, Arthur Butler Graham, against the Paramount Manufacturing Company, a Boston film making concern, Irving R. Green and Maurice M. Green, who are said to be in charge of the film concern, and Don DeMatteo, a Boston laboratory expert.

It is alleged that the Christie Film Company purchased all existing rights in the photoplay, "Tillie's Punctured Romance," from Marie Dressler and that the defendants in the Boston suit acquired negatives or prints of the production without authority which were then reproduced and sold in the form of "duped" prints.

Christie and Paramount will distribute a new production of "Tillie's Punctured Romance."

It was reported Wednesday that alleged illicit prints of "Tillie's Punctured Romance" have been seized by the federal marshal at Boston and that an injunction against duping or sale of prints has been entered against the defendants in the suit.

Robert R. Morse, former Assistant District Attorney Harrigan, and Arthur D. Thomson, all of Boston, are assisting Mr. Graham in the prosecution.

Christie Co. Sues Boston Firm Over Prints of 'Tillie'

nction is Reported tered by Court

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Sues to Protect "Tillie"

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WARNING!

Notice is hereby given that Christie Film Company will employ all legal means to prevent infringement of its copyright of

"TILLIE'S PUNCTURED ROMANCE"

—a new version of which is being produced for release and distribution through Paramount Famous Lasky Corporation.

Where the facts warrant, evidence will be presented to the federal authorities for criminal action.

Conspiracy to violate a United States statute and wilful violation of the copyright laws are punishable by fine and imprisonment.

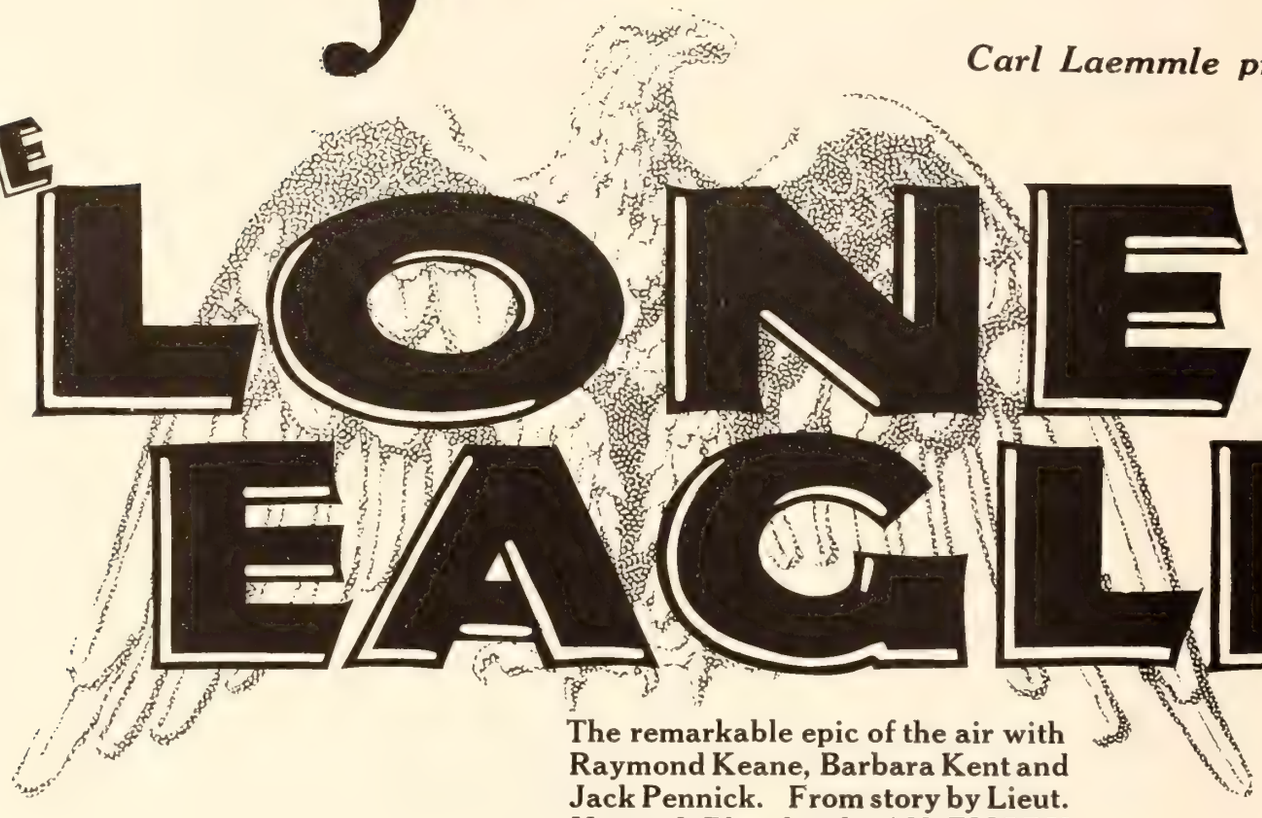
CHRISTIE FILM COMPANY
Alfred E. Christie
Charles H. Christie

Emory Johnson-

King of all exploitation directors!

Carl Laemmle presents

THE LONE EAGLE



The remarkable epic of the air with Raymond Keane, Barbara Kent and Jack Pennick. From story by Lieut. Howard Blanchard—AN EMORY JOHNSON PRODUCTION Directed by Emory Johnson.

Two mighty box-office smashes backed by amazing exploitation tie-ups that

Sold

because title story, author and director are box office naturals and Universal gives you complete exploitation plans and tie-ups that are absolutely SURE FIRE!

They're in Universal

at his tip top best!

The SHIELD of HONOR



Presented by Carl Laemmle, Story by Emilie Johnson, Directed by Emory Johnson, AN EMORY JOHNSON PRODUCTION.

with Neil Hamilton, Ralph Lewis, Dorothy Gulliver, Nigel Barrie and others.

will absolutely mop up for every theatre in America! Ask your nearest exchange for complete details!

Sold the greatest exploitation director in the business has written a great story around a subject that touches the hearts and homes of every man, woman and child in the country—America's finest —the blue-coated policeman.

's Big Gun Group!

The First Requisite

The first requisite of a good performance is consistently high screen quality in the pictures you show.

Specify Eastman film for all of your prints and look for the words "Eastman Kodak" in the margin of each reel. Then you can be sure that you are getting the finest photographic quality obtainable in motion pictures.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Pathé Hits

BLAZE ON BROADWAY

in triumphant showing at biggest first run theatres

DeMille Studio Productions for Pathe Release

exclusively featured at B. S. Moss' Broadway, B. S. Moss' Cameo, Paramount, Gaiety, B. F. Keith's Hippodrome, Roxy *and* B. S. Moss' Colony—*week of Oct. 29.*

"A HARP IN HOCK" with Rudolph Schildkraut Junior Coghlan

JETTA GOUDAL in "The Forbidden Woman"

Cecil B. DeMille's KING OF KINGS Story by Jeanie Macpherson

WILLIAM BOYD in "DRESS PARADE"

PATHÉ NEWS

LEATRICE JOY in "THE ANGEL OF BROADWAY"

"THE WISE WIFE" with Phyllis Haver

MARIE PREVOST "THE GIRL IN THE PULLMAN"

PATHÉ *Comedies*

PATHÉ-FABLES AND TOPICS OF THE DAY

VERA REYNOLDS in "The MAIN EVENT"



Something to Crow About!

FRONT PAGE PUBLICITY

PATHÉ

THE MORNING TELEGRAPH, SUNDAY, OCTOBER 30, 1927. 7

PATHE CORNERS ENTERTAINMENT MARKET ON BROADWAY

ALL NEW YORK PAYS HOMAGE TO FINE FILMS

ANOTHER TRIUMPH FOR PHYLLIS



RECORDS GO AS MIGHTY FEAT STUNS SHOWMEN

Editorial Telephone, Beekman 2000 NEW YORK AMERICAN—*A Paper for People Who Think*—MONDAY, OCTOBER 31,

De Mille Had Hand in Seven New Films on Broadway This Week

'THE MAIN EVENT,

Yum! Yum!

'THE WISE WIFE'

'The Forbidden Woman'

Woman's

SUNDAY NEWS, OCTOBER 30, 1927. 41

PATHE WEEK ON BROADWAY



DAILY NEWS, MONDAY, OCTOBER 31, 1927

28 **

"DRESS PARADE" GLORIFIES CADETS; "MAIN EVENT" K. O.

HARBORD TELLS PLANS

Strand's West Point Film Enjoyable; Roxy Pictorial a Fight Knockout.

By IRENE THIRER.

Pathe production, directed by Donald Crisp and

MOTION PICTURES.

ACADEMY

WEDNESDAY, NOVEMBER 2, 1927

Leatrice Joy Turns 'Angel Of Broadway' at Colony

THE PATHE ROOSTER HAS EIGHT GOOD REASONS FOR CROWING



WHISPERS

of "Rio Rita" will
dorf-Astoria on No-
the Pan-American
Owing to throat
Leslie has withdrawn
or "Spring 3100"
farce, named "One
pass at the Mayfair

Can See the
nooth Motion
Picture

CLE
M'S
BIN

CARL LAEMMLE

FRIDAY NIGHT

EVENING GRAPHIC

Pathe Prize Ring Drama Featured at the Roxy

PLAYERS IN THE NINE PICTURES FROM PATHE DE MILLE STUDIOS ON BROADWAY THIS WEE



...Prevost in "The Girl in Rudolph Schildkraut in "A ...Pullman," Hippodrome Hero in Hock," Broadway

Phyllis Haver in "The Wise Wife," Cameo Theatre

Leatrice Joy in "The Angel of Broadway," Colony

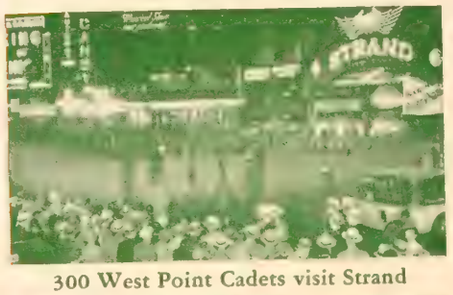
Jetta Goudal in "The Forbidden Woman," Paramount

William Boyd in "Dress Parade," Strand

Vera Reyn... Main Eve...



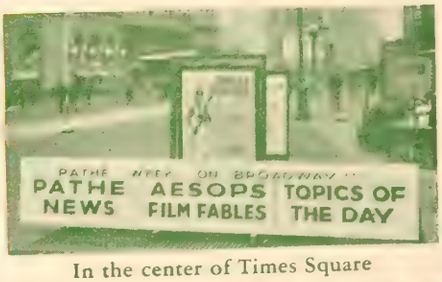
Cut outs ballyhoo Dress Parade



300 West Point Cadets visit Strand



Pathe Week in lights on Hipp



In the center of Times Square



Tie-up with War Department



Pathé

Showmanship That Startled The Industry



B. S. MOSS' BROADWAY

It is estimated that more than one million people in Greater New York were entertained by Pathe Pictures at Broadway's biggest first-run theatres during week of October 29.



B. S. MOSS' CAMEO



PARAMOUNT

Newspaper Ads That Pulled Them In



B. S. MOSS' COLONY ROXY



MARK STRAND



GAIETY


B. F. KEITH'S PALACE







B. F. KEITH'S HIPPODROME

A PERFECT SCORE !



Pathé

"best West Point picture to date"
N. Y. Daily News

JETTA GOUDAL
in
THE FORBIDDEN WOMAN
with Victor Varconi and Joseph Schildkraut
Adapted by Clara Beranger from an original story by Elmer Harris
Directed by Paul L. Stein

WILLIAM BOYD
in
DRESS PARADE
with Bessie Love
A Donald Crisp Production
Screen Play by Douglas Z. Doty
from the story by Major Robert Glasburn Major Alexander Chilton and Herbert David Walter

MARIE PREVOST
in
THE GIRL IN THE PULLMAN
with Harrison Ford Franklin Pangborn Kathryn McGuire and Harry Myers
An Eric C. Kenton Production
Adapted by F. McGrew Willis
from "The Girl in Upper C" by Willson Collison
Supervised by F. McGrew Willis

"movie-goers will get many a laugh"
N. Y. Evening World

"praiseworthy picture—one that most movie-goers will want to see."
N. Y. Daily Mirror

LEATRICE JOY
in
THE ANGEL OF BROADWAY
with Victor Varconi May Robson and Clarence Burton
From a story by Lenore J. Coffee
Directed by Lois Weber

"one of the best things Leatrice Joy has done."
N. Y. Evening World

"well acted and consistently entertaining"
N. Y. Evening Journal

THE WISE WIFE
with
PHYLLIS HAVER
Tom Moore, Jacqueline Logan and Joseph Striker
Adapted by Zelda Sears and Tay Garnett
from the story by Arthur Somers Roche
Directed by E. Mason Hopper

Cecil B. DeMille's
KING OF KINGS
Story by Jeanie Macpherson

VERA REYNOLDS
in
THE MAIN EVENT
with Rudolph Schildkraut, Julia Faye, Charles Delaney and Robert Armstrong
from the story "That Makes Us Even" by Paul Allison
Continuity by Rochus Gliese
Directed by William K. Howard

"Roxy pictorial a fight knockout"
N. Y. Daily News

"7th big mouth on Broadway"

A HARP IN HOCK
with
Rudolph Schildkraut and Junior Coghlan
A Renaud Hoffman Production
Adaptation and continuity by Sonya Levien
From a story by Evelyn Campbell

"production good, direction intelligent, acting excellent"
Variety


MARTHA OSTENSO'S
Read by over 3,000,000 people
WILD GEESE
With a remarkable cast including
BELLE BENNETT-ANITA STEWART
DONALD KEITH- RUSSELL SIMPSON
EVE SOUTHERN- EVELYN SELBY
WESLEY BARRY- JASON ROBARDS
and other notable screen players
ADAPTATION FOR THE SCREEN By A.P. YOUNGER
DIRECTED BY PHIL STONE
ONE OF THE 20 GEMS FROM TIFFANY
JACK SAVAGE
TIFFANY PRODUCTIONS INC.
The Better Entertainment
A PICTURE THE WORLD HAS BEEN WAITING FOR!
TIFFANY PRODUCTIONS, INC.
1540 BROADWAY
M.H. HOFFMAN, VICE PRES.
EXCHANGES EVERYWHERE
NEW YORK CITY



"EAST SIDE, WEST SIDE"

brings to your theatre a present-day romance of New York City that stands unequalled as a picture of the world's greatest metropolis. It brings to it

GEORGE O'BRIEN
VIRGINIA VALLI

and a splendid, balanced cast including the lovely young June Collyer. It capitalizes the great American interest in the life of New York. It dramatizes a popular best-seller. It gives 100% entertainment—never a dull moment. It appeals to the best class of patronage.

From the Novel by Felix Riesenberg

ALLAN DWAN
PRODUCTION

(and many say it is his best)



WHO PLAYS *with* FOX PROFITS *with* FOX



The best critics in the best papers
have praised it!

The best theatres in the largest cities
have played it!

The best people — and the worst —
have applauded it!

The best luck that can befall you
is to get it —

So contract for it, if you can!

"7th HEAVEN"

with

JANET GAYNOR
AND
CHARLES FARRELL

FRANK BORZAGE *production*

From John Golden's play-hit by Austin Strong

The Best Picture of 1927



WHO PLAYS *with* FOX PROFITS *with* FOX


Joseph P. Kennedy
and flaring



FBO beats all rivals to the screen with the first great dramatization of Coney Island! A flaming love drama against the myriad lights of the world's greatest pleasure resort!

A RALPH INCE PRODUCTION starring

LOIS WILSON

From the story by Joseph Jefferson O'Neill

MASTER SHOWMEN OF THE WORLD
FBO PICTURES CORP.

KINOGR

In the Great



Arthur James in Motion Pictures Today *presents each week a comparative appraisal of all the current news reels. After reviewing ten issues of all news reels Mr. James now gives, in* Motion Pictures Today *for November 5, the following résumé:*

THE SCORE

"The formal appraisal from a newspaper point of view of the news reels, issue by issue, was begun in the October first number of Motion Pictures Today. The following table shows the ten releases beginning with

	ISSUE OF WED. SEPT. 28	ISSUE OF SAT. OCT. 1	ISSUE OF WED. OCT. 5	ISSUE OF SAT. OCT. 8	ISSUE OF WED. OCT. 12
1st PLACE	**KINOGRAMS**	Pathé	Pathé	Fox	**KINOGRAMS**
2nd PLACE	Pathé	0	**KINOGRAMS**	**KINOGRAMS**	Fox
3rd PLACE	Fox	0	0	Pathé	Pathé

In Motion Pictures Today for October 22 Mr. James says:

"Kinograms has it over the others like a tent for *intelligence* and enterprise."

Again in the issue of October 29 he says:

"Kinograms first for *intelligence* of handling the human interest material."

Educational Pictures

"THE SPICE OF THE PROGRAM"

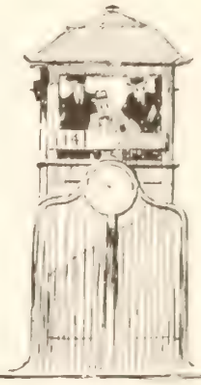
EDUCATIONAL FILM EXCHANGES, INC.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

AMS *FIRST*

News Reel Race





and including the issue of September 28th. First, second and third are given in the order of the appraisals week by week and whenever a cypher appears it is understood that the appraiser bunched the non winning reels as being on a par for either a second or third choice.

"This box score is provided to give exhibitors an idea of the standing over a period of weeks and may be of value because of the keen competition among the six news reels. Those appraised were: Kinograms, Pathé, Fox, M-G-M, International and Paramount."

ISSUE OF SAT. OCT. 15	ISSUE OF WED. OCT. 19	ISSUE OF SAT. OCT. 22	ISSUE OF WED. OCT. 26	ISSUE OF SAT. OCT. 29
Pathé	**KINOGRAMS**	**KINOGRAMS*** Pathé	**KINOGRAMS**	**KINOGRAMS**
Paramount	Pathé	Paramount	Pathé	Pathé
International	0	Fox	Paramount	0

*From Motion Pictures Today, October 29: "With an edge to Kinograms on the *intelligent* handling of the titles and cutting."

If it's *intelligence,* enterprise and quality you're after

SHOW

KINOGRAMS

"This One is

Service Talks on Pictures

EXHIBITORS HERALD

RAH FOR KEATON

AND then there's that Buster Keaton fellow and the picture which he plainly and fittingly labels "College." I have watched Buster with best wishes and faint confidence these many years. Now I have seen him make the rest of the collegiate producers eat his dust and like it. If any of the college pictures have been good—and they have—this one is great.

This Keaton fellow, as you cannot help knowing if your memory goes back to his two-reel days, is physically and mentally agile as they come. His total abstinence from facial indication of mirth has been a featured asset, but in this case it is featured only a part of the way. In the finish of the picture (and *what* a finish) he lets go of the steel springs that ripple over and back across those hunched shoulders and the auditorium goes into panic. (Attaboy Buster.)

The recipe for this college picture is different. It starts out like the Lloyd classic, "The Freshman," it goes along in this pattern for a while, then darts into serious footage for a stretch preceding the finale. When it gets into this last, an excellent example for technicians, it speeds like the well known arrow to the equally well known apple and after that's all done away with (enough for any picture) there's another of those Keaton close-offs that simply blasts those present.

I am about to write of "College" the pretty strong assertion that it is the best college picture I have ever seen. "'College' is the best college picture I have ever seen." Now I am about to think that over. (Business of thinking.) Now I have thought it over and I let it stand. Sorry I haven't seen more than a couple dozen college pictures, or I could make the statement stronger. I'll add the suggestion that other producers quit trying these things for a year or two, until the public can forget how good a picture "College" is. *says* T O SERVICE





Great!" says T·O SERVICE

JOSEPH M. SCHENCK *presents*

BUSTER KEATON *in* College

"Sure-fire gloom chaser! Picture of continuous laughs . . . I've seldom seen anything funnier. Audience howled with glee Film one of the really amusing ones of the year. . . laughs and gags are closely packed."

Los Angeles Record.

"Folks who crave higher education in fun should go to see 'College'. You'll roar aplenty over the evolution of a Buster from a high school grind into a glorified Charlie Hoff. It's hard to stop laughing unless you quit looking at the screen. . .uproariously funny."

Los Angeles Evening Herald



Ripe to be razzed!



Yeah, he was a good mixer!



His athletic [illegible]



a wonderful comedy that roll-- icks home with the big money . . . . . *another big selling* . . . . . UNITED · ARTISTS · PICTURE

The happiest and speediest of all KEATONS...



Both the Motion Picture Palace And the Modest Suburban Theatre

have constant hurry calls for equipment. Much valuable time has been wasted in the past wondering "Where can I get it?" Since the publication of Motion Picture News Theatre Building and Equipment Buyers Guide there is no such problem for it is a handy reference book which quickly furnishes information on equipment from the entrance to back stage.

In addition, it is chock full of ideas for the builder of new theatres and those interested in remodelling.

Profuse illustrations in full color. An article on theatre building-lots of new ideas—by an architect who is a Master of Theatre Craft.


MACK SENNETT
PRESENTS
the snappiest comedy in years
"THE GIRL from EVERY-WHERE"
with
DAPHNE POLLARD - CAROLLE LOMBARD
MACK SWAIN - DOT FARLEY -
STERLING HALLOWAY
and a sensational array of the world famous Sennett Bathing Beauties
A BIG FEATURE COMEDY SPECIAL
(4 Reels)
Pathé



CAROLLE LOMBARD



Many sequences in technicolor

"the Girl from Everywhere"

MACK SENNETT





DAPHNE POLLARD





Something NEW and BIG in Comedies

Think of all the deluxe comedy productions you have ever cashed in on BIG—put them all together—and you can get some idea of this magnificent box-office attraction. Here is a gorgeous, brilliant four reel fun feature, lavishly produced with a sensational cast of Mack Sennett funmakers, enhanced by an incomparable galaxy of Mack Sennett's most beautiful girls.

A Big Feature Attraction



Pathé



AT LAST!

Here is the Play—

in which famous **RALPH SPENCE** showed just **HOW MANY** Laughs and Thrills could possibly be packed into a single evening's entertainment . . .

Here is the Broadway Hit—

that Film Audiences have been praying for ever since its sensational one-year run spread its fame throughout America!

Here is the Buy—

that every company **WANTED** —and First National **GOT!**

Here is the Special—

that hundreds of Showmen bought on its Name and Fame alone—the minute they read First National's first announcement!



Mulligan and Garrity on the job



"How did THAT get there?"



The Gorilla broadcasts his threat of doom



Monstrous shadows spreading Terror

The

Not just another Mystery-Comedy but—THE GREATEST OF THEM ALL!

The THRILLS alone would make it a Hit—

The COMEDY alone would make it a Natural—

But the COMBINATION of Thrills and Mystery makes it the SUREST BOX-OFFICE BET IN YEARS!

You've heard a lot about "100% AUDIENCE PICTURES"—but here is ONE that lives up to the Very Last Letter of that phrase!

Every Angle



A COMEDY BY CHARLES MURRAY

A First

GREAT TITLE!-
GREAT PAPER!-
GREAT TIE-UPS!-
(See the Press Sheet)

GORILLA

presented by ASHER, SMALL and ROGERS

with **CHARLIE MURRAY** and **FRED KELSEY**

... Alice Day, Tully Marshall, Claude Gillingwater .....

From the Play by RALPH SPENCE

An ALFRED SANTELL Production

Directed by ALFRED SANTELL

Production Managment of EDWARD SMALL

...led by the Best in the Business







Out of the Night comes the Killer



"This Gorilla talk is a lotta Bunk!"



At Last!....The Gorilla strikes!



"Mulligan, Mulligan! where the h—l is Mulligan?"

First National Pictures

National Special

THE GORILLA will make his MARK in Film History



NORMA
TALMADGE
in **CAMILLE**

COLLEEN
MOORE
in **LILAC TIME**

CONSTANCE
TALMADGE
in **BREAKFAST AT SUNRISE**

RICHARD
BARTHELMESS
in **THE PATENT LEATHER KID**
Directed by Alfred Santell
An Alfred Santell production

Rose of the GOLDEN WEST
A George Fitzmaurice production
with Mary Astor and Gilbert Roland

THE PRIVATE LIFE of HELEN OF TROY
with Maria Corda—Lewis Stone—Ricardo Cortez

THE SHEPHERD of the HILLS
by Harold Bell Wright

A TEXAS STEER
with **WILL ROGERS**

BILLIE DOVE
in **LOUISIANA**
(Tentative)
A George Fitzmaurice production

THE MIRACLE
Max Reinhardt's Epoch-Making Spectacle

THE BARKER
A George Fitzmaurice production
starring **MILTON SILLS**
Kenyon Nicholson's play produced on the stage by Charles Wagner

MILTON SILLS
(A Special Announcement to be made later)

First National Pictures

13 FIRST NATIONAL'S YEAR!

Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Motion Picture News

Volume XXXVI NEW YORK CITY, NOVEMBER 18, 1927 No. 20

Back to the Movies

Theatre Competition vs. Catering to the Public

By William A. Johnston

TIMES do change in the show business. A year ago if you wanted to be sure of a heated argument—in most any quarter of the allied interests of Times Square and Wall Street, all you had to do was to contend that the Roxy Theatre would succceed.

Bankers pulled at their collars as they exploded with the belief that it was suicidal to erect a theatre without a producer tie-in that would guarantee pictures from one of at least three sources.

Motion picture experts said that the theatre didn't have a Chinaman's chance.

And now what do we find?

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It is barely over six months since the Roxy lights first gleamed on a corner of Seventh Avenue formerly occupied by the disreputable old car barns.

Barely six months and yet all the traditions, standards and beliefs of motion picture Broadway have been knocked into a cocked hat.

You hear little talk today of pictures; and as for picture tie-ins it seems to be completely forgotten that this consideration was, but a short while ago, viewed as the leading factor in the building and operation of a picture theatre.

The talk you do hear is about bands, stages, vaudeville head-liners, jazz and the like. It is hectic talk; revolutionary moves are made; competition is strenuous; and pictures are subordinated.

Times do change—and swiftly.

* * *

E. F. Albee sounds a warning in this issue of *Motion Picture News*.

He is a good man to listen to at this remarkable juncture in the affairs of the world's greatest amusement industry.

Out of his long experience in the show world he offers the sage advice that entertainment policies should be geared to the future and not recklessly twisted to meet a present situation. The present situation, he indicates, is not a sane and sound effort to cater to the public but rather to an extraordinary instance of theatre competition.

Next week George Kleine will have something to say out of his own rounded and successful experience.

It is time, it would seem, to stop and do some thoughtful meditation.

* * *

Only a few months ago the producers were in a panic over production costs. Some wild efforts were made to check the mounting budget at Hollywood. There were various opinons as to the wisdom of these efforts but there is one opinion only as to the budget itself—that it is dangerously high.

That is serious enough.

But it is decidedly more serious to make these high-cost pictures look like thirty cents when they reach the theatres and are compelled to depend upon the big box-offices to replenish the production budget.

Nor is it wise at this or any other juncture for a picture theatre to indicate so plainly to its public that it considers a picture to be a lesser attraction.

We are not going to argue for pictures if pictures can't argue their own way with the public.

But the new developments, we believe, that are destined to make pictures more attractive

(Continued on Page [illegible])

"A Texas Steer"

Reviewed by Edwin Schallert

Editor of The Los Angeles Times Review and Special Correspondent of Motion Picture News

LOS ANGELES, November 6.—Will Rogers comes to the screen at last in a motion picture that coincides in a variety of aspects with his popular reputation, and one that promises to be a whirlwind hit.

This is "A Texas Steer," produced by Sam Rork for First National—a striking example of good showmanship.

Rogers now enjoys a national and international fame as a humorist and a figure in public life, and it is unquestionably a great coup to present him in a film feature, closely associated with his activities as a commenter on events political and social. This, as it happens, is just what "A Texas Steer" in its modernized adaptation from the old Hoyt stage farce, aims to be. It is what may be termed a "natural."

Rogers starts as a cattleman on the Texas plain. He has been elected to office without any personal solicitation on his part. His cowboys have managed to steer him away from the seat of the election during the campaigning, which is engineered by his friends, and by his wife, who has high social ambitions for her daughter. Rogers, after debate, accepts his election, but advises his constituents not to tell anybody where he has gone during his impending absence, the inference being that he is afraid it might hurt his repute as a cowboy.

The picture kids politics. Upon Rogers' arrival at Washington, it speaks of the national capital as famous for its "domes, marble, teapot and ivory." A newsboy, remarking Rogers' extraordinary appearance in an old frock coat and ten-gallon hat, asks him, "Where's the circus?" "Right over there," replies Rogers, pointing to the Capitol, "the biggest circus in the world, and I've just joined it." Another line refers to the hotel where Rogers stops as the one where "honest citizens like to be mistaken for statesmen, and where statesmen like to be mistaken for honest citizens." Texas is called the place where the land is good, but the plumbing is bad. And so forth.

The picture is continually punctuated with laughs of the type for which Rogers' name is synonymous, and there is besides some great fun-making by Louise Fazenda as his wife, Mrs. Brander. In fact, some of the funniest scenes in the picture are hers, for she is a true Mrs. Malaprop who knows not how to wear clothes, ride horseback, or properly entertain guests, or anything else popularly supposed to be required of a lady of her station. There is some great comedy also by Mack Swain, Lucien Littlefield and William Orlamond, as a trio of Texas rangers, while Douglas Fairbanks, Jr., Ann Rork, Lilyan Tashman and Arthur Hoyt play other roles of importance.

The finish is capital. Here is where Rogers gets in his roping with a vengeance. The ultimate scenes in the picture show Rogers on the floor of Congress making a speech in behalf of the building of a dam, clad only in underclothes and overcoat. This is after he has made his escape from the villains who have kidnapped him.

The picture was directed by Richard Wallace, from the screen version by Bernard McConville.

Many New M. P. Firms Granted N. Y. Charters

Motion pictures companies incorporating at Albany, New York, during the past week included the following: P. G. G. Theatre Corporation, Port Richmond, $5,000, Joseph A. Palma, West New Brighton; Robert L. Godby, Tompkinsville; Gustave Greenwaldt, Great Kills. Walter Producing Co., Inc., $50,000, George MarFarlane, Jefferson De Angelis, New York City; George J. Palmer, Staten Island. New Classique, Inc., $10,000, Isaac Grossman, Max Turshen, Morris Cohen, New York City. Red Dust, Incorporated, capitalization not stated, Elsie Cohen, Irving S. Strouse, Joseph F. Driscoll, New York City. The Personality Players, Inc., capitalization not stated, Card Reed, Raymond Crossett, Livingston Platt, New York City.

Imperial Distributing Corporation, capitalization not stated, William M. and Eleanor Pizer, New York City; Jay D. Troy, Brooklyn. Schoonmaker Equipment Company, Incorporated, $75,000, Edwin V. Hellawell, Fletcher Martin, Edna Diskin, New York City. Felix Productions, Inc., $40,000, Alexander Pearlman, Rose Valenstein, Henry J. Greenstein, New York City. H. P. Productions, Inc., $375, Herman E. Shumlin, Paul Streger, Charles Haskill, New York City.

Max Alexander Made Assistant to Julius Stern

Max Alexander, who came from Germany in 1923 to work as a property boy in the Stern Bros. Hollywood Studio, has been appointed assistant to Julius Stern, president of the Stern Film Corporation, makers of comedies for release through Universal. The young executive will also be the company's Eastern representative and will make his headquarters at the Universal home office.

Mr. Alexander supervised the two pictures made by the Matador Film organization, Universal's German company, "Feme" and "Was Kinder Ihrer Eltern Verschweigen," which are now being released in Europe.

Warners Acquire St. Louis Grand Central

The Grand Central Theatre, Grand Boulevard and Lucan Avenue in St. Louis, will be taken over by Warner Bros. at an early date. Vitaphone equipment will be installed in the house, which will be Warners' first run house in St. Louis. The admission will call for a 50 cents top compared with 65 cents charged by the Ambassador, Missouri and Loew's State, other first runs in the city. The opening picture will be "The Jazz Singer," to be accompanied by a Vitaphone musical score and five acts of Vitaphone vaudeville.

Levenson Vice-President Stanley-Mark Strand Corp.

At a meeting held recently in Philadelphia, Joseph M. Levenson, for several years associated with Moe Mark in the Mark Strand Theatre enterprises, was elected a vice-president of the Stanley-Mark Strand Theatre Corporation.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

A GOOD many people, here and there, in small towns and big ones, have seen Eliza cross the ice, to be thrilled or amused, according to the individual viewpoint and age, and watched little Eva's spirit ascend to the flys of the theatre with wet or dry eyes, likewise with various opinions.

But Eliza's flight in Universal's film version of Uncle Tom, opening on Broadway last Friday night, has all the other escapades rolled into one, backed off the map. Even the most hard-boiled will get a kick out of it and Eva never went to Heaven as she does in this "Uncle Tom's Cabin."

When a first night audience, much of it of the kind that laughs much and cries little, uses its handkerchiefs freely without attempt at curbing the sniffles, you may be sure that the scene is there. That's what happened at the premier of the Universal picture and that is what has happened at all the private pre-views of the production.

But these two immortal parts of any and all Uncle Tom performances are not all there is to this particular Tom show. Both could be left out and still the picture, up North, would register as real drama worthy of a place among the great productions of all time.

IT out-Griffith's Griffith, in the-crossing-the-ice scene, grabs a slice of the dramatic values of the parting scene in "The Big Parade" with another parting (Eliza and her son), and bids for fame on pure production values and color alone.

Uncle Tom as a character gets a minor role in the picture version, and very properly so if we are to develop a picture story that will stand on its own feet. The authors of the screen version have taken some liberties with the original Harriet Beecher Stowe narrative. They introduce a negro (white-almost) love story making the parting and final re-union the principal theme and Sherman marches through Georgia to aid the rescue of Eliza from the clutches of Simon Legree. This is good drama above the Mason and Dixon line but in all probabilities poor box-office below.

However, every effort has been made to keep the story from offending the South and maybe it will be viewed as just a picture and not to be taken too seriously.

"Uncle Tom's Cabin" cost a lot of money (it seemed destined to run into hard luck), perhaps more than is shown on the screen, but at that it is unquestionally road show calibre and thus a few hundred thousand one way or the other, won't mean as much as in a picture less extensive in box office value and actual production worth.

The whipping scene, Simon Legree flogging Uncle Tom to death, has been trimmed considerably since the early showings and this seems to be good judgment. The picture is over 12 reels in length and anything that shortens it will be of value anyway, to say nothing of the fact that the whipping was undoubtedly overdone.

The picture theatres may not get "Uncle Tom" for a long time, after the road show season, but when it does come, they will have something that seems sure fire. Lets hope so any way for the sake of Universal as well as the theatres themselves.

THE economy program at the First National Burbank studios is working out very well, according to Watterson R. Rothacker, who recently went back to the Coast after a brief stay in New York.

This important job is well under way; the studio personnel is cooperating in fine fashion, and, within three months, the plans as originally laid out will reach full fruition.

Mr. Rothacker told us, in some detail, of four big pictures which, he believes, shape up as sure of being "in," from the production and box-office viewpoints: "The Gorilla," "Helen of Troy," "A Texas Steer," and "Louisiana."

OUR interview with E. F. Albee, published elsewhere in this issue, is likely to arouse interest in many quarters. Mr. Albee is, of course, a great showman, and has been for many years. Recently, through the affiliation of his interests with those of Pathe-DeMille, he joined the industry, and what he has to say is, therefore, of prime importance to the picture world.

Toward the fitting together of vaudeville and pictures, Mr. Albee takes a seasoned, constructive attitude. A reading of the interview will show that he does not believe in conducting a theatre by fits and starts, but he does believe in maintaining a definite standard of entertainment for which the theatre comes to stand in the public mind.

His remarks about the present "name" craze on Broadway and other streets are much to the point.

WE have a very interesting letter from J. H. Jenkins, an exhibitor in a small town, on the subject of block booking. He goes into detail as to his situation—Lee's Summit, Missouri—and itemizes the pictures as the public rated them. But we let Mr. Jenkins tell his own story:

"I AM forwarding you our October calendar of pictures. As our patrons retired from the theatre the question was asked: 'How did you like the picture?' We have checked them off.

"According to the reports, you will see here the result of block-booking. You will notice that there is too large a percentage of poor pictures. Now, for November I have done differently. In order to save my business from ruin, I have paid for three pictures but only dated one. I find it would be better to do this.

"Now, I don't know if this will interest you or not. This is only a small town theatre but you can see if I continue to show so many poor pictures where my business would be.

"We cater to mostly the same people all the time. People don't go to a picture show just to pass away time. They go to be entertained. So if we can't get away from block-booking we will have to pay for them and use only the best."

FOLLOWING is the October calendar of pictures, sent by Mr. Jenkins, with the ratings as obtained from his patrons:

"Mr. Wu"—fair; "Frisco Sally Levy"—fair; "Poker Faces"—very poor; "It"—good; "Tom and His Pals"—poor; "Bertha, the Sewing Machine Girl"—very poor; "Silken Shackles"—poor; "The Runaway Express"—good; "Ten Modern Commandments"—good; "Knockout Reilly"—good; "Arizona Bound"—good; "The Perfect Sap"—poor; "Her Father Said No"—poor; "Upstream"—very poor; "Resurrection"—divided opinion (not a small town



Here's our idea of poetry in motion caught by the camera. Barbara Worth, pretty Universal star, easily rides her horse and swings her polo mallet accurately and well.



Hal Roach's bunch of little rascals are putting something over on Henry. It must have taken the M-G-M photographer a long time to get the gang to pose so peacefully while having their picture 'took.'



Louis Wolheim, United Artists player, recently underwent a nasal operation which will enable him to breathe more easily. The less beautiful of the "Two Arabian Knights" wears an expression of sadness or regret.



During these wintry days it is nice to gaze at pictures suggestive of tropical climes. While working on "The Haunted Ship" for Tiffany Ray Hallor and Dorothy Sebastian posed for this picture with Roy Fitz Roy at the wheel.



A moment that arises at least once in every motion picture is the scene where the hero and heroine look earnestly and tenderly into each other's eyes. Jack Holt and Dorothy Revier, the principals in Columbia's "The Tigress," are doing it here.



Just so high is Betty Bronson and no more. But she can rise to great heights when given the chance as all who saw "Ben Hur" will agree. She is Monte Blue's leading in "Brass Knuckles," a Warner Bros. picture.

Pictures and People–*Continued*

picture); "Wild Horse Stampede"—poor; "Lovers"—poor; "All Aboard"—poor; "Colleen"—poor; "Twelve Miles Out"—good; "The Riding Rascal"—poor.

* * *

JOHN EBERSON, who has gained world-wide fame as the architect-creator of the atmospheric theatre, is sailing for Europe on November 16 to consult with French and English capitalists on a proposition to build atmospheric theatres in London and Paris.

* * *

ACCORDING to a report from our Berlin correspondent, an international conference has been started in Geneva which might exercise a decisive influence on quota developments in Europe.

The object of the meeting is to eliminate import restrictions as much as possible. The following nations are represented: United States, Germany, Great Britain, Australia, Austria, Belgium, Bulgaria, Canada, Colombia, Cuba, Denmark, Egypt, Finland, France, Greece, Hungary, India, Ireland, Italy, Japan, Latvia, Luxembourg, Holland, Poland, Portugal, Rumania, Jugo-Slavia, Siam, Switzerland, and Czechoslovakia. Besides, the International Chamber of Commerce has a representative on the spot.

Right at the start of the meeting the British representative, Sir Sidney Chapman, took a strong stand against overgeneralizing the free trade principle. This was probably due, among other things, to the fact that he had the coming British quota in mind.

On the other hand, the German representative seems to be following the opposite line, advocating radical free trade, which, needless to say, evoked an outburst of indignation from the German trade press. The latter considers the quota an indispensable safeguard for the home market.

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WITH the opening on November 4th of the Arcadia theatre in Dallas, the Dent Theatres, Inc., forged link number 21 in a chain of rapidly expanding theatre interests. Since its initial single venture, the Palace theatre in El Paso, in 1922, this progressive organization has gone on to greater influence and prosperity in accordance with sound ideas of showmanship and service to the amusement-going public.

The company now operates 20 houses in Texas and one in New Mexico. Its affairs are directed by a group of thoroughly experienced and forward-looking executives, including Louis L. Dent, president; E. V. Richards, Jr., vice president; L. M. Ash, treasurer, and W. E. Paschall, secretary and general manager.

The new Arcadia is the Dent company's first contact with the people of Dallas. The theatre, in its construction and equipment, has been executed in accordance with the best standards of the modern picture playhouse, and adds to the constantly growing list of palatial neighborhood houses in American cities.

NATIONAL THEATRE SUPPLY CO. has sent us the first anniversary issue of their house organ "The Pink Sheet" in which they tell the world in no uncertain terms of their pride in building up a great organization in such a brief space of time.

Their principal cause of jubilation seems to be the working out of their one contract plan which covers the complete equipment of a theatre in one operation and obviates "shopping around" for single pieces of equipment.

Perhaps, as they suggest, the personnel of the organization has much to do with its success.

H. A. R. Dutton, president, is the organizer of the present company and brings to it a wealth of experience in the equipment field where he had already organized a powerful supply company and had become one of the best known men in the business.

W. E. Green, vice president, had his schooling with the old Precision Machine Company and upon its absorption by the International Projector Company went to them in a confidential capacity.

George E. DeKruif, vice president and sales manager, and G. A. Lincoln, vice president and purchasing agent, got their schooling with the Exhibitors Supply Company in Chicago.

The other officials of the company have had a long experience in this field and a glance at the following list is like looking over a directory of the accessory business of a year ago: B. A. Squire, H. Stanley McLeod, J. Hornstein and Oscar Oldknow.

* * *

AUGUST THYSSEN, German financier, director of the German Steel Trust, is in America, conferring with powerful banking interests.

He is interested in UFA, whose troubles, he says, are due to Germany's return to the gold standard, which has naturally imposed severe burdens upon business.

Herr Thyssen is reported to have conferred with Paramount and M-G-M officials as well as prominent bankers.

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Back to the Movies

An Editorial

By William A. Johnston

(Continued from page 1553)

in the public eye, will come from the picture itself; and they will be logical developments.

Note the dispatch from Los Angeles in this week's issue about the highly sensational success with sound movies in a theatre just opened there.

Read it—and ponder!

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Coast Movietone Opening in Los Angeles Theatre Creates Sensation

By Edwin Schallert

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, November 10.—Nothing short of a sensation is the initial success of Movietone in this city. H. L. Gumbiner, owner of the Tower Theatre on South Broadway has installed the Fox sound producing device and it has proved an astounding attraction.

There have been long lines waiting each day and at all hours of the day for admittance since the premiere six days ago. Attendance is reputed to have increased suddenly 50 to 75 per cent because of the innovation, and extra shows have been run.

The Tower Theatre is one of the newest in the city. It opened about six weeks ago and has virtually reinstated in this city the film house of small capacity and intimacy. Mr. Gumbiner has relied on his musical program, supplemented by Vitaphone as an added feature. Vitaphone has been a draw and Movietone is now demonstrating itself an additional puller.

The picture is "What Price Glory" (second run) with Movietone accompaniment, in addition to a news reel with sound effects. This reel centers around the convention of the American Legion in Paris, and comprises views of Marshal Foch and General Pershing, as well as a speech by the Legion Commander. The football game between Notre Dame and the Navy is part of the program, and there is one view of youngsters diving into a swimming hole that wins applause when the splash of the water is heard, as well as the cries of the jubilant kiddies.

Mr. Gumbiner will combine Vitaphone and Movietone in his program. Conservatively, the gross for the first week of Movietone will exceed $15,000, it is said. The house was kept open one morning until 2 o'clock to take care of the extra crowds, and increased admission price has been charged for evening performances. The scale varies from 25 cents in the morning to 50 cents evening. The first show starts at 9 o'clock in the morning.

I listened to the preview program and the results obtained with Movietone were exceptionally clear, and blended remarkably with screen action. The news reel seemed a notable innovation.

Another theatre is said to be contemplating early installation of Movietone or Vitaphone. This house is of larger capacity than the Tower.

Greece Enforces New Laws for Operation of Theatres

By a recent Decree the following regulations were enforced regarding the operation of motion picture theatres in Greece, according to information received at the Department of Commerce in Washington, D. C.

The operation of motion picture theatres and similar establishments shall be allowed only upon special permission from the Police Authorities. In the case of indoor exhibitions such permission must be approved by a newly created Council Before a film may be exhibited an application for license must be fied with the Chief of the Athens Police, outlining the subject thereof. In case the exhibition of a film is prohibited or stopped by the Police Authorities, the interested party may appeal for revision before a committee consisting the the Chief of the Athens Police, the Athens District Attorney, the President of the Authors' Union and a representative of the Panhellenic Cinematographic Union.

Motion picture theatre owners shall be required to exhibit daily along with their regular program a weekly short film featuring events of historical or contemporary national interest. No admittance shall be allowed into public motion picture theatres to children aged below ten years inclusive; older children may only be admitted if accompanied by parents or guardians.

Dominion Government Expropriates Russell Theatre

The Russell Theatre, Ottawa, one of the oldest and largest houses in the Canadian Capital, has been expropriated by the Dominion Government, with other down-town property, for $1,000,000 for park purposes.

The theatre will continue for a few months, it is intimated, after which it will be torn down. Notice of expropriation was served on the owners, the Russell Company, on October 27. For a number of years the Russell had been operated by Famous Players Canadian Corp., Toronto.

No annuoncement has been made regarding a new theatre to replace the Russell, but Famous Players Corp. owns a valuable site in down-town Ottawa on which a large new house may be erected.

Increase in Films Imported Into Ireland

There were imported into the Irish Free States during the first six months of 1927, 3,131,256 feet of motion picture film, valued at £19,715 as compared with 2,878,956 feet, valued at £17,912, for the corresponding period of 1926, or an increase of 252,300 feet and £1,803, according to information received by the motion picture department of the Department of Commerce, Washington, D. C.

T. O. C. C. of N. Y. Ball at Plaza Hotel, Dec. 16

The New York Theatre Owners Chamber of Commerce will hold its annual Supper and Ball at the Plaza Hotel on the evening of Friday, December 16th. Tickets, $10,00 per person, may be obtained at the T.O.C.C. offices in the Times Building.

The committee in charge will consist of J. Louis Geller, chairman, Max Felder, Lee A. Ochs, Marty Schwartz, Sam Sonin and Henry Suchman.

G. A. Carlin in Charge First Division Publicity

George A. Carlin, formerly with Metro-Goldwyn and Warner Bros., has been appointed director of advertising and publicity of First Division Distributors, Inc., by Jesse J. Goldburg, the company's head. Mr. Carlin is a former correspondent for The Edward Marshall Syndicate and reporter on the old New York Herald and The Sun.

Sec. Wisconsin M. P. T. O. Announces Candidacy

Henry A. Staab, secretary of M. P. T. O. of Wisconsin, issued a formal announcement of his candidacy for the Republican nomination for Congress next fall in the fifth district. Mr. Staab served two terms as assemblyman from the twelfth.

"Name" Rivalry Between Picture, Not Vaudeville House--Albee

Costly Presentations Bring Self Competition; Sees No "Menace" to Vaudeville and Points to K-A Circuit's Records

By Thomas C. Kennedy

COMPETITION between themselves rather than public demand or the rivalry of vaudeville and combination theatres is forcing picture theatre men to introduce elaborate presentation bills featuring "names" in conjunction with their screen features.

That is the sum of the answers to several questions concerning this phase of modern showmanship addressed by the writer to E. F. Albee, head of the Keith-Albee vaudeville circuit, in an interview this week at Mr. Albee's office in the Palace Theatre Building.

"Is it popular demand that has induced picture theatres to feature elaborate stage with 'name' attractions?" we asked. He answered in the negative.

"The proof that the picture is the draw at these theatres," he added, "has been demonstrated time and time again. Only recently one of the Broadway picture theatres dropped all the added features because there was a strong picture attraction, and the returns for the week surpassed the normal mark being registered by the usual bills combining pictures and elaborate presentations.

"The competition is between the picture houses themselves, with the bulk of the business flowing back and forth according as one outstrips the other with attractions from week to week.

"There will always be an audience for vaudeville, just as there always will be for musical comedy, the drama, the opera and pictures. But there is a difference between the people who patronize vaudeville and the patrons of picture shows. I see the difference when I go into the theatres, and it should be apparent to even the casual observer that vaudeville and picture audiences in the mass differ greatly one from the other."

According to the figures the vaudeville houses in the K-A circuit are doing a bigger business now than ever they did. During recent weeks the circuit has shown a net profit of over a hundred thousand—many weeks considerably over the hundred thousand was recorded as a matter of fact.

Ordinarily such facts as these would have no part in a chronicle such as is being here submitted. But the widespread discussion of "presentation," what it means to the picture theatre and its prospects of reaching out to capture a new audience—recruited from the vaudeville patrons—has consistently turned to the subject of vaudeville's passing in the face of the new competition.

The facts above, therefore, are illuminating and serve as a step toward a clearer consideration of "presentation" of the "name" type. In view of the experimentation, the ambitious efforts and uncertain outcome of some of the bigger enterprises of the picture theatres these days, the subject is perhaps the outstanding topic of the industry at present.

If the veritable torrent of conjectures and notions prevalent in picture circles these days has carried you to a belief that the vigorous "name" policies of the big cinema houses are spelling the doom of vaudeville, both for reasons of the drain on the available talent and the box offices of the variety houses, you will begin to doubt such convictions almost instantly you are ushered into Mr. Albee's spacious and luxuriously fitted new offices up over the Palace Theatre, the "mother house" of vaudeville in this country. For here there is no atmosphere of anxiety, and certainly Mr. Albee, who you might say carries vaudeville on his shoulders, betrays no sign of worry or dejection, such as might well line the face and droop the shoulders of a man who is forced to look on as the business he has built up to the greatest of its kind is on its way to oblivion.

In no less certain fashion are dispelled the doubts as to the immediate prosperity of straight vaudeville theatres because of "name" competition at nearby picture theatres. The claims, rumored plentifully of late, that the Palace was now "in the red," are most convincingly refuted when you see—as this interviewer did—the weekly statements covering the entire intake, operating expenses, taxes, etc., and net profits of all the theatres in the K-A circuit, and the Palace is shown to have cleared around six thousand per week for a period covering the past several weeks. And this during a time when the recent furore about "name" presentations was at its height on Broadway, and the Palace was going along with its standard bills and without the stimulus of "special features" or celebrations.

Where the Competition is Felt

If the competition of the picture theatres now expending large sums for "names" is not cutting into vaudeville—and if it were to a great extent, the fact would naturally be reflected in the box office records of such vaudeville houses as the Palace—then there is only the logical conclusion that the picture men are competing among themselves, and as instruments of their enterprise they are paying handsome profits to performers who are not and never have been associated with motion pictures. Just what will be the outcome of the present highly competitive tactics among the big picture theatres, Mr. Albee could not be induced to make a prediction. But while he made no direct statements, it was evident that this veteran showman, to whom goes the large share of the credit for making vaudeville over from a nondescript "variety," once regarded as a somewhat untrained and untamed little sister of the drama, into one of the cleanest and most popular forms of theatrical entertainment, regards some of the present methods as doomed to ultimate failure for some of the more daring of their exponents.

The overhead for special vaudeville talent for one of the big theatres recently converted to a "name" policy, went as high as $10,000 for one week's attractions. That sum was in addition to the regular orchestra, needed to accompany the picture presentations, the ballet corps and singing ensemble, all of which could not be dispensed with despite the added attractions from vaudeville and the night clubs.

The plunge, in many cases, has been made without any apparent provision for an organization to gather, train and de-



E. F. Albee

Albee Discusses Entertainment Policies

velop talent, and despite the fact that "names" of the type introduced from the stages of the picture palaces in their bigger and better presentation programs are as scarce as the proverbial hen's teeth.

Regarding the scarcity of talent, now that picture theatres are bidding and paying high prices for "names," there is no new problem for vaudeville in that, Mr. Albee will remind you. For years, he says, vaudeville has been developing talent for the opera, musical comedy, the legitimate stage, and the revues. The record bears him out in this, for among the stars who started their careers in vaudeville and later rose to heights in other fields of the theatre we find such names as Rosa Ponselle, George M. Cohan, Fred Stone, David Warfield, Al Jolson, Eddie Cantor, Fannie Brice, Louise Dresser, and a host of others.

"This organization has built up a talent-gathering system under which the world is scoured for stage material. We train the promising material ourselves and where necessary we take established features from other sources and fit them into the scheme of vaudeville, by applying experience and specialists in devising acts that will appeal to the vaudeville public."

The dean of American showmen will tell you that the public knows more about vaudeville than he does, that the theatre-goers are the ones to be pleased and whose tastes in entertainment must be catered to if a show is to succeed. "They know more about it because they are paying their way into the theatre and are looking at it," he says.

The ideal upon which his organization has been built up, he indicates, is above all a staple business. What can be realized in profits from the normal best, rather than from the occasional extraordinary attraction, is the test which he appears to apply as the real yardstick of any enterprise, be it show business or any other line of commercial endeavor.

"We have got to find the way to make a profit from the usual best that we can do. The exceptional attraction—it may be a star, or a specialty of extraordinary popularity—comes along once in a while, but you can't build up a staple business on these fortunate accidents. How many really outstanding stars, capable of drawing capacity crowds on their names alone, are there in the world today? The list is small, altogether too small to keep a string of theatres running for fifty-two weeks in the year. In order to show a consistent profit, a theatre must offer a program of a certain standard, maintained consistently throughout the year."

There are several picture theatres in which Mr. Albee is interested. One in particular, in which he holds a 25 per cent interest, is in a city where the K-A circuit operates vaudeville houses. The picture house, of large capacity and in which it is necessary to put on elaborate bills to attract crowds, has a total weekly overhead of about $32,000. The returns at this house are normally in the neighborhood of $35,000. So the profit is usually around three thousand per week. Now, one of the vaudeville houses located in the same town runs along on an overhead of about $14,000. It has experienced no difficulty in drawing in a gross of $20,000 on the normal weeks, and thus is showing double the net profit of the other theatre.

The combination policy, now installed in many of the K-A theatres, he says is proving highly successful. This development, as many another in the modern scheme, had its parallel in the past of a career in show business which nears the half-century mark. In the final analysis the combination bill is simply the return to the continuous performance policy with which Keith and Albee started their theatres back in 1885, and which they brought from their "store show" adjoining the old Adams House in Boston to New York in 1893, when the old Union Square theatre was opened.

This policy was originally tried out in Dayton, after Albee had built a large and beautiful vaudeville theatre there. It was successful from the start, and has since been introduced into several other theatres, where, because of their size and a limited population to draw upon, it is necessary to fill them and keep them filled in order to meet the overhead. The combination policy has been put into the Albee theatre in Brooklyn, the Palace in Cleveland, several of the New York houses, including the Hippodrome, and with a motion picture substituted for the dramatic acts and the more expensive headliners, a reduced admission price gives them a wider public to draw upon.

Origin of Continuous Policy

The original continuous policy was dropped when many of the vaudeville stars had played over the circuit and were leaving to enter musical comedy and in an era when the two-a-day was a natural development. For several years vaudeville flourished under this policy, and, as Mr. Albee views it, now there is a demand again for the continuous programs.

The K-A circuit is planning twenty-four new theatres. All these will be of the modern de luxe type. Such magnificent examples of architecture, furnishing and equipment as the Albee theatre in Brooklyn, the Palace in Cleveland, the Keith Memorial theatre in Boston.

Since 1893 when he built the B. F. Keith theatre in Boston, Albee has been a firm believer in the de luxe type of house. He pioneered in this field and he is still vastly interested in giving the public commodious, beautiful and finely equipped theatres in which to view vaudeville and picture entertainment.

He took charge of the building of the Keith house in Boston under instructions to spend about $125,000 in the operation. After Keith and Albee had successfully launched the Union Square theatre in New York, B. F. Keith told his partner that he had raised $125,000 to build a house up in Boston and instructed him to go there and supervise the job.

Those were the days when carpenters worked for $2.50 a day and other mechanics were paid at about the same rate, so a great deal could be done with $125,000. The amount, however, was not sufficient to do all that Mr. Albee had planned, and on his own responsibility he elaborated on the original plans. He engaged a noted mural artist to decorate the auditorium and he purchased furnishings of a kind never before used in equipping a theatre. Albee made up his mind that he would get into that theatre people who never before had regarded "variety" as worthy their presence or interest. When he got through the job had cost $600,000 and the Keith theatre became the talk of the country. Art critics wrote articles about the decorations on walls and ceilings, decorators commented upon the magnificence of the decorative scheme, and variety was revolutionized and started on its way toward a steady improvement and refinement.

The next house was built in Philadelphia and the work was done on the same scale of magnificence and with in view the same end of attracting the class of patronage previously opposed to the variety shows.

He has had years of experience in building elaborate theatres. He still is having it. And he still finds the same general conditions prevail. The magnificent house opens to a most enthusiastic and curious public. Big grosses are marked up for months—the attractions of the house itself are still drawing people past its box office. But when all the sights have been seen, matters theatrical in the town settle back to normal, and the theatre finds itself in the competition with other theatres. The show then becomes the factor. Of course, the show has an advantage if it is presented in the beautiful theatre, but while a fine theatre will aid a show it cannot carry the entire burden of attracting the amusement seeking public.

After fifty years devoted to it—a span during which he continually and tirelessly worked to construct and build up vaudeville—Mr. Albee is still intensely interested and highly enthusiastic about show business.

It is impossible to disassociate the name "Albee" from the history and development of vaudeville. He made cleanliness the accepted rule of the shows. Years before the picture producers proposed a list of "don'ts" to guide their authors and directors toward ideals which would make pictures suitable for presentation in all theatres, the K-A organization had in effect—and it has been rigidly enforced—a list of "don'ts" which many a performer has been heard to complain is "as long as your arm."

Stresses Clean Entertainment

It is interesting to reflect that vaudeville has come through all the censorship agitations which have beset the theatre, particularly in recent seasons, with a clean bill of health. In an address by Mayor Dever of Chicago when participating in the dedication of the Orpheum Palace theatre in that city, the speaker declared that "public officials pledged to safeguard public morals in places of entertainment are less worried over vaudeville than any other form of theatrical amusement."

That and the continual striving for the "stabilized business" constitute perhaps the keystone in the vaudeville arch as built by K-A.

It was made a self-sufficient business. An organization for scouting and acquiring talent was built up, until vaudeville today

(*Continued on page* 1561)

Big Duping Plot Charged; Two Arrests Made in Boston

BOSTON, November 9.—It has just been made public that Maurice M. Green and Donnato DeMatteo, connected with the Paramount Manufacturing Company, whose office is at 68 Fayette Street in the motion picture zone, have been arrested on secret Federal indictments charging them with infringement of copyright in the copying and sale of certain motion pictures. They pleaded not guilty when arraigned before Judge Brewster in the Federal Court.

The defendants are among those against whom the Christie Film Company recently obtained an injunction, through its attorney, Arthur Butler Graham, assisted by H. Walter Reynolds, against the sale or duping of the photoplay "Tillie's Punctured Romance," a new version of which is now being made by the Christie Brothers for release and distribution through Paramount-Famous Lasky Corporation.

The defendants are alleged to have dealt in copyrighted productions of Paramount-Famous Lasky Corporation, First National Pictures, Inc., Metro-Goldwyn-Mayer Corporation, Fox Film Corporation and Pathe Exchange, Inc.

Short strips of film from Harold Lloyd, Douglas Fairbanks, Mary Pickford, Rudolph Valentino, Jackie Coogan, Tom Mix, Jack Holt, Betty Bronson and Lon Chaney features are alleged to have been identified with the defendants.

According to investigators, DeMatteo operated a laboratory at 4 Chelsea Street, East Boston, where he is alleged to have copied popular motion pictures smuggled out of local theatres at night after they had closed for the day. Members of the motion picture industry say that portions of well-known films were being sold through the mails or through mail order houses to persons who exhibited them in their homes, and that in some cases full length prints, as in the case of "Tillie's Punctured Romance," were on the market for sale. Investigators were sent into this territory where the films seemed to have originated. They soon got in touch with Green and DeMatteo and say that they purchased parts of such films as "The Four Horsemen," "The Trouble Shooter," "The Timber Wolf," "The Unguarded Hour," "Little Annie Rooney" and "The Enchanted Hill."

A purchase of "Tillie's Punctured Romance" in its entirety was effected, they said. The probers reported to the Government that after carrying on negotiations with Green and DeMatteo they were admitted to the laboratory in East Boston and were shown samples of duped film. Most of the film bought were copies in part of full length pictures, the investigators said. They said Green and DeMatteo offered to produce any film that was wanted and that they had connections with local dealers by which they were able to obtain possession of film long enough to make copies. Discovery of the copies in circulation was said to have caused a sensation in the ranks of film producers, who feared a large loss and an undermining of the film industry if the infringement were not stopped.

Assistant United States District Attorney John V. Spaulding, who prosecuted the Federal investigation of the case, said: "We believe this thing has been nipped in the bud. The motion picture producers believe that the idea behind it had great and dangerous potentialities in that anyone who could successfully copy film and had perfected arrangement for the marketing of the dupes could flood the market and deprive the producers of their revenues."

An early trial is expected.

Albee Discusses Policies of Show Business

(*Continued from page* 1560)

is an international enterprise, recruiting its performers from the out of the way corners of the earth as well as the training places large cities provide with their small cabarets, clubs and restaurants. Its growth included the establishment of a benefit organization to care for the needy and unfortunate of its ranks, and the N. V. A. today functions efficiently in the performance of acts of help and mercy for the down and out actor.

To this organization Mr. Albee has given his best efforts and the full genius of his ability as an organizer and administrator. There was but one interruption during the course of this interview, and that was when Mr. Albee prepared a tribute to be read at the funeral services for Marceline, the once famous clown who died a pauper and a suicide. The N. V. A. took charge of the funeral.

Immaculate, tailored as fastidiously as the most modish actor who ever trod his or any other stage, alert in his movements and quick in his decisions, Mr. Albee sits behind his desk in a handsomely furnished office at the Palace building and continues to direct the destinies of vaudeville. He consults an experience which has covered a long and interesting period in the development of show business in this country. And he appears doubtful if anything particularly new or startling is taking place in show business. Within the past few years he has seen others vacilitate in their policies, and the outcome of it all was that the "stabilized business" policy still produces results, when it is adapted to the gradual changes in conditions affecting show business.

The growth of vaudeville has continued amazingly since its real beginning back in 1827, when the old Lafayette theatre in New York, the first real variety house, had 800 seats and played to an average of 280 persons. In 1927, basing figures on the first half of the year, vaudeville with an aggregate of some 1,010,000 seats will play to an average attendance of 1,600,000—more than the seating capacity, which, of course, is explained by the number of shows daily.

With regard to talent, the figures show that from an even dozen vaudeville artists a century ago, there are today 12,000 performers listed as vaudeville artists.

Those are figures to consider when there is before the house a discussion to the general effect that the picture theatres by introducing name acts are on the road to attracting not only picture patrons, but as well will eliminate vaudeville as a popular attraction.

He denied that there was any specific plan to route picture stars under contract to the Pathe-DeMille organization over vaudeville between pictures. "We have engaged picture stars for vaudeville off and on for years, and as opportunities present, we will continue to do so. But the stars will be booked for their value as vaudeville attractions and will be drafted from the ranks of all companies that make them available for such engagements."

The report that K-A, Stanley and the Orpheum circuit are getting together is accurate, he says, and it will be an arrangement under which all interests will be mutually benefitted. "It is for the good of all, the organizations and the public they serve, when business men get together and have a business understanding that eliminates waste, corrects conditions which interfere with their efficiency and enables them to increase their usefulness," he added.

Warner Studios to Close

Plant Will Be Shut Down for Eight Weeks from December to February

WARNER BROS. have decided to close down their Coast studio for an eight weeks' period from the middle of December until early in February. During the eight weeks' vacation period there will be a general preparation for the 1928-29 program, which will exceed in number of productions every schedule of the company heretofore. The reason given for the shutdown is that the current schedule is now thirty days from completion.

While the studios are idle the writers will be preparing their scripts for the following year. Options on the contracts of the following writers have already been renewed, though they are not up until December: Anthony Coldeway, Charles R. Condon, Harvey Gates and E. T. Lowe, Jr.

The studio shutdown will not effect the production of Vitaphone features and prologues. These will continue fifty-two weeks of the year. Production on the first five of the Warner 1928-29 pictures will be started simultaneously early in February.

Five Warner stars are at present busy with production of their newest stories. They are Monte Blue, May McAvoy, Dolores Costello, Rin-Tin-Tin and Irene Rich. Howard Brotherton is directing Monte Blue in "Across the Atlantic," an airplane picture. Edna Murphy, Burr McIntosh and Robert Ober are in the cast.

May McAvoy's next is "The Little Snob," directed by John Adolfi. She is supported by Alec Francis, Virginia Lee Corbin, Frances Lee and John Miljan. Alan Crosland is directing Dolores Costello in "Glorious Betsy," described as her most pretentious production.

The Rin-Tin-Tin company is on location at Riverside, where the exteriors for "A Race for Life" are being made under the direction of Ross Lederman.

British Exhibitors War on Big Circuits

Special Cable to Motion Picture News from Kinematograph Weekly

LONDON, November 8.—British exhibitors are formulating a booking scheme directed against the big circuits. If it is adopted, William Evans, head of Provincial Cinematograph Theatres, Ltd., largest circuit in Great Britain, threatens to sell his interest to Americans.

It is reported that a deal is under way by which First National would get preferential treatment in booking with P. C. T. According to reports, a contract has been drawn up, negotiated by E. Bruce Johnson, First National foreign manager, and will reach New York shortly for signing. The agreement also provides for production of a certain number of pictures by First National in England.

The P. C. T. is strongly entrenched in first runs in Britain. It controls about 100 houses. The production angle would take care of First National under the proposed quota bill.

U. S. Dominates Theatres

Statistics Show $2,715,000,000 Invested in Picture Houses Throughout World

Regions	Population	Number of— Theatres	Seats	Average Seats Per 1,000 People	Capital Invested
America	207,000,000	25,000	11,000,000	53	$1,700,000,000
Europe	451,000,000	22,000	9,000,000	20	1,000,000,000
Australia	8,000,000	1,200	350,000	44	10,000,000
Africa	132,000,000	800	200,000	1.5	2,000,000
Asia	995,000,000	3,000	600,000	.6	3,000,000
	1,793,000,000	52,000	21,150,000	10.5	$2,715,000,000

NOTE: *The above chart shows how theatres are distributed in proportion to population in different parts of the world.*

GEORGE R. CANTY, representative of the motion picture section of the Department of Commerce in Paris, has compiled figures showing the motion picture theatre investment throughout the world to be approximately $2,715,000,000. Pan-America completely dominates the field with investments of $1,700,000,000, with Europe in second place with $1,000,000,000. Then come Australia with $10,000,000, Asia with $3,000,000, and Africa with $2,000,000.

The America's population is given as 207,000,000, with theatres numbering 25,000 and seats to the number of 11,000,000, or 53 seats to each 1,000 people. The world's population is given as 1,793,000,000 and the number of theatres as 52,000. The total seating capacity is given as 21,150, so that America controls practically half the theatres and half the seats of the world.

Europe's population is recorded as 451,000,000, or over twice that of the Americas, while the European theatres number 22,000, as against 25,000 for America. Asia's population is given as 995,000,000, with but 3,000 theatres.

The statistics given by Canty do not include admission receipts, which he declares amount to about $1,000,000,000 a year, according to reports.

Asks Commission to Act in Paramount Case

IN a letter to the Federal Trade Commission, Sydney S. Cohen this week asked that a transcript of records in the recent Paramount case be filed in the Circuit Court of Appeals and an application be made for the enforcement of the cease and desist order of the Commission against Paramount unless assurances are received that the order will be complied with.

De Mille to Start New Film Middle of November

Cecil B. DeMille will begin photography on his new personally directed picture about the middle of November. No title has been selected for the production, the theme of which is of boy and girl life in the schools and reform schools of America. Practically all of the characters are juveniles. Investigators spent months in research work before Jeanie Macpherson started writing the story.

Mr. DeMille states that the production will not be, in any sense, a religious or a preachment picture.

Van Dyke to Assist Flaherty in South Sea Film

While Robert Flaherty will direct all the atmospheric shots for "White Shadows of the South Seas," and manage the expedition which Metro-Goldwyn-Mayer is fitting out for the journey into the Southern Pacific, the dramatic sequences of the production will be handled by W. S. VanDyke, lately directing Westerns for Metro-Goldwyn-Mayer.

Only two or three members of the cast for the picture have been selected to date. The other players will be natives recruited from among the islanders. Special laboratory equipment has been designed and camera equipment is now being assembled at the Culver City studio. The expedition will leave the studio the latter part of this month.

H. Goetz to Co-ordinate Finances of Paramount

Harry Goetz, Paramount assistant treasurer, arrived in Los Angeles this week with B. P. Schulberg and Walter Wanger of the Paramount Famous Lasky Corporation. He has been temporarily assigned to the studio to co-ordinate the finances of the production department with other departments of the organization.

Nena Quartaro, New Find to Star in "Red Mark"

Nena Quartaro, a 17-year old brunette who has never before appeared on the screen, has been chosen by Director James Cruze to play the stella role in "The Red Mark," the next picture which the director will bring to the screen. Miss Quartaro is the daughter of a Spanish father and an Italian mother. The story of "The Red Mark" was written by John Russell.

Famous Asks Commission to O.K. "6 Points," Is Report

Decision From Government on Trade Parley Findings Due Next Week—Department of Justice Engaged in Probe of Industry

WASHINGTON, November 9. Officials of the Federal Trade Commission today refused to comment on the report filed by Paramount under the order of July 9, understood to propose that the Government consider adoption of the Six Point Block Booking Compromise by last month's Trade Practice Conference as sufficiently complying with the Commission's requirements that block booking be abandoned.

What action the Commission will take with respect to this proposal will depend on its decision with regard to the Conference findings, now in course of preparation. The report on the Conference is expected to issue next week—about November 15—and will probably be accompanied or closely followed by an announcement regarding Paramount's proposal.

Commissioner Nugent's separation from the commission, as a result of the Comptroller General's ruling that his term expired September 26, will in no way affect the situation, it was explained. The commissioner has not voted in any close case since the question was raised as to his status, and it is not necessary that his position be filled in order to transact business.

If the commission's decision on the suggestions understood to have been made by Paramount is adverse, it is very likely that the courts will be called upon to enforce the provision of the July order.

Reports from New York that agents of the Department of Justice recently paid that city a mysterious visit, during the course of which they asked many questions of film officials, have resulted in the disclosure that the Department of Justice may in the near future embark upon a "trust busting" campaign.

It has been known that for the past few months numerous complaints of certain film companies, organizations and officials have been made to Washington, and it is understood that it is the continued impact of these allegations that spurred the department to make a study of the situation. No one complaint is being acted upon, it is understood, but the study is one initiated by the department with a view to learning just what the situation is.

It is also understood that a number of department investigators have been prosecuting an inquiry in the Los Angeles territory for some time, and that field men have been dispatched to other strategic points throughout the country to learn what they can regarding the manner in which the motion picture industry is being conducted.

Department officials are loath to comment upon the investigation, which is characterized as merely another of the routine studies undertaken from time to time, but while it is stated that the inquiry has not gone far enough for the department to determine whether any violations of the anti-trust law have occurred, it is indicated that information has been uncovered which makes it advisable to prosecute and probe.

Theatres Lose Millions in Flood

Practically All Houses in Devastated New England Suffer Heavy Damage; Will Be Months Rebuilding

FLOODS which devastated a large part of Northen New England last week will result in millions of dollars of property damage to motion picture houses throughout the flooded area, and additional millions will be lost to the industry because of the complete tieup of the motion picture business in Vermont, the greater part of New Hampshire and all of Western Massachusetts.

Conditions have not yet reached the state of normalcy where an accurate checkup can be made, but it seems certain that scores of theatres in the three states have either been swept away or so badly damaged that major repairs will be required that will require months of time to complete.

Exchanges and film transportation men worked frantically to keep some of the theatres going, but finally were obliged to give it up until more normal conditions obtained. While New England's largest river, the Connecticut, did the greatest amount of damage, every river, brook and stream in Northern New England did its share of havoc to life and property. Few picture houses escaped completely.

Some of the Boston exchanges, in frantic efforts to learn the fate of salesmen, broadcast pleas for information, but there was no way of replying from the flood districts, as power plants were either completely destroyed or put out of commission.

Estimates of the damage to theatres in the areas affected run into billions. In some communities the theatres were entirely wiped out, while in nearly all cases they are reported badly damaged. Operation of theatres cannot be re-established until power plants are rebuilt and until transportation, either by truck or rail again becomes possible. With great stretches of railroad washed away and long stretches of even the most solidly built roads gone, it will be months before many of the theatres can be reopened.

For a time there was danger of the flood sweeping away property in Hartford, New Haven, Providence and other Southern New England localities. Through the Blackstone Valley, which extends from Providence to Worcester, heavy property damage was done. Effects of the flood were felt as far West as the Hudson River Valley.

It is estimated that in Western Massachusetts and through the Blackstone Valley, approximately forty theatres will need repairs. In New Hampshire heavy damage was done to those in the West and Northwest sections, affecting between sixty and seventy theatres. Houses in Central, Southern and Eastern New Hampshire practically escaped damage. Fully half the theatres in Vermont were badly damaged. Those not damaged by the floods were at once placed at the disposal of the thousands of homeless.

In Hoosick Falls, N. Y., the flood conditions put the electric light company out of business, forcing all schools and factories to close and more than fifty families were forced to flee from their homes. In North Adams, where the damage was estimated to have reached over $2,000,000, there was twenty feet of water in some sections of the village, forcing the theatres as well as practically all manufacturing concerns to close. In Bennington, Rutland, Pittsfield, Petersburg and many other places, theatres were not operated and, from reports by wire and otherwise, many of the houses were badly damaged.

The theatres in Troy and Albany did not suffer from the flood waters. The Troy theatre is located on the banks of the Hudson and, while there was some seepage of water into the basement, the theatre itself was not forced to close. The houses in Albany are located several blocks from the river bank and were not endangered in any way.

New German-Russian Film Alliance Reported from Berlin

By HEINRICH FRAENKEL

Berlin Correspondent, Motion Picture News

BERLIN, Oct. 21.—A very important concern, joining German and Russian forces, has just been founded. The official Soviet representative handling all foreign Russian film bussiness, has closed the deal with Phoenix Films, a company run by G. Sklarz, who is well known in international trade circles. Some years ago, he financed the huge Staken film studios which he now practically owns.

The new company is called "Derufa," which is the abbreviation of "Deutsch-Russische Film Alliance."

The distributing organization will be supervised by H. Saklikover, a well known German renter. Renting will be started the end of this year, and the program will contain Russian productions, as well as some German productions which are to be supervised by Rudolf Meinert, the well known German producer.

Altogether, during the first year of the company, 15 German productions are to be marketed.

Some joint productions featuring Russian artists and producers are also scheduled. The new organization has stirred quite a lot of favorable comment in German trade circles, and it is generally anticipated that next year Derufa will figure rather big on the German market.

De Mille Picture Cause of Controversy

Hays Denies Atheist Appeal to Eliminate Religion from Screen

CONSIDERABLE controversy seems to have arisen over the forthcoming picture of Cecil B. De Mille to be called "The Godless Girl." It has already resulted in an exchange of letters between Will H. Hays and Charles Smith, the latter president of the American Association for the Advancement of Atheism, Inc.

Smith contends that the picture should not include propaganda which tends to discredit Atheism, while Hays says he would rather see the motion picture utterly destroyed than by the elimination of God from it used to discourage the religion from which ideals of right living and right thinking spring.

De Mille meantime emphasizes that the story is not religious or biblical in its nature, but that it will expose and insidious propaganda that is secretly distributed among students in high schools and which tends to subvert American ideals.

The Hays letter, in part, to Smith, says:

"The motion picture, of course, never can be used for propaganda.

"Building upon their faith in a Creator, and in a God of justice and mercy, men have established certain codes of conduct, pursuance of which tends to develop the happiness, peace, and comfort of their fellow men. These codes, these thoughts, are inseparable from religion; and rather than see the motion picture, by the elimination of God from it (which would be utterly unnatural) used to discourage the religion from which these ideals of right living and of right thinking spring, I would prefer to see the motion picture utterly destroyed.

"To ask us to eliminate God from motion pictures is equivalent to asking that sunshine be barred from the playgrounds where emaciated, ill-kept children of the tenements find a moment's respite of happiness. It is equivalent to asking us to blot the stars from the heavens because men may look at them and dare to ask themselves, as Napoleon did of his fellow voyages into Egypt, "But who, gentlemen, made all those?"

In reply, Smith says, in part:

"Your comparison of the elimination of God from motion pictures to the barring of sunshine from the playgrounds for children and to blotting out the stars from heaven strikes us as more rhetorical than rational. Napoleon's question could easily be disposed of by a boy or girl in the Atheist Training school. If the planets necessitate a maker, then God himself must have a maker.

"We are not in favor of censorship, but we are opposed to a one-sided censorship. It would be better to permit the production and showing of both religious and anti-religious pictures. Let the people be their own concern.

"We now understand that Mr. De Mille's next picture will be entitled 'The Godless Girl,' instead of 'The Atheist,' as was first reported. We await with interest its appearance. Should it prove to be anti-Atheistic, we shall request a public hearing in order to protest against its showing."

No Clue to Bombers of State Theatre in Indiana

Chicago and Hammond police are still without a clue to the bombers who early last Tuesday wrecked the $1,500,000 State theatre in Hammond, Ind. The bomb, which was of terrific power, practically wrecked the interior of the auditorium and tore great holes in the walls and building. Experts estimate the damage all the way from $500,000 to $1,000,000.

The theatre was erected two years ago by the Hammond Merchants Improvement Association and the lessee and operator of the theatre is the Northern Theatrical Association headed by William A. Kleighe. Both Mr. Kleighe and officers of the Hammond Merchants Improvements Association state that they fear the entire structure must be rebuilt as even walls which withstood the terrific pressure of the blast were cracked in places and girders were sprung, the roof caving in in parts. Only one man was in the theatre when the explosion came, Jesse Tally, the colored caretaker, and he was knocked unconscious, recovering later. It is reported that there were no labor troubles and that the staff of the theatre was entirely unionized.

Film Exports Reached High Level During August

August motion picture exports reached a total not touched since April, 1926, it is shown by figures just made public by the Bureau of Foreign and Domestic Commerce, Washington, D. C., total shipments during the month aggregating 30,309,622 feet valued at $936,705, as compared with 27,903,405 feet valued at $741,831 in July.

The exports of the month by classes were: Raw stock, 7,951,505 feet valued at $233,-715; negatives, 923,921 feet valued at $123,-267; positives, 20,091,944 feet valued at $552,433, and positives to non-contiguous territories, 1,342,252 feet valued at $27,290. The records of the bureau show that Australia, Germany, Spain, United Kingdom, Mexico, Argentine and Brazil each took over 1,000,000 feet of positive film during the month.

2 Years Sentence For Laurier Proprietor

HAVING been found guilty of manslaughter in the jury trial because of the fire and panic at the Laurier Palace, Montreal, last January, when 78 children were killed, Ameen Lawand, proprietor of the theatre, has been sentenced for two years in the penitentiary by Mr. Justice Wilson in Court of King's Bench, Montreal. Also found guilty of the same charge, Camil Bazzy and Michel Arie, employees of the theatre, were each sentenced to one year in jail. All three men are at liberty on $5,000 bail, pending the hearing of their appeal from the conviction.

Mr. Justice Wilson pointed out in passing sentence that Lawand had violated various laws in the matter of the width of stairways in the theatre; overcrowding of the theatre; permitting standees in the aisles and lobby, and the admission of juveniles unaccompanied by parents or proper guardians. He declared that the sentences were intended as a warning to others.

O'Toole Urges Removal of Admission Taxes

THE removal of all admission taxes and other war levies on theatres was urged by M. J. O'Toole, general secretary of the M. P. T. O. A., at the meeting of the Ways and Means Committee of Congress, Thursday, November 10. The interests of vaudeville and the legitimate theatre are involved in the move more so than those of the strictly motion picture theatre, as the prevailing admission prices in the latter house do not reach the taxable limit.

Though the administration proposal does not definitely include the removal of admission taxes, many prominent figures in national politics are said to favor it. Chairman Green, of the Ways and Means Committee, Chairman Smoot, of the Senate Finance Committee, Senator Simmons, Democratic Senate leader, and Congressman Garner, Democratic leader in the House, all favor the proposal. The chances for the repeal of these taxes seem very bright, it is thought.

Bert New, who represented the Hays organization in Washington, co-operated in every way to advance the tax removal program to a successful conclusion. A. Julian Brylawski, of Washington, chairman of the National Legislative Committee of M. P. T .O. A., had charge of the exhibitors' participation in the moves to repeal the taxes.

Would Ban Chicago Goods Because of History Fiasco

H. E. Wilton, who is proprietor of the Strand Theatre, Hamilton, Ontario, and is also an alderman of the Hamilton City Council, has entered the lists in connection with the Chicago situation in which Mayor Thompson of the Windy City has been threatening to destroy so-called pro British books.

Alderman Wilton presented a resolution before the Hamilton Council calling on the people of the city to boycott all merchandise manufactured in Chicago. The resolution was not passed but Mayor Treleaven declared that it was a matter that should be considered by all Canadian cities.

Ancient Law Dug Up in Montreal to Ban Movies

In an attempt to put a damper on Sunday film shows in Montreal, Quebec, several aldermen dug up a blue law which had been passed locally back in 1872, which banned Sunday performances. This law is still on the books but has not been enforced for several generations.

The old law was brought up at a meeting of City Council on November 4 but no action was taken.

C. Sax Assumes Duties as Gotham Production Head

Carroll Sax, a brother of Sam Sax, president of Gotham Productions, has assumed the post of production manager for the Gotham West Coast production units, since the recent resignation of Sam Bischoff. Mr. Sax is taking care of all of Gotham's legal matters, contracts, construction of sets and transportation. He is directly under the supervision of Sam Sax.

Woodhull Praises Trade Practice Conference

National Exhibitor President Tells State Conferences of Good Work

R. F. WOODHULL, president of the Motion Picture Theatre Owners of America, who started from New York two weeks ago on a tour that would take him to eight state conventions, is expressing the widest enthusiasm over the recent Trade Practice Conference held in New York.

President Woodhull attended the Arkansas sessions November 3 and 4, the Oklahoma convention at Oklahoma City November 7 and 8 and the Texas convention at Dallas November 9 and 10. At all of these gatherings he told the delegates that the New York conference was one of the most pronounced forward moves yet made within the industry. He said it would bring all divisions of the business into closer relationship and eliminate many of the unnecessary and unwarranted trade abuses which prevail.

In the course of his speech before the different state bodies, President Woodhull said:

"Very substantial progress was made at the Trade Practice conference, and the contract to be agreed upon through the fairest kind of procedures, in which all divisions of the industry will be fully represented, I feel sure will solve many of our major problems.

"Definite moves have been made to have another conference next October, so that any matter not cared for in the meantime can be ironed out. I have every confidence in the good intentions of all concerned and feel sure we will be able to bring about much better and more satisfactory trade conditions. This will prove of much advantage to the independent theatre owners, will make his holdings more secure and tend to safeguard his investment and business generally.

"Of course, the independent theatre owner must not cease his activities. Eternal vigilance is the price of his business security. Organization and united effort alone will give him the security he seeks. The Motion Picture Theatre Owners of America will guide his activities and help him protect his interests."

At Little Rock, the first convention point visited by President Woodhull, the convention was much stimulated by his presence and a large attendance was present. M. A. Lightman, of El Dorado, was elected president.

He succeeded Cecil Cupp of Arkadelphia. John Collins of Paragould, was elected vice-president, succeeding E. C. Robertson of Fayetteville.

J. F. Norman of England, Ark., was elected secretary and treasurer to succeed H. D. Wharton of Warren, Ark. New members of the board of directors are: Sidney Nutt of Hot Springs, Mr. Wharton, Walter Raney of McCory, Mrs. Lola Bell of Lonoke, Charles Marshall of Rogers, E. H. Buter of Russellville, W. E. Blume of Searcy, and W. L. Landers of Batesville.

The Oklahoma convention was also an enthusiastic one. It endorsed the national organization and the work done at the Federal Trade conference in New York. The following officers were elected:

President, W. Z. Spearman; vice-president, Fred B. Pickerell; treasurer, R. D. Hutchinson; secretary, John Brown; board of directors, Eph Johnson, Edward Kadene, John McGuiley, A. R. Bender and M. E. Woodridge.

Ohio Exhibitors Complete Arrangements for Columbus Convention

THE Motion Picture Theatre Owners of Ohio are making elaborate preparations for their annual convention to be held at Columbus, Ohio, November 16th and 17th. The program and social events will keep the delegates busy every moment of the two days and nights.

Among the announcements from the Ohio headquarters is one of the first showing at the convention of a new news reel of original and unique nature. It is sponsored by President William M. James and Business Manager P. J. Wood, who are putting it on the market. It will cover Ohio events in a way, they promise, they have never been covered before.

The convention will open November 16th at 1 P. M. The opening remarks will be made by President James. Mayor James Thomas of Columbus will deliver the address of welcome. Other speakers will be J. J. Harwood, R. F. Woodhull, Governor Donahey of Ohio, Congressman Begg of Sandusky, Edward C. Turner, attorney general of Ohio, John L. Clifton, Ohio director of education and censorship; C. C. Pettijohn of the Hays organization and Cyrus Locher, Ohio director of commerce. There will be a report by Henry H. Lustig of Cleveland on the results of the recent Federal Trade hearing in New York City.

Ban Percentage Pictures

Maryland Exhibitors Other Than First Runs, Consider Practice Unfair

MARYLAND exhibitors other than first runs have placed the ban on the playing of pictures on a percentage basis and have issued a protest against producers selling their wares on that basis to other than the first run houses. The protest is in the form of a letter forwarded to George P. Aarons, secretary of the Eastern Pennsylvania Southern New Jersey and Delaware unit. The Maryland association urges Aarons to submit the question to his board and asks that strong representations be made to the producer to abolish the practice.

The letter, in part, says:

"It is grossly unfair for a producer to request an exhibitor to give him a percentage split on a specially good picture when we consider that he never contractly offers to refund on a picture that proves a flop, even when same has been sold as a special at a high price.

"The producer always insists upon a guarantee that in every instance is greater than the highest price paid for other specials. Consequently he is at once guaranteed and assured of a very high price.

"The reason for inducing other than first run houses to run percentage pictures can only be ascribed to an unfair attempt on the part of the producer to get acquainted with the box office receipts in order to see if in his opinion the exhibitor is making more profit than he thinks he is entitled to.

"In every instance the knowledge so gained is used against the exhibitor when he buys the next group of pictures. The film salesman holds up to him the fact that he took so and so much in on such and such a percentage picture, and argues that as some of the new pictures are bigger and better than the one just played they must have the same or even more money for these new pictures. In this way the exhibitor that plays percentage pictures lays himself open to an unscrupulous raising of prices that bars him from making due return on his investment.

"When a percentage picture is contracted for the producer generally insists upon extra advertising being done by the exhibitor, which is an extra expense, and it naturally results in an extra large attendance during the two or three days' run of the picture, but as most exhibitors have a certain patronage, there is almost always a falling off in attendance during the balance of the week, and the exhibitor in many instances makes a smaller net profit during that week than if he had run common-sense priced pictures."

U. A. Sales Change Likely

Plan Contemplates Separation of Office and Sales Personnels

WHETHER or not the United Artists are in the midst of a plan to reorganize their sales forces and a revision in their method of selling pictures nationally, is a question that has the industry guessing. There has been no announcement regarding the matter from the home office of United Artists and they will neither affirm or deny the story.

The concensus of opinion seems to be that there will be a radical change in the selling organization. This was emphasized last week with the appointment of C. C. Wallace, manager of the Chicago office, as manager of sales for Chicago, Minneapolis and Omaha. James Abrose, formerly in charge of the Omaha branch, is to be his assistant.

According to the story which is being circulated, and which appears to be borne out by these appointments, the sales and office personnels are to be entirely separate organizations. The sales are to be handled entirely under the group plan, with one manager in charge of several offices. The change also is said to contemplate the elimination of all branch managers as such. In their place there will be an office manager, whose duties will be entirely divorced from selling activities.

As one of the first steps in the change, along with that of Wallace and Abrose, Herb Hayman, who has been assistant to Wallace in the Chicago office, has been transferred to Minneapolis and made office manager there. He will be succeeded in Chicago by Frank R. Martin, who was formerly located in Chicago, but more recently has been in Indianapolis.

Merger of Keith-Albee and Stanley Theatre Circuit Reported Closed

MOTION PICTURE NEWS learns on excellent authority that the long anticipated merger of the Keith-Albee and Stanley theatres has been consummated. It is understood that the merger went into effect this week.

It is also understood that the former Poli houses in New England will be swung into the deal. It will be recalled that there has been considerable speculation as to whether or not one of the big circuits was in the background when the sale of the Poli circuit was made to Max Schoolman and associates.

Another significant development may be seen in the fact that Keith-Albee has bought the Garden theatre in Baltimore from the Whitehurst interests, according to information received by Motion Picture News this week.

Titles of Forthcoming Fox Productions Announced

Immediately following the completion of "Silk Legs," Madge Bellamy's new starring vehicle for Fox Films, the star will commence work on "Soft Living," an original screen story by Frances Agnew in which John Bowers will be leading man. James Tinling will direct.

A new story by Wallace A. Manheimer, Edward Barton and Harry Wagstaff entitled "Mr. Romeo," has been purchased by Fox Films, and will probably be produced for release next season. "Mother Knows Best," Edna Ferber's story, is another production planned by Fox. It will go into work early under Frank Borzage's direction. A new screen "discovery" will be featured in this production, it is announced.

Fox has also purchased the motion picture rights to "Speakeasy" the play by Edward Knoblock and George M. Rosener.

Paramount Will Release New UFA Production

"The Peaks of Destiny," an UFA production distributed in this country by Paramount, has been booked into the Cameo Theatre, New York City, for an indefinite run starting either the last week in November or the first in December.

The action of the story is enacted against the mountain scenery of the Swiss Alps. Dr. Arnold Fanck wrote the script and directed the production. Leni Riefenstahl, Louis Trenker and Ernst Peterson are the leads. The production will be offered for general release about the first of the year.

Burr Buys "Chinatown Charlie" for Hines

C. C. Burr, producer of the Johnny Hines comedies for First National, has purchased the Al Woods stage production, "Chinatown Charlie," by Owen Davis, as a starring vehicle for Hines.

In order to secure authentic shots of Chinatown, the comedian and his producer will remain in New York. As soon as their work is completed, Hines and Burr will leave for Hollywood where they will continue with production. Charles Hines will preside over the megaphone.

N. Y. Promoters Plan New Theatre in Ottawa

New York promoters on the ground in Ottawa, Ontario, are arranging for the erection of a large new theatre in the Canadian Capital to be known as the Laurentian Theatre, which is to be erected along with a handsome hotel. A Montreal man is the architect, it is stated.

Michalove Resigns As "U" Chain Chief

DAN MICHALOVE, managing director of Universal Chain Theatres, has resigned and a rearrangement of the Units of the chain is now being effected. Until the rearrangement has progressed further, no announcement will be made by Universal as to Michalove's successor.

According to the established rule of Carl Laemmle, President of Universal, the successor to Michalove will probably be named from within the ranks of the Universal organization, it is understood.

It is said that Michalove's contract has considerable time to run, but that it was broken by mutual consent. He is to sever all relations with the Universal company.

Five Films to Come from First National in January

The month of January, which, according to First National's custom, has been designated First National Month, will see the release of two specials, a stella vehicle and two productions with a featured cast.

Among them will be "The Noose," starring Richard Barthelmess with Lena Basquette; "The Shepherd of the Hills," featuring Alec B. Francis, Molly O'Day and John Boles; "Louisiana," with Billie Dove, Gilbert Roland and Noah Beery; "French Dressing," offering Lois Wilson, H. B. Warner, Clive Brook and Lilyan Tashman, and "Sailors' Wives," featuring Mary Astor and Lloyd Hughes.

U. A.'s "The Dove" Come to New York in January

"The Dove," Norma Talmadge's first United Artists Picture, based on Willard Mack's stage play, will come to Broadway in January.

Miss Talmadge's second United Artists Picture will be "A Woman Disputed," based on Dennison Clift's play of that name. M. C. Levee and Agnes Christine Johnston adapted the play to films.

Fred Niblo will direct Miss Talmadge in "A Woman Disputed." Production will be started uring Christmas week.

John W. Weber Resigns From Tiffany Productions

John N. Weber, for many years handling foreign business for Tiffany Productions, Inc., has resigned his position.

New Board is Organized

Independents Announce Trade and Commerce Body to Function Nationally

THE Board of Trade and Commerce of the Motion Picture Industry of the United States of America is the latest organization in the picture industry. An announcement to that effect is forthcoming to that effect from their headquarters at 28 West 44th Street in New York City. Sydney S. Cohen is president of the organization.

The organizers, according to the announcement, are a number of prominent independent theatre owners from different parts of the United States, and some representative producers.

The purpose of the new body is announced as follows:

"This Board of Trade and Commerce was formed solely for the purpose of advancing the best interests of the entire motion picture industry. It is not engaged in any way in making, buying, selling or exhibition of motion pictures, and is dedicated to the proposition that a free and unrestricted competition in making, selling, distributing and exhibiting motion pictures is fundamentally esesntial to the successful future existence and development of the great industry.

"The founders of this association believe that independent producers, distributors and exhibitors must be guaranteed freedom of action in their respective undertakings and must be protected against unlawful aggressions by potential monopolists so that they may work out their own destinies—all to the end that the public may by their continued enjoyment of superior motion pictures, the product of an active competition, be encouraged to continue to support the industry as it has so loyally done in the past. This Board of Trade and Commerce is further convinced that without a free and unrestricted screen the industry is in danger.

"Membership in the Board of Trade and Commerce of the Motion Picture Industry of the United States of America is open to every interested person, save only those producers, distributors, theatre owners or officials affiliated with those forces who seek to monopolize the motion picture industry; and who, in seeking to monopolize, destroy all independence and all initiative."

125 Enroll as Members

Charter Memberships of Motion Picture Club of N. Y. Increase Rapidly

WITH 125 applications for charter memberships received and favorably acted upon by the membership committee, success is assured for the new Motion Picture Club of New York. The membership is limited to 200 with the initiation fee fixed at $100, so there are but 75 still elegible as charter members.

While many of the leaders in the industry have already enrolled in the club, the sponsors are anxious to hear from others of the high executives who are evidently holding off until they are assured that the club is really serious in its intentions. There can now no longer be doubt of that.

Bruce Gallup is secretary of the organization and is more than pleased with the progress already made. He anticipated little difficulty in signing up the other 75 charter members. The machinery only recently started to function and already the membership list includes the names of many real leaders in all branches of the industry. The conviction is spreading that the club solves the problem of furnishing a social center where representatives of all branches in motion pictures can meet on a common ground and bring a closer contact.

The list of charter members to date follows:

Will H. Hays, R. A. Rowland, Clifford Hawley, Nathan Burkan, Elmer Pearson, Walter Camp, Jr., S. L. Rothafel, Hugo Riesenfeld, Dr. A. H. Giannini, George Eastman, H. D. Buckley, E. A. Eschmann, Moxley Hill, William Massee, H. M. Goetz, Al Lichtman, William Brandt, Harry Brandt, Lee Ochs, Victor M. Shapiro, Ned Depinet, Sam Spring, Carl Laemmle.

F. L. Herron, Carl Milliken, Colvin Brown, Martin J. Quigley, Lou Anger, F. C. Walker, Arthur W. Kelly, M. H. Hoffman, H. S. Tierney, M. E. Comerford, L. H. Blumenthal, J. V. Ritchey, David Chatkin, Arthur Stebbins, Arthur Loew, George Blair, Richard Brady, W. A. Orr, William A. Johnston, George C. Williams, E. W. Hammons, W. H. Cadoret, Leopold Friedman, E. A. Schiller, J. S. Spargo, Jerome Beatty.

Howard Dietz, E. M. Fay, H. F. Krecke, Jack Alicoate, M. J. Mintz, C. E. Smith, C. Zenker, Lou Metzger, Leo Brecher, A. A. Lownes, Emil Jensen, W. M. Seligsberg, A. E. Rousseau, James B. Clarke, D. A. Dobie, Jr., J. D. Tippett, G. K. Shuler, Arnold Kornicker, J. Simonds, Joe Hornstein, Julius Lewis, E. W. Mattson, A. J. Moeller.

Harry Reichenbach, Thomas Conners, Moe Streimer, H. E. Ebenstein, Leo Klebanow, W. B. Kelly, Jacob Glucksman, Paul Burger, A. P. Blumenthal, Paul Lazarus, Paul Gulick, J. C. Barnstyn, Frank Hughes, J. P. Muller, Thomas Wiley, William F. Libman, Sime Silverman, Lou Rydell, Harry Engel, J. Pollak, Herbert Cruikshank, J. H. Cooper, J. Louis Geller.

John Manheim, Samuel Stern, Edward Halperin, Henry King, J. E. Storey, H. Collins, S. H. Fabian, Jacob Loeb, Chester Sawyer, Thomas O'Brien, John and Jules Levy.

T. O. Represented at Congress Flood Hear'g

REPRESENTING the theatre owners of the country, Chairman A. Julian Brylawski of the board of directors of the M. P. T. O. A., and National Directors Arch Hurley, of New Mexico, and Louis M. Rome, of Maryland, attended the hearings before the Flood Control Committee of Congress in Washington this week. Congressman Frank R. Reid, of Illinois, also counsel for the Chicago M. P. T. O., is chairman of the committee.

Chairman Reid had several conferences with Business Manager M. J. O'Toole and Mr. Brylawski on behalf of the national theatre owners' organization, and arrangements were made to present facts of the floods on the screens of the country.

"Underworld" Leading in Paramount Contest

JOSEF VON STERNBERG'S "Underworld" which ran at the Paramount Theatre in New York City, holds the first standing in the race for the Paramount Gold Medal Award and cash prizes for the best picture to be shown at the large New York Publix house. The race will last ten more weeks before the final returns are in and the $10,000 prize and the gold medal are awarded.

"Hotel Imperial," directed by Mauritz Stiller, is in second place and "It," in which Clara Bow was directed by Clarence Badger, ranks third. Another Clara Bow vehicle, "Hula," directed by Victor Fleming, almost succeeded in entering the list of winners, falling short by just a trifle.

Ten Shorts From Pathe During Nov. 29th Week

Pathe's program of short subjects for the week of November 29th is headed by "Have a Drink," latest issue of the Rare-Bit novelty series; "Do Detectives Think?" and "Keeping Fit," a Grantland Rice Sportlight. Seven other subjects on the list are: "Winging Around Europe With Will Rogers;" Topics of the Day, No. 47; "The Fox Hunt," an Aesop film fable; Pathe Review, No 47; "The Enemy Strikes," chapter three of the Pathe serial, "The Masked Menace," and Pathe News issues Nos. 96 and 97.

"Do Detectives Think?" is an Hal Roach all star comedy with Stan Laurel, Oliver Hardy, Jimmy Finlayson, Viola Richard and Noah Young; it was directed by Fred Guiol and costumed by Lambert. In the Pathe Review issue are: "The Quack Army," "Little Mothers of Old Nippon" and "Life Secrets of the Flowers."

Six New Films Started at First National Studio

The First National studio at Burbank started camera work this week on six new productions. Filming is also in active progress on five pictures and seven are now in the cutting rooms.

One of the new pictures is "Lilac Time," a new Colleen Moore special which John McCormack will produce. The players are now being cast. Shooting has already been started on "Once There Was a Princess," Billie Dove's new vehicle which Alexander Korda is directing. "Where Love Is" is the tentative title of a new picture which Joseph C. Boyle is directing with Estelle Taylor, Antonio Moreno and Lowell Sherman in the leads. A new co-starring vehicle for Mary Astor and Lloyd Hughes, "Do It Again," will also be in work before the week has passed.

"Burning Daylight," in which Milton Sills will have the stella role, will be soon ready for the cameras to start. The sixth picture, temporarily titled "Royal American," will star Ken Maynard; Albert Rogell will again direct.

Premier of "Sorrell and Son" at Rivoli, Nov. 11

"SORRELL AND SON," Herbert Brenon's production for United Artists release, will have its world premiere at the Rivoli Theatre in New York the evening of Armistice Day, Friday, November 11.

The evening"s receipts will be donated by Publix and U. A. to the New York American Christmas Fund. Because of production activities in Hollywood upon a new production, the director will not attend the premiere. However, he will be represented by his mother, wife and son, it is thought.

The cast in this story of the love between a father and a son includes H. B. Warner, Nils Asther, Mickey McBan and Anna Q. Nilsson.

Roach Signs Chase for Five More Years

Charley Chase, who started his screen career as a Sennett Keystone Kop, has been signed by Hal Roach to continue his starring appearances in Hal Roach's comedies for Metro-Goldwyn-Mayer for the next five years.

Chase obtained experience as a vaudeville performer, stock and musical comedy player. He directed comedies for two years and was then signed up by Hal Roach to star in a series of one-reel comedies. After a year of these one-reelers, Chase was signed by Roach to play the leading role in a two-reel comedy series.

Cleveland Branch Leads McGuirk Month Drive

First National's Cleveland branch office, managed by G. L. Sears, is the winner of the McGuirk Month Sales Drive, which closed last week. In second place was the Montreal exchange, headed by A. Gorman. In third place was the New Jersey office, of which J. C. Vergesslich is manager. The Salt Lake City branch, managed by William F. Gordon, stood fourth.

Each winning branch stood highest in its own district and ranked in the order named in percentage of quotas assigned for the entire field. The drive was named by Ned E. Depinet, general sales manager, in honor of John J. McGuirk, president of the Stanley Company of America.

Illness Forces Rosen to Abandon Tiffany Picture

Because of a sudden sickness which came over him while he was directing "A Woman Against the World," a Tiffany-Stahl production, Director Phil Rosen was forced to relinquish the megaphone to George Archainbaud.

When he is feeling better, Mr. Rosen will proceed with the preparation of a new story which he was to direct upon completing "A Woman Against the World."

Columbia's "College Hero" to Play at Hippodrome

"The College Hero," a drama of undergraduate life which Walter Lang directed for Columbia Pictures, will have its world premiere at the Hippodrome Theatre in New York during the week of November 21st.

The production had Charley Paddock, sprinter, as technical advisor. The cast includes Pauline Garon, Bobby Agnew, Rex Lease, Joan Standing, Churchill Ross, Ben Turpin and Paddock.

Tiffany-Stahl to Have Five Ready by Jan.

FIVE of the 24 Tiffany productions scheduled for this season will be ready for release by the end of December, thus giving Tiffany-Stahl a total of eight productions completed.

"Night Life," directed byy George Archainbaud with Alice Day, John Harron, will be released during November. "The Haunted Ship," directed by Forrest Sheldon and presenting Dorothy Sebastian, Tom Santschi and Ray Hallor, is also scheduled for release the latter part of this month. "Streets of Shanghai," filmed under Louis J. Gasnier's direction with Pauline Starke and Kenneth Harlan in the leads, is set for early December release.

"A Woman Against the World" is now nearing completion under Archainbaud's direction with Gertrude Olmstead, Harrison Ford and Georgia Hale in the principal roles; it is listed for the latter part of December. "Wild Geese," which boasts a cast with Belle Bennett, Anita Stewart, Donald Keith and Jason Robards, has been completed on the Coast by Director Phil Stone.

First National Lists December Releases

First National has arranged the release dates for the four pictures which will make up the company's schedule for December.

On December 4th, "A Texas Steer," the special starring Will Rogers, will be issued. "The Private Life of Helen of Troy" will follow on December 11; this is another special from First National. "The Valley of the Giants," featuring Milton Sills, will come to exhibitors on December 18th. "Her Wild Oat," with Colleen Moore, is slated for December 25th.

First National executives consider this program of releases to be the greatest ever in the history of the company. The list includes two star features and two specials.

Shirley Mason Signs for Two Columbia Pictures

Shirley Mason will be starred by Columbia Pictures in two more vehicles this year, the company having renewed its option on her long term contract.

Columbia to Open New Exchange in Omaha

COLUMBIA PICTURES has completed arrangements for the opening of a new exchange in Omaha, which will take over the business handled formerly by Midwest Film Distributing Corporation, the Columbia franchise holders in the territory. The new exchange will give Columbia an advantageous position in Iowa and Nebraska.

The deal for the acquisition of the new branch office was negotiated by Jack Cohn, treasurer of Columbia. Claude H. MacGowan, assistant treasurer and sales manager, made a special trip from the Columbia home office to Omaha for the signing of the contracts.

The new office will be under the management of Joe White, formerly with Warner Bros. and F B O.

In and Out of Town

BUDD ROGERS, vice-president of Lumas Film Corporation, "hit the trail" again last week on a sales trip to Boston, Detroit, Toronto, Chicago, St. Louis, Kansas City and Omaha.

HENRY GINSBERG, president of Sterling Productions, Inc., and Sterling Pictures Distributing Corporation left last Saturday, November 5th, on an extended tour throughout the country of exchanges handling his company's product.

A. P. WAXMAN, director of advertising and publicity for Warner Bros., returned last week from a two weeks' vacation spent in Havana, Cuba.

LON YOUNG, director of publicity and advertising for Gotham Productions, departed for Indianapolis this week. He will stop over in Pittsburgh, Washington and Philadelphia.

JOHN Hamrick, owner of the Blue Mouse Theatre in Seattle, was a visitor last week at the New York office of Warner Bros.

EDDIE GOLDEN, New England franchise holder, and Benny Amsterdam, Eastern Pennsylvania and Southern New Jersey franchise holder, were in New York last week to see the First Division Distributors, Inc., president, Jesse J. Goldburg.

JESSE J. GOLDBURG, president of First Division Distributors, Inc., left Sunday, November 6th for the West Coast where he will supervise "Comrades," a James Ormont production.

LOUIS B. MAYER, vice-president of Metro-Goldwyn-Mayer in charge of production, left the home office last week for the Coast, accompanied by his wife and two daughters and Pete Smith, director of publicity at the Culver City studio.

W. E. CALLAWAY, Southern sales manager for First National, left the home office Sunday, November 6th, for a three week's trip to the various exchanges in his district. He will visit cities in the South and middle West.

STANLEY W. HATCH, Western sales manager for First National, has departed from the New York office for a three weeks' trip to branch offices in his territory extending as far West as Salt Lake City. He will visit some eight cities in all.

GEORGE WEEKS, of the Paramount distribution department and representative in the East of Christie Film Co., returned to his desk in the Paramount New York office this week after a tour of Paramount exchanges which lasted one month.

"BILLY WYKER, Universal directors, arrived in New York several days ago with Bessie Love and Charles Stumar, cameraman, to film sequences in the metropolis for Universal's "Has Anybody Here Seen Kelley?"

JOSEPH M. SCHENCK, president and chairman of the board of directors of United Artists, will return to New York from England on the S.S. Aquitania, arriving Armistice Day, Friday, November 11th.

Fox and FBO Product Is Near Completion

Production Staffs Make Splendid Headway With Features for 1927-28

FOX FILMS announce splendid progress on the current season's production schedule, with twenty-nine features actually completed and seven more well under way. This does not include John Gilbert reissues nor any of the short product.

Among the features to be produced are "A Girl in Every Port," featuring Victor McLaglen; Tom Mix, in "$5,000 Reward," "Holiday Lane," "Fleetwing," "Soft Living," "Hello, Sucker," "The Escape," "The Sport Girl," "White Silence," "Dressed to Kill," "The Blonde Panther," "Soul of Passion," "The A La Carte Girl," "None But the Brave," "French Ankles," "The Unknown Beauty," "Atlantic City," "Earth and the Woman," "The Girl From Heaven."

Productions actually in work and set for early release include "Sharpshooters," "Silk Legs," "Come to My House," "The Wizard," "The Horseman of the Plains," "Woman Wise," "Hangman's House."

Product for the 1928-29 season on which preliminary work is now being done, includes "The Cock Eyed World," sequel to "What Price Glory"; "The 4 Devils," "Don't Marry,," "Grandma Bernie Learns Her Letters," and "Lady Cristilinda."

FBO announces that the entire schedule for 1927-28 will be completed by the first week in December, and that work on the 1928-29 program will be under way before the first of the year. No less than 43 features and 74 reels of short subjects are ready for exhibitors. Included in these features are:

"The Great Mail Robbery," Not For Publication," "Clancy's Kosher Wedding," "The Gingham Girl," "Shanghaied," "Judgment of the Hills," "The Harvester," "South Sea Lover," "Legionnaires in Paris," "Coney Island," "Little Mickey Grogan," "Freckles," "The Coward," "In a Moment of Temptation," "Jake the Plumber," "Hook and Ladder No. 9," "Aflame in the Sky," "Dead Man's Curve," "Her Summer Hero," "Red Riders of Canada," "Loves of Ricardo," "Moon of Israel," "The Racing Romeo," "The Flying U Ranch," "The Cherokee Kid," "The Desert Pirate," "When the Law Rides," "Phantom of the Range," "The Mojave Kid," "The Bandit's Son," "Driftin' Sands," "The Riding Renegade," "Breed of the Sunset," "The Boy Rider," "The Slingshot Kid," "Wizard of the Saddle," "The Little Buckaroo," "The Pinto Kid," "The Fighting Redhead," "Breed of Courage," "Ranger of the North," "The Swift Shadow," and "Fangs of the Wild."

The 74 reels of short subjects already completed include 12 of the H. C. Witwer beauty parlor series, 6 of the Mickey McGuire series, 6 Standard Fat Men comedies, and 26 one-reel Newslaffs.

Protest Non-Theatricals

Hays Attitude Asked by Exhibitors in Alleged Unfair Competition

THE Board of Directors of the Eastern Pennsylvania, Southern New Jersey and Delaware Motion Picture Theatre Owners have called upon Will H. Hays to state his attitude with regard to what they allege is unfair non-theatrical competition within their territory. They also would like to know as definitely as possible with regard to proposed further development on the part of distributors of non-theatrical business.

In the protest to the Hays organization the exhibitor body claims to have definite knowledge that many of the national distributing organizations have issued orders to their local branch offices to launch campaigns immediately to increase their non-theatrical business.

The protest, in part, says:

"A non-theatrical in most every instance can pick out from an exchange the best pictures for the average sum of $10, and the shows are generally shown in auditoriums without the proper regard for fire regulations.

"The exhibitors of this territory pay to the film companies on an average of $125,000 per week for film rentals, and, on the other hand, the same companies receive in comparison for non-theatrical showings the sum of approximately $500 a week.

"This not only unfair competition in supplying these non-theatrical organizations, but, further, in view of the fact that their business amounts to so little, there is no reason why steps should not be taken to elminate it."

At the recent Trade Practice Conference in New York, the matter of non-theatrical bookings was discussed at length. It was agreed among the distributors and exhibitors that the subject was a local one in most instances and should be settled by arbitration. Under the plan, if an exhibitor made complaint of unfair competition his charges were to be submitted to arbitration, which would determine whether service should be continued to the non-theatrical account.

Metro-Goldwyn-Mayer Declares Quarterly Dividend

The Board of Directors of Metro-Goldwyn-Mayer has declared quarterly dividend of 1¾ per cent on the preferred stock of this company, payable December 15th, 1927, to stockholders of record at the close of business on November 26th, 1927.

25,000 Seats in Hollywood's Twenty Theatres

HOLLYWOOD'S total seating capacity is placed at 22,500 by the Hollywood branch of the Los Angeles Realty Board, but the new theatres which the Warner Brothers are constructing will increase this total to 25,000. The community will have 20 theatres when the new first run house under construction will have been completed. Four of these houses will be legitimate and the other 16 will show motion pictures.

Tom Whitely Deserts Stage for Screen Career

Tom Whitely, gag man and comedian with the Lupino Lane unit at the Educational studios, has decided to abandon Broadway for a career in short subjects. Seventeen years ago he appeared in one of the first comedies produced in England, made by Lane.

Whitley last appeared on Broadway in "The Nightingale," the Shubert production. He left this show in Chicago last spring to join the Lane unit at the Educational studio. Prior to his debut in America, he appeared on the English speaking stage for 22 years, playing all over the world. While in America he appeared in "The Passing Show of 1926," "Naughty Riquette" and "Sky High."

"Ladies Must Dress" a Fox November Release

Virginia Valli's stella vehicle, "Ladies Must Dress," and "The Arizona Wildcat," a new Tom Mix Western, will be released by Fox Films on November 20th.

In the cast of the Valli vehicle are Lawrence Gray, Earle Foxe, Nancy Carroll, Hallam Cooley, William Tooker and Wilson Hummell; Victor Heerman produced the picture.

A story by Adela Rogers St. Johns supplies the theme of the Mix vehicle. The cast includes Dorothy Sebastian, Ben Bard, Gordon Elliott, Monte Collins, Cissy Fitzgerald and Doris Dawson.

"Red Dancer of Moscow" Planned for Del Rio

"The Red Dancer of Moscow," which goes into production in December, is planned by Fox Films as Dolores Del Rio's next starring vehicle. Charles Farrell will be the actress' co-star and Raoul Walsh will direct. C. L. Gates and Eleanor Brown wrote the story.

F B O Contributes Still Sets to Hospital Inmates

A new use for motion picture stills has been found by Frankie Darro, F B O's juvenile star, who is the originator of a plan whereby 150 sets of bound stills from various F B O productions have been donated to hospital inmates throughout the country, through the courtesy of F B O. Over 200 still shots are taken of each F B O feature, placed in dramatic consecutive order and covered with a bright blue jacket with an inscription that the "still show" is donated by Frankie Darro.

Preceding the stills is a synopsis of the story. Over 100 sets of these "still shows" have already been distributed by young Darro to hospitals throughout the country and letters of appreciation have been received at the F B O Hollywood studio in grateful acknowledgment.

Frankie personally visited the Hollywood Hospital and the Orthopaedic Hospital in Los Angeles, autographing over a dozen sets. He will continue the distribution of the still sets indefinitely.

De Mille Studios Working on Thirteen Pictures

The De Mille studio in Culver City is now in the midst of one of its busiest production periods. Four pictures are before the cameras, three are in the cutting rooms and six more are in preparatory stages.

Under Frank Urson's direction, "Chicago," with Phyllis Haver and Victor Varconi, is progressing towards its conclusion. With Rod La Rocque starred, Director Donald Crisp is producing "Stand and Deliver." Also in work is "The Blue Danube," a Pathe special. James Cruze has placed "The Red Mark" into production also.

In the hands of the cutters are "The Leopard Lady," "Gallagher" and "The Night Flyer."

Photography will be begun shortly upon "A Blonde for a Night," to star Marie Prevost; "His Country," which William K. Howard will direct with Rudolph Schildkraut; "Skyscraper," to feature William Boyd; "Walking Back," in which Vera Reynolds will have the lead; "Midnight Madness," which will star Jacqueline Logan, and "Hold 'Em Yale."

Newsreel Resume

New England's devastating flood naturally led all the other stories in this week's batch of newsreel events. All of the diffrent reels presented views of the catastrophe in their second issues. Other items having a general spread in the "film newspaper" field were Ruth Elder's welcome in Paris; a movie interview with the president and his official family; Captain Hawthorne Gray, army officer who died while establishing an altitude record; unveiling of statue of Helen Wills, and Walter Hagen's latest golf victory. As a remembrance of the first Armistice Day, files were delved into for a pictorial retrospect of the ending days of the war. Fox, International and M-G-M especially played up this last story. As usual during the autumn shots of gridiron were included in most of the issues.

Attendance At Roxy Has Passed 4,000,000

SINCE its opening last March, the Roxy Theatre, in New York City has passed the 4,000,000 mark. Assuming that the attendance averages as well during the rest of the year, the figures should approach 7,000,000 for the first year's business of this Fox house.

"Very Confidential" and "Wolf Fangs" from Fox

"VERY Confidential," featnring Madge Bellamy, and "Wolf Fangs," with Thunder, the dog, will be released by Fox Films during November, the first on the 6th and the other on the 27th.

James Tinling directed the Bellamy vehicle. Charles Morton and Caryl Lincoln are the leads in the dog picture which Lew Seiler directed.

A summary of the contents of the reels are as follows:

Pathe News, No. 91: American Baseball League's new president, E. S. Barnard; Art Goebel, Pacific flight winner, atop a New York skyscraper; a new cable railroad at Montserrat, Spain; hockey stars; plane takes off from battleship. No. 92: Fascisti celebrate fifth anniversary; Indian climbs Trajan's Column in Rome; Old Glory pageant at Governor's Island, N. Y.; Magruder leaves naval post.

Kinograms, No. 5341: Noted woman swimmers aid the Red Cross makes lawnmower out of razor blades; latest headgear styles from Paris; bridge inspector's risky job; Germany's ostrich derby; California State air patrol battles great Coast forest fire. No. 5342: Corn huskers husk final Illinois fall crop; army airmen makes first flight over Austrian Alps; famous people and their pets.

International News, Vol. 9, No. 90: Girl students in cross-country run; airplane "mother boat" newest addition to fleet; Commander Evangeline Booth and Prince William of Sweden; Siam dancers in picturesque fete; air service links Cleveland and Detroit; Bostonian winning race at Pimlico track. No. 91: Firemen use chemical shower to quell flames; scenes of the circus' yearly sojourn in the South; Lindbergh and Mayor Thompson; toymakers preparing for Christmas.

Paramount News, No. 29: Los Angeles zoo starts "rogues' gallery"; Fez, Moroccan city, welcomes Sultan Moulay Youssef, its ruler; Dr. Geo. Hardy visits memorial to his son, the late president; Ty Cobb announces he will leave baseball; French flier defeats German in recent air contest; Walter Hagen again gains new golf laurels; Imatra River, Finland, burdened with logs for the last time before being utilized for turbines. No. 30: Fascisti celebration in Rome; Earle Sande, jockey, who was put out of Pimlico race; California school's seven sets of twin students; King Fuad of Egypt greeted at Brussels; A. Williams, Navy ace, who set new speed record.

M-G-M, Vol. 1, No. 24: Chinese crews in championship race; New York's new sky projector which shoots signs in the dusk; Manuel Querzon, Philippino, visits Washington; Elephants trained as prize fighters; No. 25: Woodchoppers of Australia meet; flood control plans pushed at Washington; new caterpillar "wheels" on planes enable them to light anywhere; first litter of white pups born in the U. S. make their camera bow.

Fox News, Vol. 9, No. 12: Virginia girls compete in run across country; storm batters Brazilian sea-wall; Mrs. Coolidge acts as Red Cross nurse.

Exhibitors Service Bureau

Showmanship

Briefs

AMONG the recent tie-ups between picture companies and national distributors of various products are several especially effective arrangements under which good display material is available to merchants for co-operative advertising in conjunction with their local theatres.

PATHE-DEMILLE has a new arrangement with the Reo Motor Company that continues the successful tie-up started with "The Yankee Clipper" and the Flying Cloud model car. The new tie-up takes in "Dress Parade." The Reo company has prepared a line of co-operative material, including a special issue of the company's house organ for distribution as souvenirs in connection with parades of Flying Clouds to be put on by local dealers during the engagement of "Dress Parade" at theatres in their towns.

THE Kellogg company, makers of cereal products, have opened up a new drive for "Pep," a breakfast food, through a tie-up with "The Texas Steer," the Sam Rork production starring Will Rogers. Kellogg has produced some especially good posters featuring a portrait of Rogers and a billing line in which "The Texas Steer" is directly tied-up with the selling. Active co-operation by district representatives of the company will be accorded theatres and merchants for local showings of this attraction.

A TIE-UP has been effected with the Victor Talking Machine Company for "Seventh Heaven," for which Erno Rapee, the musical director, wrote a love theme called "Diane." Thus far fifty dealers in prominent locations in the Metropolitan district have been chosen by the Victor concern for window displays. These include a special 22 by 28 card which is also being distributed throughout Fox exchanges for the use of all exhibitors.

THE singing of a whole flock of canaries attracted attention to the showing of "The Cat and the Canary" at the Lucas Theatre in Savannah. Of course, they were fakir canaries, four dozen strong, that were placed under the marquee. They had whistles under their wings and as they swayed in the wind, they sang continuously.

CHARLES J. JONES, manager of the Colonial theatre in Harrisburg, Pa., took advantage of the opportunity to obtain a good ballyhoo for "Smile, Brother, Smile!", when he engaged one of the Freshmen of Beckley College to work as a sandwich man for the show. The freshmen of the college at the time were being disciplined by the sophs, the punishment taking the form of an order to the first year men to wear green "dink" hats as their only headgear in public. The inter-class fight which precipitated this action was a topic of town conversation, so Jones had his worker wear a banner reading "I disobeyed Freshmen customs and must pay the penalty. I must Smile, Brother, Smile! See it at the Colonial this week."

CHOP SUEY was distributed free in front of the Broadway theatre, Newburgh, N. Y., on the opening day of the engagement there of "Shanghai Bound." This stunt, put on by Manager George T. Cruzen, attracted a lot of notice. The Chop Suey was served in cups by a man wearing Chinese costume.



An attractive window display featuring Colleen Moore, used by a Los Angeles drug store. This effective arrangement features a large charcoal drawing of the star and several cutouts from stills, used to decorate a display of cosmetics.

Vonceil Viking's Coast to Coast Ride Exploits Western Pictures

MISS VONCEIL VIKING, the 22 year old daughter of a New Mexico ranchman, is riding horseback from New York to Los Angeles, and back in an unique journey as an apostle of Universal Western Pictures. At every stop she is arousing the interest of the public in out-of-doors screen drama.

Upon the completion of her journey, Miss Viking will be used as leading woman for Ted Wells, one of Universal's western stars. Meanwhile she is spreading Ted's fame and the fame of western pictures and Universal's western pictures in particular, in every hamlet along her three thousand mile route. By public receptions, by appearances in the schools, and by appearances in the leading motion picture theatres, she is "selling" western pictures to the public.

Miss Viking left New York several weeks ago. She expects to make the entire trip in 120 days. Late this week she crossed from Virginia into North Carolina, having completed about one-fourth of her trip. Carl Laemmle has determined to back her to the limit, and to extend to her the co-operation of the entire Universal organization, including the exchanges through whose territory she will pass.

Her start from New York was a gala occasion. She rode her mount, which she has named "Broadway," down to the City Hall and was officially godsped by Mayor Jimmy Walker.

Her first stop was Newark, where she was the guest of the city for the remainder of the day. Then she proceeded to Plainfield, N. J., where she was met by Mayor J. T. MacMurray and other city officials. She made a personal appearance accompanied by the Mayor, at the Liberty Theatre that evening. The next day she passed through Princeton and was cheered by the students. From there Trenton was the next stop, where she spent Sunday night. Monday saw her in Philadelphia. From that city she digressed westward to Lebanon, Harrisburg and York, Pa.

Outside of the city of Lebanon, Miss Viking was met by a police escort and a deputation of local exhibitors. She visited the Aldine Theatre and later an informal reception at which Manager John Jackson was the host. The following morning Miss Viking was received by the Mayor of Lebanon and then went on to Harrisburg, Penna., where Mayor Hoverter extended a welcome.

In York she was received by Mayor Hugentigler. Baltimore was all set for Miss Viking and, despite the fact that it was Sunday, the crowds turned out and the Mayor did the honors.

Washington society horsewomen, led by Miss Stevens, met Miss Viking at the city limits. Mounted police led the way to the Hamilton Hotel, where there was a reception.

Creamer's Stunt Steals a March on Circus Parade

John W. Creamer, manager of the Orpheum theatre, Atchinson, Kan., evolved a neat exploitation stunt to tie up exploitation for his presentation of "The Sunset Derby" with interest in a circus which he was forced to meet as competition. This was done by means of a special herald, distributed among the crowds waiting for the circus parade.

The herald was headed: "We have no parade today but you can see the best show in town at the Orpheum."

Key City Reports

New York City

SIX Pathe-P.D.C. pictures distributed among Broadway houses featured the news of New York City theatres last week and of course this was a gala occasion for the above named producers. Considerable space was given by the dalies in honor of the event but all in all the week was not a very satisfactory one, due perhaps to the warm weather during the first part, and then some of the titles were not any too alluring. With the advent of snappy weather business should pick up.

Whether the new policy at the Capitol is catching on as well as the management anticipated, is hard to tell this early in the game but reports have it that a good-sized crowd of the old customers are not attending these days. As mentioned before, it takes time to build new trade. **The picture used along with vaudeville was M-G-M's "Tea for Three."**

The Roxy's week was about the same as last with "The Main Event," one of the Pathe-P.D.C. features and the Paramount booked another, **"Forbidden Woman," doing somewhat below average** trade. **The Strand turned in a pretty good week's business with "The Dress Parade,"** the fact that it was a West Point picture, helping. Indications are that **"Uncle Tom's Cabin" will make money** for Universal at the Central. **"The Student Price" and "Sunrise" are going along at a fairly even gait** at the Astor and Times Square. It's hard to say at present just how long they will last. **"Wings," "The King of Kings," "The Patent Leather Kid" and the "Jazz Singer" are doing well enough** at their respective theatres and Mary Pickford's new picture, **"My Best Girl," has started off excellently.** United Artist's **"Two Arabian Knights,"** graduating from the Paramount to the Rivoli, **is doing a brisk trade** and **"Quality Street"** at the Embassy **also opened to pretty fair business.** The Colony played P.D.C.'s **"Angel of Broadway" to a below average week.**

Los Angeles

"TWO ARABIAN KNIGHTS" closed its three weeks' run at the Million Dollar after showing to splendid crowds. Wednesday night marked the world premier of **"The Devil Dancer"** starring Gilda Gray. Miss Gray appears on the stage in the prologue. **Very satisfactory business has been done for the past two days and the film promises to be a success** at the box office.

"Tell It To Sweeney" was the attraction at the Metropolitan. Very good attendance was reported at this picture, the majority of patrons being men. On the stage Frank Devoe, in the absence of Rube Wolf, was seen in a very lively Fanchon and Marco specialty.

"Alias the Lone Wolf" at Loew's State and "The Cat and the Canary" at the Criterion are sharing interest as mystery pictures. "The Cat and the Canary" is the more popular and is in its second successful week with one more week to follow.

There was another "alias" at the Boulevard—the screen version of the popular stage comedy. **"Alias the Deacon" and the patrons were not dissappointed.** Abe Lyman's popularity continues to build up the Boulevard patronage.

"What Price Glory" is now seen and heard as it opened Wednesday night at the Tower Theatre with the western premier of the Movietone. Warner Bros.' Vitaphone will continue to be an added attraction at the Tower which will be the only showhouse in the country to feature both the Vitaphone and Movietone at each performance.

Although "Loves of Carmen" is not doing the business the preceeding pictures have done at Cathay Circle, the management is satisfied with the box office returns.

Boston

ALTHOUGH the first part of the week showed good attendances at all Boston and vicinity theatres, the flood conditions which swept New England the last half of the week had the effect of materially reducing attendance on the last two days. With the exception of a terrific downpour of rain late Thursday night and early Friday, weather conditions have been good.

"The Woman on Trial" at the Metropolitan enjoyed a good week, well above the average. The presentation was Partington's "Florida" and a well balanced musical program. **Loew's State, with "Spring Fever, did a better than average** business although less than the previous week.

Boston's only road show, "Les Miserables," did a splendid first week's business and continues for two more weeks at the Colonial Theatre. Formal opening on Monday was a brilliant occasion with Governor and Mrs. Alvan T. Fuller and party, and other prominent public officials, including superintendents of schools from eighteen cities about Boston.

"What Price Glory" at popular prices at Loew's Orpheum proved a big attraction. "The Desired Woman" and "High School Hero" were the double features at the twin houses, Modern and Beacon, playing to an audience of better than average size.

Other films doing a good week's business are **"The Fighting Eagle"** at the Keith-Albee Boston; **"College," "The Road to Romance" and "What Every Iceman Knows" at the triple-feature** Bowdoin Square; **"Camille"** at the Capitol, **"Clancy's Kosher Wedding"** at the Scollay Square Olympia, **"The Crystal Cup"** at the Washington Street Olympia, **"Underworld"** at the Lancaster, **"Camille"** and **"Clancy's Kosher Wedding"** at the Fenway, **"One Woman to Another"** at the University and **"Chinese Parrott"** at the Exeter.

Minneapolis

MINNEAPOLIS theater-goers showed their pleasure at the end of the long theater strike by turning out in force and giving the movie houses a busy week. **"Ben Hur" which had been road-showed at the Metropolitan last year opened up at the Garrick and proved more or less of a box-office sensation.** It's fine patronage warranted holding it over for a second week. **At the State, Bebe Daniels in "Swim Girl Swim" proved a popular** attraction, but for the State patrons, the return of the regular orchestra and organists to their duties was the big event. **Milton Sills in "Hard Boiled Haggerty" did average business at the Strand, and the same may be said for Dorothy Mackaill and Jack Mulhall in "The Crystal Cup"** at the Lyric. **Pantages' vaudeville divided honors with Madge Bellamy in "Very Confidential," which seemed to please** the crowds. The Hennepin-Orpheum found Phyllis Haver in **"The Wise Wife"** a nice film attraction. Business continued good at the Lagoon, Rialto, Lyndale and Loring, neighborhood houses which featured such pictures as **"Spring Fever," "Beau Geste," "Matinee Ladies" and "The Rough Riders."**

Chicago

THE first touch of wintry weather stimulated business somewhat in the Chicago territory and business was generally reported fairly satisfacory. Normal business was enjoyed by big loop houses, led by the Oriental where Paul Ash's farewell program, preliminary to his departure for a six weeks' tour in Europe, and **"The Woman On Trial" as the screen feature, pulled big crowds.** At the Chicago **"The Fair Co-Ed" and usual elaborate stage show did normal business. The Roosevelt had a satisfactory week with "The Garden of Allah"** as its feature, and at McVickers, **"The Cat and the Canary" caught the popular fancy. "What Price Glory" closed** its long run at the Monroe and **judging by the box office reports, it did the biggest business** of any feature ever shown at this house.

"Shanghai Bound" on the screen and Benny Kreuger and his band on the stage, were the attractions at the Uptown and **played to good business.** The Sheridan offered Verne Buck and his band with George Givot as an added attraction and **"The Life of Riley"** on the screen, **and attendance was normal.** At the Granada, **"Old San Francisco"** with complete Vitaphone accompaniment and Benny Meroff's Revue Ala Carte, **accounted for average** receipts, while at the Marbro, Charles Kaley and the same feature picture, also did a good business.

The Capitol had "Mockery" as its screen attraction and Del and his merrymakers and Vitaphone completed the bill which **played to normal attendance.** The Avalon with **"Old San Francisco"** and Buddy Fisher's band, **also had a fair week.**

Atlanta

ATLANTA theatres declared a fair box-office on the whole last week, displaying more life than on the average.

The Erlanger opened Monday with the road show attraction, **'Old Ironsides,"** and it did not boast of capacity audiences. This fact may be contributed to an apparent lack of interest here for road shows, due to an established belief on the part of the public that they will be soon able to see them as regular pictures at popular prices.

Loew's Grand led the parade with "Ben Hur," first time shown at theatre prices.

"Two Arabian Knights" proved a popular feature at the Howard. However, an added stage attraction embracing local talent, plus the usual Publix offering, may claim part credit for interest.

The Capitol played "The Irresistible Lover," to an average house.

Keith's Georgia offered "Isle of Forgotten Women," which was well liked. On the stage Gus Edward's Revue was a good drawing card.

All records were smashed by the Metropolitan the first part of the week with the showing of the Dempsey-Tunney fight films, plus Colleen Moore in "Naughty But Nice." Especial interest had been aroused in the seizure of the fight films from the Howard the previous week, thus giving the Metropolitan an enviable position.

"Shootin' Irons" and "Tarzan and the Golden Lion" brought an average gross to the Rialto.

The Tudor enjoyed an increase with "Fighting Three," "Snarl of Hate," and "Don Desperado."

St. Louis

PAUL WHITEMAN and his $10,000 a week Publix unit orchestra was the real big noise of the motion picture world in St. Louis the week of October 29-November 4 and his syncopators caused so much vibration they blurred decidedly the feature films of the seven-day period.

How much cash the jazzerinos drew to the box office of the Ambassador Theatre during their stay has not been officially reported, as yet, but unofficially it is said it was not so big as they took in their last visit here during the Christmas holidays of last year.

Naturally, $10,000 bands and knock-out feature pictures are not doubled on the same bill of fare, even in the best of picture palaces; hence it may be truthfully said that we have honestly seen far better pictures on numerous and sundry occasions than "Lonesome Ladies."

Teddy Roosevelt was riding 'em rough at the Missouri Theatre all week. **"The Rough Riders" is the best picture of the Hero of San Juan Hill and his pals seen on the screen this year.** Receipts of the week were up to average.

History was certainly jumbled a lot in "East Side West Side" at the St. Louis Theatre during the week but what is continuity or thereabouts when it comes to sinking Titantics or throwing confetti and adding machine rolls at trans-Atlantic hoppers? How Lindy flew into the picture was not exactly clear, but being on his own lot he got most of the applause. On the whole it was an interesting picture and may get Al Smith some votes out West and down South. It was a good week at the box office.

Loew's State Theatre in "The Garden of Allah" evidently endeavored to prove that Monks also prefer blondes. On the whole it was a fair week as far as receipts were concerned. The photography of the desert scenes was excellent.

Seattle

BUSINESS was noticeably off for the third consecutive week in this territory last week, despite the fact that some "better than average" pictures were being offered to local theatregoers by the first run houses.

At the Fifth Avenue Theatre, "Spring Fever" played to average attendance, pleasing most of the patrons. Fanchon-Marco's "Dolls Idea" on the stage was not up to the standard of previous acts, however, and the house still misses the immense drawing power of Eddie Peabody, former master of ceremonies. Hermie King in this capacity is working hard, and is given great assistance by Oscar Taylor, balladist, but he has a tough spot to fill and it will take some time to put his stuff across, following Peabody. Gross for the week fell below $15,000.

At Bob Bender's Columbia Theatre, "The Way of All Flesh" started off strong with a good publicity campaign, exploitation, etc., but had a tendency to drop off toward the end of the week. The picture was very highly praised, but it is the type that has a very limited appeal in this territory, and business was not as strong as was expected. The film goes into a second week, due more to booking arrangements than to any great box office success during the first week.

"The Magic Flame" at the United Artists Theatre did its share of business, but did not arouse any great enthusiasm. There seemed to be no definite angle to which the advertising and exploitation was attached. A good supporting musical program, with the added feature of Helen Scholder Perutz, concert cellist, put the week over in average style, and the picture was being held for seven more days.

At the Liberty Theatre, "The Red Raiders" failed to check up any sort of box office gross. This is not particularly the type of film enjoyed by patrons of this first run house, and business showed a slight slump. Report has it that the Liberty will soon be closed by West Coast, inasmuch as a recent price drop failed to improve attendance at this house, formerly the big money-getter of the downtown circuit.

"Old San Francisco" at John Hamrick's Blue Mouse Theatre played to consistently good business for the entire week. It was not any stronger than the average Warner program release, but the star has decided box office power here, and a good program of supporting Vitaphone attractions put the bill over to very pleasing business. No attempt was made to hold the picture more than a week.

Pantages, among the vaudeville-picture houses, played an engagement of "Cameo Kirby" that had very pleasing box office power, due to the appearance in the cast of John Gilbert. The vaudeville program was satisfactory. At the Orpheum Theatre, "The Wise Wife" was the screen attraction, in conjunction with a "unit show" of vaudeville. The picture was very light and filled with hokum, but pleased the average patron, who wants vaudeville primarily. Gross at the latter house continued to be very large, reaching approximately $20,000 for the week.

San Francisco

THE main attraction of the past week in San Francisco, was Mae Murray in person at the Granada theatre and seats were filled all week. She danced on the stage with her male partner, the Merry Widow waltz. **The picture at this theatre, "Soft Cushions," was considered exceptionally good.**

"Two Arabian Knights," helped greatly to fill the California theatre and all were pleased with this picture. The music also was a drawing card. **"The Crystal Cup" at Loew's Warfield theatre drew the average crowd.** The presentation acts were considered good.

"The Blood Ship," played its last week at the St. Francis theatre and up to the last attracted many. **"Ten Modern Commandments,"** filled the Imperial Theatre.

"For the Love of Mike," together with the Sherwoods and their entertainers more than filled the Golden Gate theatre. "Lightning Lariats" and "The Duce," together with the vaudeville acts drew well at the Union Square Theatre for every performance. The Dempsey-Tunney pictures filled the Cameo theatre.

Milwaukee

A BRISK week in Milwaukee theatres has just passed, and it was the first encouraging week in some time. Business was above average in practically every theatre in the down town section. The weather was mild, only one inclement night in the entire week. State Teachers' Convention at the end of the week helped also to boost receipts.

At the top of the list was the Wisconsin theatre with Constance Talmadge in "Breakfast at Sunrise" as the film solo and Joe Cook's clever act to complete the bill. **"The Magic Flame" in its second week at the Garden continued to draw excellently. "Les Miserables" at the Alhambra found favor with a large number** and houses were good throughout the week. **"No Place to Go" at the Strand did fair** business. **"The Big Parade" continued popular** in its second week at the Merrill. **"Pajamas" vied with the headliners** on the Palace-Orpheum bill.

Neighborhood houses shared the increase in business although not to the extent that the down town houses were favored. **"What Price Glory" was featured** at the Uptown, Oriental, Modjeska and Tower theatres, **and was held over for an additional day at each** of these theatres because of its popularity. **"Mockery"** at the Savoy and Milwaukee was a favorite. **"When a Man Loves" was well attended** at the Venetian.

Cleveland

A SPELL of unseasonably hot weather was disastrous to the local theatre business last week. Several of the theatres had to turn on their cooling apparatus in order to reduce the temperature of the houses. None of them reached their top mark. A few did average business. Most of them fell below average.

"Underworld" extensively advertised and long heralded, made a satisfactory showing at the Stillman and was held over for a second week. **"A Gentleman of Paris"** surrounded by an unusually attractive presentation program, **started out rather slow but came to a splendid finish. "Metropolis" did average business** at the Cameo, and was also held over another week. **Keith's Palace reports average business for "The Wreck of the Hosperus,"** but not up to what the house has been doing previously. **"The Bush Leaguer" did fairly well** at the State, with Larry Semon in person as the headliner on the vaudeville bill. **Reade's Hippodrome reports business was "off" with both "The College Hero"** the first half of the week **and "Slaves of Beauty"** the last half of the week, coupled with a complete Jazz program. **"Drums of the Desert" made only a fair showing** at Keith's East 105th St. **The Park fell below average with** a first-run neighborhood engagement of **"Spring Fever" and the Circle did only fairly well with "The Missing Link"** and Vitaphone acts. The Ohio theatre played a road show engagement of **"Old Ironsides." It did well enough to be held a second week.** Neighborhood houses report business unusually slow.

Oklahoma City

'BEN HUR' came back for a week's run to slightly increased prices at the Criterion Theatre this past week. It was roadshowed here last winter. **The reception given it here was extremely good.**

"When a Man Loves" brought big audiences to the Empress all week—women predominating. **"The Chinese Parrot" made business hum** at the Liberty all week because of the popularity of the story that ran through the Saturday Evening Post recently. It was good entertainment. **"Jesse James" at no increase in price, played all week at the Capitol to good business.** Fred Thomson seemed to please the audiences at this Main Street house as well as he used to over at the ten cent houss on Grand Avenue and that's saying something.

This week was a good one for the theatres all the way round, "The Constant Wife" was at the Shrine two days and gave some competition, and the vaudeville was extra good at the Orpheum, but in spite of this, the Liberty and Capitol both kept their picture of the first part of the week on the whole seven days instead of the usual change of program on Wednesday.

Kansas City

THE opening of the new 4,000-seat Loew's Midland theatre in Kansas City created a temporary lull in the attendance at other down town first run houses, which was expected. Despite the fact that the lineup of pictures was considered good, attendance was far below normal. **The Midland, however, showing "The Road to Romance," played to 20,000 persons in the first five performances,** according to M. B. Shanberg, managing director.

Mary Pickford and Charles Rogers in "My Best Girl" at the Newman did a fair business, but not what the picture deserved. **At the Royal "Captain Salvation" played to a virtually meager hand full of people. "Rose of the Golden West" did a little better** than that at the Mainstreet, as did **"The Satin Woman"** at the [illegible].

"The Loves of Carmen" at the Pantages fell below the average week's business, as did **"The Fortune Hunter"** at the Globe.

Salt Lake City

THE Salt Lake downtown theatres report very good business as a whole last week, despite the fact that weather conditions have been unusually beautiful out of doors.

The bill offered at the Capitol Theatre was exceptionally well liked, "A Gentleman of Paris" being the feature picture, and the Fanchon and Marco stage presentation also helped draw large and enthusiastic audiences throughout the week.

Some unusual exploitation tieups were arranged during the past week regarding the showing of the Metro-Goldwyn-Mayer campus picture, "The Fair Co-Ed," starring Marion Davies, at the Pantages Theatre. As a result the picture went over very good, especially with the students, it is reported by Manager Grant Pemberton of the Pantages.

Patsy Ruth Miller and Glenn Tryon in "Painting the Town" topped the Ackerman Harris vaudeville act at the Victory, and fairly good crowds were in attendance throughout the week.

Unusually good business was enjoyed at the large American Theatre during the extended run of John Barrymore in "When A Man Loves."

The roadshow presentation of "Old Ironsides," at the Salt Lake theatre played to large and well pleased audiences all week.

Clara Bow in "Wine" is reported to have proven to be a very good drawing card at the Second Run Rialto Theatre. "Pals in Paradise" and "Long Pants" were shown as second runs at the Photoplay and exceptionally good crowds were the result. Neighborhood houses also are experiencing an improvement in business now that the cooler weather has set in.

Central Penn

BIG business was recorded throughout the week at the Victoria, in Harrisburg, where Wallace Beery and Raymond Hatton upheld their reputations as top-notch funmakers in "Now We're in the Air." This pair have a large Harrisburg following, which is steadily growing. In the Colonial, almost next door to the Vic., the feature offering was another two-man comedy, "The Life of Riley," starring George Sydney and Charley Murray. While this show proved very entertaining to those who attended it, the size of the crowds suffered somewhat in competition with the Beery-Hatton combination in such close proximity.

"The Road to Romance," with Ramon Novaro in the chief masculine love-making role, appeared at Loew's Regent, and seemed to have a story appeal to the feminine theatre-goers.

The week's total receipts at the State were materially increased through exceptionally big business done on Monday night, Hallowe'en. The Wilmer & Vincent Company, which owns the State and five other Harrisburg theatres, annually concentrates its Hallowe'en festivities in the State. This year there was a series of prize contests.

Tampa

THE Ringling circus visited Tampa Thursday, playing to 35,000 people, which cut into the regular theatre attendance quite materially, but the week as a whole was fairly satisfactory.

The Tampa lead the field this week with very good business, receipts being better than last week. "The Magic Flame" was the featured attraction of the first half and "The Fair Co-Ed" the last half.

The Victory laid aside the regular picture program for two days this week and played the first road show of the season. "The Crystal Cup" was featured the first three days of the week and it looks as though this picture may prove the prize flop of the year, at least it holds the record to date, and receipts were poor. "The College Hero," used the last two days did not start anything either.

The Strand brought back "What Price Glory" for a three days run. This picture played at the Victory a full week a short time ago to excellent business, so the second run failed to develop much of a draw, the receipts being just about fair. "Babe Comes Home" proved an excellent draw, with "The Woman on Trial" a good second, so the week was satisfactory.

The Franklin cut the "Dempsey-Tunney" pictures from their Sunday program, which was the last day of its seven days run, and that hurt business as the picture had been advertised. "The Secret Studio," "Shanghaid" and 'Galloping Fury" were the featured pictures of the week and they all played to just about average business.

Baltimore

THE big point in business at the moving picture theatres in Baltimore was done at the New Theater, where "What Price Glory," with prologue, was given its first-run at popular prices, it having been shown before as a road show attraction at the Auditorium, a legitimate house, several months ago.

At all the other first-run houses business was off and the opening of the races at Pimlico may have had something to do with it. "The Cruise of the Hellion," featuring Edna Murphy, went over fairly well at Whitehurst's Garden with Roscoe Ails on the vaudeville bill. At Keith's Hippodrome business was only so so for the week except on those nights when they got an overflow from the New Theater the attraction being "All Aboard" with Johnny Hines and Edna Murphy, and five acts of vaudeville.

There were four other important pictures in town, "Metropolis," at Loew's Century, which only went over fairly well, "The Rough Riders," which did only a fairly good business and at both the Loew's Century and the Stanley, there were special stage acts.

"Ben-Hur" did only a fair business at Loew's Valencia for its first-run at popular prices having been shown before as a road show at Ford's Theater a legitimate house. "The First Auto," did a poor business at Warner's Metropolitan with Vitaphone accompaniment and numbers but Ben Lyon, former Baltimorean, featured in "For the Love of Mike,' 'did a fairly good business at the Rivoli.

Ottawa

THE theatres of Ottawa and Hull were helped quite a bit during the week of October 31 through the fact that November 1, All Saints Day, was both a Government and religious holiday. Geraldine Farrar was at the Russell Theatre but most of the crowd passed her up. Football also counter-acted to some extent but not as much as in previous weeks.

The pick of the week was "The Magic Flame" at the Regent Theatre, Ottawa, which came well recommended, lived up to advance notices and was well liked. Manager J. M. Franklin had "Barbed Wire" at B. F. Keith's Theatre. Many liked it and others did not, the latter including some of the dyed-in-the-wool war veterans who pick flaws in all war stuff. Billie Dove in "The Stolen Bride" at the Centre proved to be the flappers' delight and drew just as well as most of the recent offerings—which means plenty. Rin-Tin-Tin in "Tracked by the Police" at the Imperial Theatre was a fair hit among adults and a big hit with the juveniles.

"Nitchevo," a European submarine war film, did not arouse much excitement at the Laurier Theatre, Hull, Quebec. They could not figure out the title.

A double-bill at the Eden Theatre, Hull, was good enough to attract steady business. If you did not like "Cameo Kirby" with its Mississippi River story, you could enjoy "Married Alive," or vice versa. One of the good ones at suburban houses in Ottawa was "Flesh and the Devil" at the Fern where Manager Benson packed them for second run. The Rex Theatre had excellent patronage, far and near, with second run of "Lost at the Front," while time-worn "melo" at the Columbia, "Across the Pacific," thrilled the kids but did not click very precisely with adults.

Albany, Schenectady and Troy

TWO days of almost solid rainfall put a damper on business at the motion picture theatres in Albany, Troy and Schenectady, during the past week. There was really no outstanding business done by any of the theatres, in the three cities. At the Mark Strand, in Albany "The Magic Flame" drew normal houses, while the Leland, despite a terrific panning of the "The Gay Retreat" in one of the city's leading newspapers, did a good business. At the Ritz, "The College Widow" did fair, while "Convoy" at the Clinton Square, after playing to one of the biggest Tuesdays in months, slipped the latter part of the week. At Proctor's Grand, "Swim Girl, Swim" appeared to please and did its part toward boosting up box office receipts.

In Schenectady, "What Price Glory" held over for the second week at the Van Curler, and did good business. At the Strand, "The American Beauty" appeared to please better than it did in Albany, judging from the crowds. The State played to better than ordinary business with "Two Arabian Knights," while "The Cat and the Cnary had them guessing at Proctors.

In Troy, "Chang" proved one of the worst flops of the year at the Troy theatre, although running for but four days. The picture went over very well in Albany. Its successor, "Annie Laurie" at the Troy, running for three days, did a poor business, while "The American Beauty" at the Lincoln filled the house throughout the week.

San Francisco

(Previous Week)

THE week went by at the first run motion picture houses, and was listed as a successful one. Two days were listed as not so good because they were exceptionally warm. "Annie Laurie" finished its second and last week at the St. Francis Theatre and drew big crowds to the last.

"The Fair Co-Ed," shown at the Granada Theatre, did well, but not as well as expected. Noted athletes helped to fill that house. "The Magic Flame" at the California Theatre drew a good crowd and the people were pleased with that production. "His First Flame" attracted many to the Imperial Theatre and the Warfield Theatre did well with its stage production and "The American Beauty."

At the Rivoli Theatre, a locally produced picture, "Finnegan's Ball," did not draw as many as expected it would even though it was greatly advertised, some claiming the house was not well enough known by the average person. At the Union Square, the house was crowded at every performance with "When A Dog Loves" and "Painted Ponies," together with vaudeville acts. "Convoy," shown at the Golden Gate Theatre together with vaudeville acts, more than filled that house.

The residential houses did well with the exception of the two very warm evenings.

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Shown above are some newspaper displays which featured first run presentations of "The Magic Flame." The wide range of good mat and cut material issued by United Artists in connection with this attraction is reflected in the variety of make-up ideas. Ads shown were used by the following: Shea's Buffalo theatre, Buffalo; Stillman theatre, Cleveland; Strand, Albany; Palace, Memphis, and Globe theatre, Kansas City.

Studio Briefs

Byron Haskins has been added to Columbia's roster of directors and will megaphone several of this company's future productions.

Al Cooke and Kit Guard this week began work on "Legionnaires in Paris," which Arvid Gilstrom will direct for F B O. Virginia Sale, Louise Lorraine and John Aason are in the supporting cast.

"A Bowery Cinderella," Excellent Pictures' new production, is practically complete except for minor editing. Prints will be shipped to exchanges within a fortnight. "Back to Liberty" will follow on Excellent's producing schedule.

Lena Basquette has been engaged by First National as leading woman for Richard Barthelmess in "The Noose," now in work. Thelma Todd, Bob O'Connor and Jay Eaton are in the cast.

Julian Josephson has been signed by James Cruze to write the continuity for "The Red Mark," the John Russell story which Cruze will direct with Gustav Von Seyffertitz in the leading masculine role.

Virginia Lee Corbin, Clyde Cook, Alec B. Francis, Frances Lee and John Miljan will be May McAvoy's support in "The Little Snob," which Warner Bros. will place into work within a few days.

John Bowers and E. Alyn Warren will be Claire Windsor's leading men in "The Opening Night," her second starring vehicle for Columbia.

Rayart's "Casey Jones" will be directed by Charles J. Hunt with Ralph Lewis heading the cast. Other players will be Jason Robards, Ann Sheridan, Kate Price, Al St. John (through the courtesy of Educational) and Brooks Benedict. A popular edition of the song with ukulele accompaniment has been issued as well as a Victor record in connection with the photoplay's release.

Ford Sterling will appear in Paramount's "The Traveling Salesman," starring Richard Dix.

Burr McIntosh has been signed by Warner Bros. to act with Monte Blue in "Across the Atlantic," now in production.

Camera work is progressing on "Tillie's Punctured Romance," the Paramount-Christie production. Circus sequences of the story are being filmed in a "big top." A public address system has been installed so that the director can coach the players in the farthest ends of the tent without raising his voice.

Columbia's "The Opening Night," under the direction of Edward H. Griffith, this week transferred to Laguna from the Hollywood studio. E. Alun Warren and William Welsh are the only principals in this sequence.

Bobby Vernon in "Splash Yourself," Billy Dooley in "Dizzy Sights," Jack Duffy in "Nifty Nags" and Jimmie Adams in "Swiss Movements" are hard at work on their Paramount-Christie releases for December.

Gotham this week verified reports that the leads in "The Fruit of Divorce" will be enacted by Percy Marmont and Mae Busch.

John Peters, Herbert Prior and Andre Cheron have been added to the cast of the Paramount picture, "The Legion of the Condemned," which William Wellman will direct.

Lionel Barrymore, who has a part in "Sadie Thompson," has also been cast for "Drums of Love," D. W. Griffith's production for United Artists.

George B. Seitz, Jack Holt and Dorothy Revier will bring "The Warning" a forthcoming Columbia picture, to the screen. The story has been adapted by the director from "The Silent Service," by Lillian Lucey and H. Milner Kitchen.

Pasquale Amato, Metropolitan Opera baritone, has been signed for a role in "Glorious Betsy," Warner Bros.' vehicle for Dolores Costello. Andre De Segurola, another Metropolitan singer, is also in the cast.

Hector Turnbull, who recently joined Pathe-De Mille, is scheduled to direct "Hold 'Em, Yale," starring Rod La Rocque, and "Stand and Deliver," to feature Jacqueline Logan.

Lane Chandler, who is leading man in the Paramount Western, "Open Range," has been placed under a long term contract by Paramount. He will have the male lead in Esther Ralston's "Looking For Trouble," a tentative title.

George Bunny, brother of the late John Bunny, is playing in "Breed of the Sunsets," in which Bob Steele is starring for F B O.

Columbia this week finished shooting on "Stage Kisses," which features Kenneth Harlan and Helene Chadwick. The production is now in the cutting room; it is scheduled for release in early November.

Ralph Block, associate producer at the DeMille studio, will supervise several of the important De Mille specials this season.

W. C. Fields has recovered from his fractured vertebrae, which he received several weeks ago, making his first visit back to the Paramount studio this week. He may work upon "Two Flaming Youths," on which but a few scenes remain to be taken. The comedian's next vehicle will be "Quick Lunch" and he will work again with Chester Conklin.

Robert De Lacy has been signed by F B O to direct Tom Tyler, Western star, in "When the Law Rides."

Myrna Loy, the leading player in Warner Bros.' "The Girl from Chicago," will be starred in "The City of Sin."

Gary Cooper will be leading man with Florence Vidor in the latter's "Doomsday," which is based upon the Warwick Deeping novel of the same name.

Joseph Schildkraut will play the role of a hunchbacked woodcarver in Leatrice Joy's next De Mille vehicle, "The Blue Danube," which Paul Sloane is to direct.

Nora Lane will again play opposite Fred Thomson—this time in "The Pioneer Scout." William Courtright is the only member chosen for the supporting cast of this Paramount picture.

Priscilla Bonner will star in Sterling Pictures' "Outcast Souls." Charles Delaney will be the male lead and others in the support will be Ralph Lewis, Lucy Beaumont and Tom O'Brien. "Ches" Withey is directing.

William Austin will play a comedy character in "Red Hair," Clara Bow's next vehicle for Paramount. Lloyd Corrigan and Agnes Brand Leahy are working on the script.

Robert Frazer will appear with May McAvoy in her "The Little Snob" for Warner Bros. Alec B. Francis and Virginia Lee Corbin are also in the cast.

Bernard Gracey, who was Isaac Cohen in the New York Company of "Abie's Irish Rose," has been signed by Paramount to play the same characterization in the screen version of the Anne Nichols play.

Jack Luden, Paramount school graduate, has joined the Paramount company making "Under the Tonto Rim." Guy Oliver will also have a part. The entire unit is now on location at Bishop, Cal.

Neil Neely, Metro-Goldwyn-Mayer player, was recently given a new M-G-M contract and assigned one of the roles in "The Cossacks."

"Silk Legs" will be the title of Madge Bellamy's new picture for Fox Films which Arthur Rosson is directing from a story by Frederica Sagor. James Hall is the masculine lead and Joseph Cawthorne is prominently cast. Others in supporting parts are Maude Fulton and Margaret Seddon.

Dorothy Sebastian has replaced Vera Veronina as John Barrymore's leading lady in "Tempest," because of the illness of the Russian actress. Miss Sebastian was loaned to Feature Productions by Metro-Goldwyn-Mayer.

Priscilla Bonner will star in Sterling Pictures' "Outcast Souls." Charles Delaney is leading man and others in support will be Ralph Lewis, Lucy Beaumont and Tom O'Brien. Chet Whitney, originally assigned the direction, was taken ill the first day of production and Louis Claudet has taken his place.

Edna May will portray the feminine lead in Johnny Hines' next comedy for First National as yet untitled. She had a small part in the comedian's latest, "Home Made."

First National has acquired the motion picture rights to "Rose of Killarney," or "Killarney Rose," the song by William Davidson and Ernest R. Ball.

Formerly titled "The Dog of War," M-G-M's new vehicle for Flash, dog actor, will be known as "Under the Black Eagle." W. S. Van Dyke is directing Marceline Day, Ralph Forbes, Bert Roach and Lucien Prival.

Waldemar Young, scenarist, has been placed under a new contract by M-G-M.

Milton Sills will begin working at once on "Burning Daylight," his next picture for First National. Charles Brabin will do the directing.

David Butler is directing another picture for Fox Films, "Pigskin," adapted from James Hopper's story in the Saturday Evening Post, "Father and Son." In the film are David Rollens, Sue Carrol, Tom Elliott, Roscoe Karnes, Olin Francis, Mack Fluker, Sidney Bracy, Janet McLeod, Maxine Shelley and Betty Recklaw.

George Cooper has been cast for a role in M-G-M's "Rose-Marie." Others in the picture will be Gibson Gowland, Ralph Yearsley and Creighton Hale.

"Smith's Bargain," a new Smith Family two-reeler, was completed at the Mack Sennett studio recently under the direction of Phil Whitman. Sennett, himself, is making progress rapidly on "The Romance of a Bathing Girl."

"Balaoo," the French mystery play which Fox Films will produce, will come to the screen as "The Wizard." Richard Rosson is producing it.

Harry Edwards is directing Billy Bevan and Vernon Dent in a new comedy for Mack Sennett. Another comedy intended for Pathe release is now in the making. It is a girl comedy the cast of which is made up of Daphne Pollard, Carolle Lombard, Irving Bacon, Andy Clyde, Jim Hallett, Edna May Cooper and Madalynne Field.

Production was started this week by Director Wallace MacDonald on "A Low Necker," the eleventh Fox comedy for the season. Marjorie Beebe and Norman Peck are featured. Arthur Millette, John Hilliard and Trixie, the horse, also have parts.

With the addition of Cesare Gravina to the cast of "The Divine Woman," casting on this Greta Garbo vehicle for M-G-M was completed this week.

The title of Tom Mix's new Western for Fox Films, produced by Gene Forde, is "$5,000 Reward." Natalie Joyce is the girl of the film and Lawford Davidson, Billy Beltcher, William Welch and Harry Cording are the other members of the cast.

Farina, one of Hal Roach's "Our Gang," will have the limelight in the gang's next comedy for M-G-M, which Robert McGowan will direct.

"Horseman of the Plains," another Tom Mix picture, has just been started by Fox Films under the direction of Ben Stoloff. Sally Blane is the star's leading lady. Hennie Conklin, Charles Byers and Lew Harvey are in the cast. Harry Sinclair Drago wrote the story.

Jimmy Finlayson and Big Boy Williams have joined the cast of First National's "Ladies' Night in a Turkish Bath," which Eddie Cline is directing.

Ludwig Berger arrived in Hollywood this week to begin preparations for filming "Don't Marry," a Fox Films production. Rudolph Bamberger accompanied him. Lois Moran has been tentatively chosen for the role of heroine. "Don't Marry" may have a Movietone sequence.

Gene Morgan, comedian and orchestra leader, is now working on his first screen assignment in a new Max Davidson comedy which Hal Roach is producing for M-G-M. Martha Sleeper has the feminine lead.

"Wild Puppies," scheduled for release on December 4th, was not long ago completed on the Fox Films lot under the direction of Clude Carruth. Allen Chan, Joe Allen, Dick Good, Wayne LaFever, Laon Raymond, Albert Schaeffer, Leon Holmes, Philip Trevaol, Rusty Talbot and Jackie McHugh are in the large cast.

James Murray has been selected for the romantic lead in Lon Chaney's new vehicle for M-G-M entitled "The Big City." He will also play opposite Joan Crawford in "Rose-Marie."

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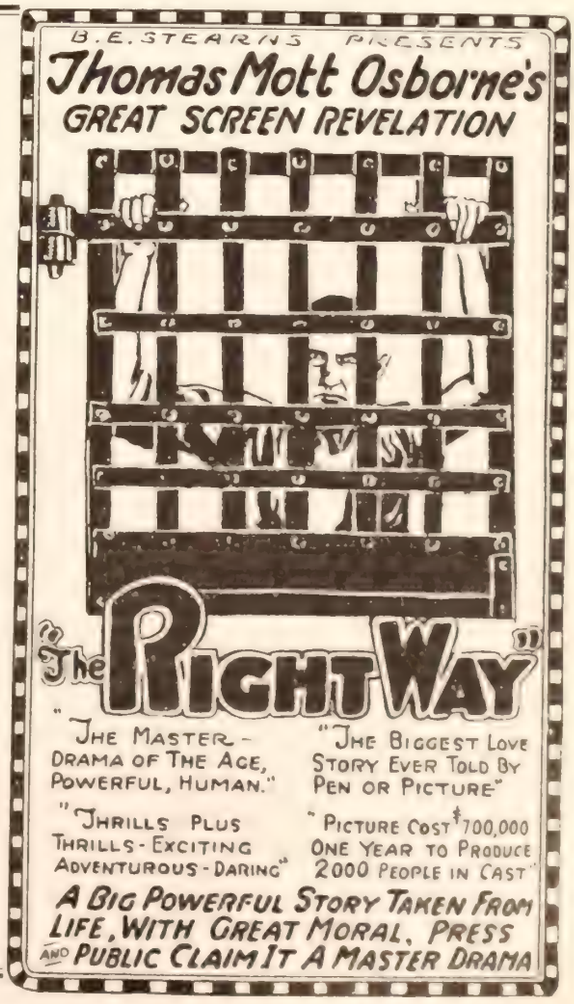
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"Rest Day"
(Educational—One Reel)

MONTE COLLINS, the new comedian, makes another appearance in a Cameo comedy which Jules White directed. Plenty of laughs are on hand for those viewing it. The star has quite a comical face; he works with vim and vigor—and he clicks. For all we know, Educational may have another Billy Dooley in this comedian. He looks good now—in his raw and green state—and, naturally, we can expect him to improve as he appears in more and more comedies. His latest, "Rest Day," is a good one-reeler.

Monte is living all alone in his house as his wife is away visiting her mother. While trying to get a bottle of milk on the front door steps the door shuts, leaving poor Monte outside in his night shirt. Coincidental with Monte's predicament is the furor at a nearby sanitarium where one of the loony inmates has escaped. He, too, wears a white night shirt and so, unwittingly, Monty is led into all sorts of trouble when people mistake him for the escaped lunatic.

There's a lot of action in the comedy and Monte is always kept moving. We would call it a satisfactory little number and advise all to watch Collins.—RAYMOND GANLY.

"Swell Clothes"
(Universal—One Reel)

IF this drug store cowboy series featuring Arthur Lake could have stories as uniformly good as this one, it would be an even more popular series than it is now. This is a typical kid tale and refreshing in the youthfulness of its action. Arthur feels the humiliation of the lack of a dress suit when he is invited to Mary Nash's party. It is particularly embarrassing when his rival, Billy Fox, is always so nattily attired.

Arthur overcomes the obstacle temporarily when he is asked to take the tuxedo of a man twice his size, to be pressed. He dons the suit for the party and has great trouble keeping the trousers up. Billy Fox tips off the real owner of the suit that Arthur is wearing it and the owner puts in an appearance at the party. Arthur is completely embarrassed when the suit is taken from him, but he evens the score with Billy Fox, when after a scuffle he takes the latter's suit, makes a hit with Mary and sics the dog on Billy—CHESTER J. SMITH.

"Felix the Cat in Daze and Knights"
(Educational—One Reel)

NO ONE envies an empty stomach. Though one might feel philosophical about it, the gnawing pangs of hunger are not any too pleasant. Felix is in a sorry plight throughout the length of this, his latest excursion into the realms of adventure. In much the same manner of Twain's 'Yankee' the Sullivan cat rolls back the curtain of the past and enters a medieval world to him strange and foreign with its armored knights, turreted castles and other surroundings that baffle his understanding.

Felix is hungry, his counteance sad and forlorn. It seems as if food and he must ever have difficulties in coming together. There is nothing in the prospect to brighten his feelings or to make him do his little dance of joy. And so it was the most natural thing in the world for him to think that in the big mansion there would be at least a morsel for him. Ignominiously branded "Alley Cat!" and hurriedly ejected with accompanying bootings by the butler the dazed and dizzy cat can see nothing but a suit of armor—the object which he last saw before departing upon his fantastic dream.

A dream lasts but an instant, it is said, but in that mesmeric state the dreamer is the central figure of events whose passing seem to take much longer than that period of time. So it was with Felix. All sorts of unexpected happenings occur: he is chased by a suit of armor; he helps a pursued knight escape a company of lancers; he defends a castle from an army storming the draw-bridge. For this latter act of heroism the key to the royal kitchen is bestowed upon the eager cat, who licks his chops in expectation. But it is here that the dream ends and the cat realizes that all the time he has been in the big house and the angry butler is still pursuing him.

It's a novel idea and this cartoon is well up to the high standard of its predecessors.—RAYMOND GANLY.

"Do Detectives Think?"
(Roach-Pathe—Two Reels)
(Reviewed by Chester J. Smith)

DETECTIVES evidently do not think, if they are to be judged by this two-reeler, which offers them in anything but the light of thinkers. Not only do they not think, but they are totally lacking in nerve, which, however, serves for comedy purposes and serves fairly well in this instance. The cast is a good one, made up of Stan Laurel, Oliver Hardy, James Finlayson, Viola Richard and Noah Young. Fred Guiol directed.

Stan Laurel and Oliver Hardy are the detectives assigned to the home of the judge in whose court "The Slasher" has been found guilty of murder. Before making his escape, "the slasher" threatens that if he ever does he will cut the throat of the judge. He is next seen in the role of butler in the home of the judge and armed with a wicked looking knife. The detectives eventually discover that he is their man and they are immediately thrown into a panic. After a number of comical antics and situations Stan Laurel makes the capture by locking "the slasher" in a closet. With the assistance of the rest of the police department he is landed safely back in jail.

"Red Hot Bullets"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

THIS Mermaid comedy offers a fair supply of laughs. Directed by Stephen Roberts it has such funsters as George Davis and Eddie Quillan in its leading roles and as they burlesque the war one can say that the funny situations ensuing will provoke merriment as enough of slapstick is interspersed. Davis and Quillan carry on their burden of creating snickers capably; their scene in a soaring house is humorous and they are ably abetted by a negro actor.

As a preliminary to those scenes involving the great war, Eddie and George are shown joining the draft. There follow shots of Eddie getting the sergeant's goat with his drilling tactics. Here he has a chance to try his hand at what has been done so originally by Chaplin and Lane; his pantomime is fairly effective in these scenes as a dumb rookie.

Eddie, George, the sergeant and the negro private all happen to get into a French cottage at the same time and are carried aloft by a balloon whose rope has been caught inside of the house, quite by accident. This highlight of the comedy has some good gags. It is a good ending to a military comedy, which while not as classy as "Shoulder Arms" or "His Private Life" is fair as a laugh-getter.

Other players listed in the cast are J. Gordon Russell, Ray Turner, Robert Graves. We do not know who of these is the negro player; but he was very good.

"Running Wild"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

THERE is an atmosphere around this collegiate series that seems to fit in well with the scheme of things at this time of the year when the colleges are consuming pages of space in the daily papers with their football activities. There is nothing of a football nature in this story, but it fairly reeks of the collegian and is real refreshing entertainment.

For the most part it is just a series of college pranks with little in the way of continuity. There is an old clothes day, which is a sophomore celebration, in which any one who appears on the campus respectably dressed is soon made to look like a tramp. And the collegian is no respecter of age, for visiting fathers suffer the same treatment as under classmen.

A co-ed dance is called off because of the prevalence of poison ivy, which has unwittingly been used in the decorative scheme. So to keep matters moving at as fast a pace as possible, an inter-class auto race is arranged, and all vintages of autos used. Ed Benson, the college hero, wins over his rival, Don Trent, and his success is due to an invention of his colleague, Doc Webster. It's an exciting race, though the comedy is a trifle too much exaggerated.

"Winging Around Europe With Will Rogers"
(Pathe—One Reel)

THIS is another of the Will Rogers travel films, in which the humorist acts as guide to the audience. The tour is made by airplane among other things and should serve as splendid propaganda for what Colonel Lindbergh is advocating—the establishment of adequate airdromes in the United States.

Pictorially the shots through Switzerland and the various other European points are beautiful and would make for the success of the film without the titles written by Rogers. La Bourget and the famous air centers of Germany are shown, as well as the different types of giant planes used in the regular passenger service. The picture is both instructive and entertaining. —CHESTER J. SMITH.

"Showing Off"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

THE McGinnises certainly have a terrible time of it trying to keep up with the Joneses in this series of two-reelers It is, perhaps, a much easier task to keep a series of this kind more humorous in a newspaper cartoon strip than it is on the screen. The screen version needs a lot of padding and the characters are necessarily a much exaggerated type. There is only one style of comedy that can be injected, and that is knockout slap-stick stuff that oversteps the bounds of the ridiculous.

Mrs. McGinnis conceives the idea of a society theatrical benefit performance in which she is the star. The performance, of course, is a complete bust. Most of the scenery is knocked down in the course of the action, wigs slip down until they become beards, and such is the style of the comedy until the affair breaks up with a brawl between McGinnis and one of the other actors. Their fight takes them to all parts of the theatre, to the complete routing of the society audience, and Mrs. McGinnis has again proven a bust in her society aspirations. The follower of the comic strip may appreciate the full value of this type of humor.

Quality Street

A Class Picture In Every Way

(Reviewed by Laurence Reid)

THERE are not very many pictures which carry such tone and quality as Marion Davies' latest. James M. Barrie's play transferred to celluloid looms up as a work of real consequence. Ordinarily, an elusive author, his moods and whimsicalities are easily captured by the director, who has not only fashioned a beautiful production, but has also seen to it that the characters are genuine. The idea is slender—one written around a most tender romance. But it has been embroidered with deft touches of characterization and incident so that it never gives away its slight plot. Of course, anyone dissecting the plot could easily puncture it. The mechanics of production aren't looked into when Barrie is treated well.

It's a big moment in the heroine'e life when she feels that her love for the young doctor is returned. It's the only romance she has ever known, and the manner of its treatment spells the high interest of the story. Comes a time when the young man goes off to the Napoleonic wars and the girl broods and her spirit droops. He comes back to find that much of her charm has gone. Then, realizing that she's apt to lose him, she masquerades as her niece and wins him over again. This sequence affords the star moments to flash her comedy talent, although there are other scenes which reveal that she has developed as an emotional actress.

The picture is very handsomely mounted.

The Cast: Marion Davies, Conrad Nagel, Helen Jerome Eddy, Kate Price. Director, Sidney Franklin.

THEME: Romance of young couple who become separated and reunited after many misunderstandings and playful intrigues.

PRODUCTION HIGHLIGHTS: Settings, costumes, detail and lighting. Scene when heroine is shocked to discover her sweetheart hasn't former affection for her. By-play in masquerade episodes. Acting. Charm of production. Direction.

EXPLOITATION ANGLES: Play up title, author, star and director. Bill as extra-fine production. Play up romantic flavor, etc.

Produced by Cosmopolitan. Distributed by Metro-Goldwyn-Mayer.

Length, six reels. Released, November, 1927.

Flying Luck

Monty Banks' New Comedy Not So Good

(Reviewed by Raymond Ganly)

THOUGH through its employment of aviation gags it displays an up-to-the-minuteness, Monty Banks' latest starring effort does not shape up as funny a comedy as certain of his previous vehicles. Several effective comedy ideas are placed here and there (more in the middle than anywhere else) but they do not relieve the impression of weakness one receives after the six reels are looked over in retrospect. This weakness, certainly comedy constructors and players; these latter will elicit much laughter, no doubt, but to our way of thinking not as good a job as was don in "Horse Shoes" has been done in this newer piece.

The story does not unravel nicely and build concretely towards its climax—an air meet—rather it appears as if while journeying towards this highlight they sprinkle humor too liberally throughout the plot development so that the middle portion is more worthwhile as comedy than its climax where the "grand finales" are generally staged. But perhaps this is all for the better. You can count on them laughing at quite a few of its scenes.

Monty plays with an irrepressible and facile touch.

The Cast: Monty Banks, Jean Arthur, John W. Johnstone, "Kewpie" Morgan, Eddy Chandler, Silver Harr. Director, Herman Raymaker.

THEME: Young recruit, desiring to become a "Lindbergh," joins army and is made the goat at training camp. He knows nothing about flying, but by accident enters an air meet between army and navy and wins for his division. He restores himself to the good graces of his commander, whose daughter he wins.

PRODUCTION HIGHLIGHTS: Training camp sequences. Scene in the bus and Monty's arrival at camp. Conflict between Monty and the sergeant.

EXPLOITATION ANGLES: Feature star's name and make use of airplane cut outs and lobby displays.

DRAWING POWER: Will go over in the smaller houses.

Produced by Monty Banks. Distributed by Pathe. Released, November 13th, 1927. Length, 6,400 feet.

Uncle Tom's Cabin

Calculated to Please Most Any Type of Fan

(Reviewed by Laurence Reid)

THE old perennial stage favorite takes celluloid form and turns out very well. The expenditure of money has not been wasted in considering the flavor of ante-bellum days of the South which saturates the picture.

The picture has been in the making well over a year—and the director has certainly been painstaking in giving it an authentic value. His plantation scenes, the river setting, the interiors, the backgrounds all through—these are in place. No attempt has been made to touch it up with camera angles and camera tricks. It simply tells its story—and tells it in a straight-forward manner. If the director errs at all it is in not giving enough emphasis to Uncle Tom (the dominant figure, naturally), and giving too much emphasis to the character of Eliza—and some secondary characters.

Mrs. Stowe wrote the story for a nation steeped in sentiment. And Mr. Pollard directs to please the masses. It should be a box-office picture in Northern communities and, if the South has forgotten Sherman's march, it, too, will probably accept it.

The Cast: James Lowe, Margarita Fischer, George Seigmann, Lucien Littlefield, Eulalie Jensen, Arthur Edmund Carew, Jack Mower, Vivian Oakland, J. Gordon Russell, Mona Ray, Aileen Manning, John Roche, Gertrude Astor, Francis Ford, Virginia Grey. Director, Harry Pollard.

THEME: Drama of Old South of slavery days.

PRODUCTION HIGHLIGHTS: Picturesque settings. Human interest. characterizations. Eliza crossing ice, death of Little Eva, flogging of Uncle Tom, death of Tom, rescue of Eliza. Settings, etc.

EXPLOITATION ANGLES: Play up author and feature as lavish screen version of celebrated story. Play up cast, featuring Negro actor in title role. Bill as spectacular production.

DRAWING POWER: Should draw in all Northern communities. How Southerners react to it depends upon ages of patrons. Younger generation should respond.

Produced and distributed by Universal. Length, 12 reels. Released, November, 1927.

The Romantic Age

Only Fair at the Box Office

(Reviewed by Raymond Ganly)

THE triangle—two brothers and a girl—is played up in a conventional way in this costarring vehicle for Alberta Vaughn and Eugene O'Brien. It is not a very strong production. As a matter of fact it wobbles so badly that a fire climax has been introduced to give it impetus and punch. It needs something more forcible and substantial than the heroine's girlish vivaciousness and the hero's expressions of manly regret to stand on. O'Brien is just a type, if there ever was one, in his role of the elder brother who would sacrifice his love, thinking that the girl really cares for his younger brother. Miss Vaughn, in her role of the coquettish Miss, gives an interpretation of a "dizzy" personality that has little depth. There are no finely drawn characterizations and the work of the principals strikes us as being decidedly mediocre. Stanley Taylor, as the younger chap, makes his role more convincing than any of the others.

Dorothy Howell's story concerns the trials and tribulations of the heart. In it O'Brien is guardian and business manager of Miss Vaughn, a gay soul rarely serious but always "on the go." These two are engaged and plan to marry soon and, in all probability, they would have done just that if Taylor had not arrived on the scene and, with subtle villainy, begun to steal the girl away from his brother. Misunderstandings arise and are stretched out the length of the picture until the scene where O'Brien braves the factory fire to rescue the girl's fortune in bonds.

The Cast: Alberta Vaughn, Eugene O'Brien, Stanley Taylor, Bert Woodruff. Director, Robert Florey.

THEME: Drama of two brothers who love the same girl.

PRODUCTION HIGHLIGHTS: The fire sequence. The various incidents in which the elder chap thinks he sees his girl succumbing to the appeal of his brother.

EXPLOITATION ANGLES: See the press book.

DRAWING POWER: We can see this going into a double feature bill as it is not so good alone.

Produced and distributed by Columbia Pictures. Length, 5,267 feet. Released, June, 1927.

The Prairie King

Pleasing Western Has Smooth Action and Comedy

(Reviewed by Raymond Ganly)

HOOT GIBSON, Universal's hard-riding Western star, does his stuff convincingly in this Jewel, which B. Reaves Eason directed. The picture, as a type of Western entertainment, shapes up nicely to our way of looking at it as it has about everything generally seen in the action dramas of the wide open spaces. A good story without any setbacks or strayings into deterring bypaths of plot, with a goodly assortment of plots and comedy, it is one of the best of the popular Hoot's many vehicles.

The story is all about a mine which was left to Hoot, Barbara Worth and Albert Priscoe, the latter a villainous cad who tries to steal the mine from the other two. He almost succeeds in filching the girl and putting Hoot permanently out of the way. But the latter is an irrepressible person who fights and makes love in a daredevil style. He even breaks down the barriers of reserve that the girl has thrown up, thinking that he, too, is a crook. The climax of the piece is the race to town from the mine by the three all anxious to file a claim on the mine ahead of the others.

The story is full of action, as you can see. This is true especially of the last reel or so where Hoot, at the door of the attorney's office, holds this post against the many men employed by the villain.

The Cast: Hoot Gibson, Barbara Worth, Albert Priscoe, Charles Sellon, Rosa Gore, Sidney Jarvis, George Periolat. Directed by Reaves Eason from story by Wm. W. Cook.

THEME: Western drama of attempts of three people to obtain mine. Two of them, a cowboy and a girl, work together and defeat the schemes of the third party, who wants the mine for himself.

PRODUCTION HIGHLIGHTS: Action performed by star. Comedy of Rosa Gore and Sellon. Miss Worth's good looks. The knife duel.

EXPLOITATION ANGLES: See press book for a variety of hints.

DRAWING POWER: Should please fans who care for Westerns. For neighborhood and type of consumers.

Produced and distributed by Universal. Length, 5,685 feet. Released, May, 1927.

The Devil's Saddle

Horsemanship and Scenery Boost Up Story

(Reviewed by Raymond Ganly)

KEN MAYNARD Western is generally superior to the average outdoor action drama. This latest of the fast-riding Ken's, while not as good as some of his others, contains enough action throughout its complicated story to compensate for any shortcomings you may find here and there.

The hero is a wild youth, a devil-may-care sort of fellow, who is accused of murder. The picture is handicapped to a certain extent in the telling of this murder and its results. A labyrinthic maze is delved into which retards the smoothness of the sequences. Consequently the ordinary observer is apt to forget some of the preceding events, the twists in the story, and become muddle-headed before the denouement. Disregarding the story, the comedy supplied by Paul Hurst as a tobacco-spitting friend of the hero seems to fall flat. The romance between Maynard and Kathleen Collins is negligible. That old veteran, Francis Ford, and Will Walling, as the villain and Maynard's sheriff father respectively, do the best work in the production. Of course, Maynard's forte is riding, fighting and other actionful episodes.

At the box office, however, Ken goes over with a bang.

The Cast: Ken Maynard, Kathleen Collins, Earl Metcalfe, Paul Hurst, Will Walling, Tom Bay, Francis Ford. Director, Albert Rogell.

THEME: Sheriff's son accused of Indian's murder has narrow escapes from the noose and is the cause of war between whites and Indians. However, he captures the real murderer and clears his name besides that of his father, who had promised the redskins that the murder of their brave would be avenged.

PRODUCTION HIGHLIGHTS: The action. The team of Maynard and Tarzan. Ford's good work. Scene where Indians attack whites' stronghold.

EXPLOITATION ANGLES: Exploit Indian atmosphere as the Hopi Reservation was used for the production. Play up star and his horse.

DRAWING POWER: Good.

Produced by Charles R. Rogers. Distributed by First National. Released July 10th, 1927. Footage 5,430 feet.

The Girl in the Pullman

Sparkles with Farcical Situations

(Reviewed by Chester J. Smith)

IT requires a train wreck to jolt into a happy conclusion this tangle of love and divorce, which fairly sparkles with farcical situations and action. It has about all the necessary ingredients for a successful box-office attraction. While it is a trifle illogical in some of its situations, those can readily be overlooked in the rush of action.

Marie Prevost makes a very petite and charming divorcee. Though she is a little too coy in spots one wonders why Harrison Ford should ever want to divorce her in the first place nor is he blamed when she wins him back as the runaway Pullman car catches up with itself in a crash.

Harrison Ford is Dr. Donald Burton, nerve specialist, who in the end needs more attention himself than do most of his patients. Awaiting a final divorce decree so that he might marry Kathryn McGuire, who is Dollie Jones, because her mother wishes it, he is vamped by his divorced wife until she makes him like it.

There are complications galore as the story progresses, with the action laid in a Pullman car. Ford is apprised of the fact that he has re-wed one day before his final divorce decree is due and that therefore his marriage is illegal. His ex-wife has inveigled her lawyer, a married man, to accompany on the Pullman, though there is no stateroom available but hers. It is comparatively easy to imagine the humorous situations that might arise. Harry Myers as the sociable inebriate does a splendid bit of work.

The Cast: Marie Prevost, Harrison Ford, Franklin Pangborn, Kathryn McGuire, Ethel Wales, Harry Myers.

THEME: Farce in which young nerve specialist, waiting a final decree of divorce is persuaded by a doting mother to marry her daughter. He does so a day before his final decree is due, but the love tangle is straightened out as the runaway Pullman car is wrecked.

PRODUCTION HIGHLIGHTS: The swimming pool sequences. The runaway Pullman. The fast action. The splendid comedy situations.

EXPLOITATION ANGLES: See press sheet.

DRAWING POWER: Should go well in nearly any type of house.

Produced by De Mille Pictures Corp. Distributed by Pathe. Length, 867 feet. Released, Oct. 30, 1927.

Women's Wares

"Names" Will Help This One

(Reviewed by E. G. Johnston)

THERE are two elements in the making of this picture which will help sell it to the public: the strong cast (although some are seen for but few feet), and the romantic and fashion shop angles which carry feminine appeal. Aside from these virtues, it's a slow-moving drama not titled any too well, bearing the ear marks of another instance where the producers have hired a lot of "names" in order to put it over. Evelyn Brent's work, with that of Bert Lytell's second, stands out as the best. Gertrude Short tries hard to introduce a touch of comedy. The photography is fair. The rest of the cast are alright, but you don't see much of them. There are several risque situations.

Miss Brent has the role of a much too innocent shop girl who, after being disillusioned in her first love affair, "hates all men," and successfully pursues the career of a gold-digger. She receives much and gives nothing until she meets a man much more wise than she. All her little tricks, gained after her graduation from a glove counter to model in a fashion shop, turn out for naught. After a particularly turbulent affair in her luxurious apartment she runs out in the rain, finds her first love destitute on a park bench, and leads him back to her home. In the meantime, the last heavy lover, with a change of heart, returns to offer marriage, only to find the other man is comfortably installed. She marries the latter.

The Cast: Evelyn Brent, Bert Lytell, Larry Kent, Gertrude Tucker, Myrtle Stedman, Cissy Fitzgerald, Sylvia Ashton, Gino Corrado, Robert Bolder, Stanhope Wheatcroft and James Mack. Directed by Arthur Gregor. Story by E. Morton Hough.

THEME: Romantic melodrama of shopgirl who, disappointed in first love affair, turns into a most successful gold-digger. She finally reaches her limit and, after rescuing her first love from park bench, marries him.

PRODUCTION HIGHLIGHTS: Work of principals stands out as best bet of this picture.

EXPLOITATION ANGLES: Prominent cast and women's wear tie-up. Lobby display of latter.

DRAWING POWER: 2d and 3d run neighborhood trade.

Length, 5,614 feet. Released, Oct. 15, 1927. Produced and distributed by Tiffany Productions.

Regional News from Correspondents

Seattle

H. C. BORGER, Western sales manager of Tiffany Productions, was a visitor in this city last week, spending several days with Manager D. C. Millward and the local sales staff. Seattle and Portland territories are now both under the sales direction of Mr. Millward.

Cigars were the principal order of business on Film Row recently as a result of the arrival of a society editor for the Motion Picture Record, local film journal. The little lady, infant daughter of Clyde Walker, publisher, and Mrs. Walker, bids fair to become Seattle's leading film editress, according to the parents.

Another new arrival, this time among the ranks of the exhibitors, was the baby boy born to Mr. and Mrs. M. Boravic, operators of the Liberty in Puyallup, Washington. Both mother and son are progressing nicely.

Reports received from Roseburg, Oregon, last week, indicated that George Hunt has purchased the interests of Mr. Gross in the Liberty Theatre in that city. This is the latest addition to Mr. Hunt's rapidly growing chain that now includes Medford and Grant's Pass. A remodeling is promised for the Liberty patrons.

H. W. Peters, special sales representative for Pathe, whose headquarters are in Los Angeles, spent a short time here last week with Manager L. A. Samuelson and the local sales representatives.

John Danz, owner and operator of a string of downtown second run houses, last week moved his executive offices and private headquarters into enlarged space in the Palace Hip theatre from the former space in the Capitol Theatre. Roy Cooper, manager of the Capitol and assistant to Mr. Danz, also will occupy new quarters in the Palace Hip.

Major Fullerton, publicity specialist of Metro-Goldwyn-Mayer for the Pacific Coast territory, arrived here last week for a visit with Manager Ben Fish. During his stay here he received a "hurry up" call from District Manager "Sheriff" Hickey to return to Los Angeles and sponsor a campaign on a new extended run, so hastily left the Northwest with the promise to return within a couple of months.

Dissolution of the firm of Ives and Ruth in Mount Vernon, Washington, was reported on Film Row last week. Walto Ives, according to the reports, will retain the ownership and operation of the large Lincoln Theatre, and O. O. Ruth will take over the Rex Theatre.

Howard J. Sheehan, Western district manager for Fox, spent a short time at the local exchange last week with Manager George Ballentine, discussing Northwest sales matters.

The Pacific Northwest last week received a visit from a German film producer in the person of Dietrich W. Dreyer, owner of the Doring Film Works in Hanover, Germany. Mr. Dreyer was in this territory in the interests of the North German Lloyd Shipping Company, and took a number of reels of film during his stay here.

Watson Mitchell, brother-in-law of L. O. Lukan, Western division manager of First National, arrived in town last week for a brief visit, en route from California.

Albert Finkelstein, former executive with West Coast Theatres, and now associated with Al Rosenberg in the De Luxe Theatre Corporation, has sold his interest in the Avalon theatre in Bellingham, Washington, to his associate and partner, E. P. Mathis. Mr. Finkelstein will now devote his entire time to the management and buying for the Neptune, Egyptian, Uptown and Lakeside Theatres in the new De Luxe chain.

The annual meeting of the Motion Picture Theatre Owners of Washington, scheduled to be held in Seattle on November 8, has been postponed until November 15, according to announcement from Robert W. Bender, president. A magnificent Theatrical Pot Pourri is being planned for the delegates and members attending.

Jack Bower, First National manager in the Washington territory, has just treated the Film Row magnates to a glimpse of a new Hudson car, and is making plans to establish his home permanently in Seattle.

The new Masonic Theatre in Tacoma, Washington, to be operated as a first run picture house, under the direction of Calvin S. Heilig, Portland theatre magnate, was scheduled to be opened the latter part of October, according to reports on Film Row. This will add one more to the three first run houses now in that city.

H. L. Kays and K. G. Paulos have recently incorporated the Cascade Theatre Company of Seattle, and are now operating the Olympic Theatre, built more than a year ago, but closed for the last several months. The Olympic is on Eighth Avenue, between Pike and Pine Streets, and is just a block from the site of the new Publix 3,200-seat house soon to be opened.

Fred McCracken, former sales representative with Paramount and United Artists in both Salt Lake City and Los Angeles, arrived here last week and has joined the local Pathe sales staff, working under direction of Manager L. A. Samuelson.

A. J. Kennedy, exploiteer for First National in the Pacific Northwest, left his local office last week for Portland and Eugene, where he is putting on a campaign on some of the big F. N. releases during November.

Word was received last week from Spirit Lake, Idaho, to the effect that V. L. Nibler has taken over the operation of the Cozy Theatre in that town from W. E. Jackman.

A. O. Jones, spending a short time on Film Row last week, announced that he will soon reopen his Grand Theatre at Burlington, Washington, with first run pictures and a Magnola (musical instrument) installation.

South East

E. A. Booth has filed application with the county clerk at Knoxville for a charter which will consolidate his several theatres in various Tennessee towns. The new corporation will be known as Booth Enterprises,Inc., and is capitalized at $150,000.

The address is given as 400½ East Tennessee National Bank Building, and the incorporators are E. A. Booth, C. S. Jones, E. M. Everette, W. P. Washburn and Harvey S. Hyman.

R. T. Hill, for many years a Tennessee exhibitor in this section, has taken over two new theatre enterprises—the Oldham Theatre, formerly operated by Cowan Oldham at McMinnville, Tenn., and the Rivoli Theatre, formerly operated by George Oldham at Winchester, Tenn. Mr. Hill is to assume management of the newly-acquired theatres in the 14th of November.

Mr. and Mrs. A. N. Miles, of the Eminence Theatre, Eminence, Ky., visited Springfield, Ky., last week.

The Blue Diamond Coal Company has taken over the Y. M. C. A. theatre at Eagan, Tenn., and Westbourne, Tenn. L. C. Idol is manager.

Mr. and Mrs. Wm. R. Pattie, of the Grand Theatre, Frankfort, Ky., were visitors in Louisville last week.

Due to infantile paralysis the theatres at Lexington, Ky., will remain closed for an indefinite period.

R. L. Overstreet, of the Lyric Theatre at Springfield, Ky., was in Louisville last week.

J. Mitchell Jones has sold the Jones Theatre at Lafayette, Tenn., to Mrs. Idel Stephens.

Dr. P. O. Lewis, of the Palace Theatre, Evarts, Ky., is ill with la grippe.

J. M. Derrington, of the Keystone at Adams, Tenn., has leased the theatre at Portland, Tenn.

John Long, exhibitor at Earlington, Ky., was a visitor in Madisonville, Ky., last week.

The Times Theatre, Fullerton, Ky., has been closed indefinitely, and the Empress Theatre at Pikeville, Tenn., is running only one day a week.

The Capitol Theatre at Martin, Tenn., has changed hands, B. M. Herron being the new owner.

The Raceland Theatre at Chinnville, Ky., is closed temporarily for repairs.

The Grand Theatre at Grayson, Ky., formerly operated by M. D. McAllister, has been taken over by W. S. Phillips.

P. B. Agner, master booker for Metro - Goldwyn - Mayer, New York City, spent several days in the Charlotte office, arranging short subject bookings.

R. B. Wilbanks, manager of the Charlotte Paramount exchange, returned last Wednesday morning from Chicago, where he attended the semi-annual sales convention.

Miss Catherine Brown, formerly contract clerk for Metro-Goldwyn-Mayer, is now affiliated with Pathe exchange as billing clerk, succeeding Miss Ruby Nance.

Claud Webb, owner Webb's Theatre, Shelby, N. C., and J. E. Webb, of the Imperial Theatre, Kings Mountain, N. C., were in Charlotte recently.

Walter Griffith, of the Horlacher Delivery Service, and Mrs. Griffith, together with D. M. Eaves, owner Eaves Circuit in South Carolina, and H. J. Paradis, owner of circuit of theatres in Eastern North Carolina, left last Tuesday for a week's trip to New York City.

Louis Mitchell, owner Amuzu Theatre, Elkin, N. C., visited Film Row last Tuesday.

J. C. Wells, owner of the Playhouse Theatre, Bennetsville, S. C., was in Charlotte Wednesday.

O. R. Browne, of Aranson & Browne, Raleigh, N. C., recently made a flying trip to Charlotte.

Geo. Stevenson, manager, Carolina Theatre, Burlington, N. C., was seen on Film Row last Tuesday and Wednesday.

J. E. Simpson, owner of the Lyric and Ideal Theatres, Gastonia, N. C., was recently in Charlotte.

Des Moines

YOUNGCLASS AND LATTA are trying out the sentiment in Perry, Ia., as to the opening of the Sunday shows there. The feeling aroused has been mounting to greater heights than was at first anticipated and the contest, it seems, will be an interesting one.

Youngclass and Latta, who have the Rex Theatre at Perry and also the opposition house which they recently purchased but do not plan to operate until spring, have secured signatures from 90 per cent of the business men of Perry asking for an election to decide upon the Sunday show question. Leaders of the churches have all taken a stand against the Sunday shows and the petition presented by the theatre men as indicating the strong turn of public opinion for Sunday shows is declared by the opponents of the Sunday show to bear no weight. Youngclass and Latta are circulating petitions among the townspeople to secure their backing of the measure. Although some time ago on a bitter battle the Sunday shows went down to defeat in Perry, the opinion is that a new election would result differently.

Lou Elman, salesman for First National, is now on a short leave of absence.

The theatre at Hedrick, Ia., which has been under the management of W. M. Jinks, changed hands last week. O. J. Lapp, who used to be the exhibitor at Early, Ia., has bought the Hedrick theatre. Mr. Lapp took possession on November 1.

The West Coast Theatre Company has equipped the theatres at Cedar Rapids and Clinton with spotlights. It is the intention to try out vaudeville at these houses in conjunction with motion pictures. These houses, which were recently taken over by the West Coast Theatres Company, were originally houses of the Alexander Frank chain.

Earl Meyers, salesman for Educational, suffered an accident when he entered the darkened theatre with the exhibitor at Corning, one morning last week. Mr. Meyers fell through a trap door and broke his ankle. He is now cheerfully hobbling about on crutches. The theatre at Corning is the American.

Reverend Shaffer, who has charge of the motion picture show at Harper, Ia., recently bought some new equipment for the theatre there. Two rebuilt Simplex machines equipped with Mazda units were purchased from the National Theatre Supply Company at the Des Moines office and also a new screen.

Lionel Wasson, who has been doing the publicity for the Blank-Publix houses in Iowa since the beginning of the Publix Shows in this territory, has been transferred to Waterloo to work upon the opening of the new theatre there. The theatre is to be christened the Riviera and will open about Christmas time. Although no announcement has been made as to who will have the management of the Riviera there is a strong probability that Mr. Wasson may be appointed to this place.

The new theatre at Jefferson, Ia., which is about ready for opening, was recently equipped with a silver sheet screen. The theatre is opposition to the house operated by Waller and Michael.

Changes of ownership of Iowa theatres seemed to have come to a check in the last month. For a time theatres were changing hands quite rapidly but there has been nothing moving in this market recently. There has been some comment that this was a favorable sign as even the theatres which seem to be the trade bugaboos, the houses which change hands every few weeks, have been going along under the same management, and apparently making good money. Conditions in Iowa are judged to be slowly improving in general, with most optimistic reports on the coming season.

The Capitol Theatre in Des Moines will settle shortly a question which arises with the new stage policy which was inaugurated by Publix Shows six months ago. The stage and show with the personality man who stays on at one theatre for a period of time while the personnel of the show itself changing each week has brought about the question as to whether it is the new jazz program which has resulted in the popularity of this stage policy or whether it is the personality of the "Personality Man" which has been the winner of public favor. Jimmy Ellard, who has been in Des Moines since the beginning of this new stage policy here, and has undoubtedly made a tremendous hit, is to be transferred to Omaha. The man to be assigned to the Des Moines stage has not yet been announced. Mr. Ellard will take his farewell bows within a few weeks.

Herb Grove, manager of the Des Moines theatre, Des Moines, has found very successful his policy of co-operation with Younkers Brothers, one of the leading dry goods houses, in putting over his shows.

Harry Watts, manager of the Capitol theatre, Des Moines, is now absent on a two weeks' vacation.

Des Moines finished toward the head of the list in the national drive being made by Firt National in the McGuirk sales contest. Cleveland, Des Moines and Albany were the three exchanges with the highest rating, while Des Moines stood at the head of the list for the contest in the Western district. This district is second in the national race.

John Kennebec, who was one of the popular members of the staff of Famous Players when he handled the publicity here several years ago, is now visiting at his home, accompanied by Mrs. Kennebec and Johnnie, Jr. Mr. Kennebec had charge of the publicity for all the exchanges of Paramount in Australia.

Minneapolis

THEODORE HAYS, general manager for Finklestein and Ruben, celebrated the fortieth anniversary of his entrance into the theatrical profession on the last day of October. Mr. Hays, with W. E. Sterling, leased the old Peoples' theatre on Oct. 31, 1887. This theater, which had been built by Mr. Hays' father, Lambert Hays, was later renamed Bijou and passed to the management of Jacob Litt in 1890, with Theodore Hays as treasurer.

Later Mr. Hays became manager of the Bijou and then resident manager for the company owning the Bijou and the Grand Opera House in St. Paul. His association with Finkelstein and Ruben dates from 1917 when he became manager of their Garrick theater in St. Paul.

William Berg, W. R. Nelson and Samuel Hoffman, all of Minneapolis, have filed articles of incorporation for a $200,000 theatrical and amusement enterprise in Minneapolis. The incorporators intend to operate theater and other amusement enterprises. The company is called the Granada Amusement Company.

The New Broadway theater at Albert Lea, Minn., which has been completely remodeled and re-equipped, was opened the latter part of October. An audience of nearly 4,000 attended the four opening performances, at which a varied program of pictures and musical selections were offered. The theater is owned by the Albert Lea Amusement Company, which is a subsidiary of the American Amusement Company, affiliated with F. & R.

The city council of Minneapolis will be obliged to grant a license to D. W. Onan for the erection of a building in the Gateway district, according to the decision of the district court recently. Onan was originally granted a license and a building permit was issued him after plans and specifications were drawn. Theater owners in the district complained that the Gateway section was already overseated and the council rescinded the license. Onan took the case to court to compel the council to grant the license.

The theater prices and schedules in Rochester, Minn., have undergone various changes since the opening last month of F & R's new Chateau Dodge. The Chateau will have a change of pictures on Saturday, Monday, Thursday and Saturday with vaudeville on Saturdays. Road shows will be presented and occasional stage presentations. Prices are 50 cents for adults and 10 cents for children.

The Lawler will now charge 25 cents and 10 cents and will present road show pictures. The Empress will sometimes show second run feature pictures and admission will be reduced to 15 cents.

Recent visitors in Minneapolis were Al Lichtman, vice-president and general manager of the United Artists corporation, and Harvey Day, representative of Kinograms, Educational's news weekly.

Harold Johnson, traveling representative for the Minneapolis Educational office, has returned to the city from a short vacation.

W. H. Black will soon take possession of the theater at Bayport, Minn., which he leased recently. The building is being repaired and redecorated.

The Grand theater at New Ulm, Minn., will be taken over by J. W. Dodge when the present lease expires on March 1, 1928.

The general construction contract for the McCarthy Bros. new $87,000 theater at Moorhead, Minn., has been let. Work will start immediately and the contract calls for completion by January 15.

The State Theater corporation of White Bear, Minn., is headed by Mrs. R. P. Jensen. The authorized capitalization is $100,000 and it is expected that the new theater will be ready for use by spring.

Harry Johns has taken over the Legion theater at Whitewood, S.D.

W. E. Dickson is remodeling a building in Lemmon, S. D., preparatory to installing theater equipment. The new theater will open this month.

Charles Winchell, who is with the F & R St. Paul publicity department, was married October 23 to Miss Patricia Benish of St. Paul.

Some of the smaller town newspapers in Minnesota are carrying on an editorial exchange of ideas on the Sunday show. Although there is about an even division of opinion on the subject the Sunday show seems to be the winner as many of those who are opposed to shows on Sunday feel that the towns should do the same as those nearby in order to keep the people and the money at home.

Salt Lake City

AFTER having left here a short time ago for the purpose of attending the Paramount District and Branch Managers Convention at Chicago, Louis Marcus, well-known head of the Louis Marcus Enterprises throughout this territory, is now spending some time in New York City relative to business matters in connection with his houses.

The Victory Theatre, under the management of Ray Hendry, which experienced a change of policy a few days ago and has been since offering Ackerman Harris vaudeville in addition to the picture program, is to go back to the straight picture and musical program commencing November 18th, according to George E. Carpenter, secretary of the Louis Marcus Enterprises.

Carpenter also states that the Fanchon & Marco stage presentations, which are featured at the Capitol Theatre, of which he is manager, are going over in an especially good manner.

The Hub Theatre, a second and third run house here, operated by The Theatres Operating Company, attracted unusual attention to their picture presentation a few days ago by having Cheyenne Keiser, a rider from Arizona, perform.

Manager O. Wog of the Paramount exchange here, is on his way back to the office after having been in attendance at the Paramount convention in Chicago.

After having spent some time in the Salt Lake DeLuxe exchange, Fred Brown, manager of the Denver DeLuxe office, is making the territory with T. J. Drucker of the local exchange.

Seth D. Perkins, district manager for Metro-Goldwyn-Mayer, is visiting the Sale Lake office from Denver.

It is expected that Russell Egner, special home office representative for Metro-Goldwyn-Mayer, who has been in this city for some time, will leave this week for Denver.

Hal Elias, Metro-Goldwyn-Mayer exploiteer, is leaving for the territory again soon. Manager L. C. Wingham will also be leaving for a sales trip within a few days.

The happy expectations of Jack Connors, salesman for Pathe here, have just been realized and he is the proud father of a ten and a half pound "son."

Manager A. O'Keefe of the local Pathe exchange, is in Idaho for a brief stay, it is reported.

Division Manager Don S. Mitchell of the Universal Pictures Corporation, is at the Salt Lake exchange for a few days.

John Rugar of the Egyptian, Orpheum and American Theatres of Park City, Utah, was lining up some of the newer releases here last week.

The Associated First National force seems to feel that some kind of a jinx must have been on them during the past week regarding auto accidents. Since the accident last week in which a tire blew out on Vete Stewart's car, turning the car over three times, and fortunately allowing himself and Dave Farquhar to escape through the wind shield with only cuts and bruises, Sales Representative Jack Harrington of the Montana territory was crowded off the road at Bozeman and his Nash sedan was completely wrecked, it is announced here. Harrington has traded the Nash in for a Hudson since the accident.

J. H. Miller, owner of the Cameo Theatre at American Fork, Utah, is visiting Film Row here for a few days, as is George Lindsey of the Star Theatres at Eureka and Payson, Utah.

W. H. Stevens, who owns and operates the Gem Theatre at Montpelier, Idaho, is among exhibitor visitors conferring with branch managers here.

A new salesman has been added to the Fox sales force here this week in the person of George L. Cloward, who was formerly associated with Warner Brothers and who resigned recently.

Traveling Auditor Tom Cleary left the local Fox office last week after having been checking over the accounts.

Special Representative Ben F. Rosenberg of the Fox organization and Branch Manager Chas. Walker returned here the latter part of last week, from the territory, immediately after which Rosenberg left for his Denver headquarters.

J. W. Simmons of the Orpheum Theatre of Oakley, Idaho, paid the local exchanges a several days' visit last week.

Tony Duvall of the Gem Theatre at Murray, Utah; J. W. Johnson of the Iris Theatre at Midvale, and George Smith of the Rialto at Magna, Utah, were also among exhibitor visitors.

J. T. Sheffield, owner of the Columbia exchanges in this city and Denver, left the Salt Lake office a few days ago, making a swing into the Wyoming territory enroute to his headquarters in Denver.

Commissioner Harmon and Louis Perry, owners of the Egyptian and Ogden, first run houses at Ogden, Utah, are in this city arranging for some of the newest productions.

Manager E. E. Harris of the Columbia exchange here, is now working in the Idaho section.

It is rumored here that Cyrus Brown of Preston, Idaho, is contemplating the erection of a beautiful new theatre on Main Street of this city.

Barney Shooker of the Shooker Film Exchange of Denver is visiting his friends in this city for a few days.

Manager Clyde H. Messinger of the Educational office is leaving again for the territory within the next week.

First prize in the National Bookers Contest, conducted by F B O, was won by Ross Bluck of the Salt Lake office, the prize being $100.00, it was announced here a few days ago.

Manager Harry Stern is in Nevada this week with his United Artists product. Johnny Dickson is still working in Montana and C. C. McDermond is now in the southern part of Utah.

District Manager Able Davis of the Tiffany Pictures Corporation recently arrived in this city after spending a few days in New York. He expects to remain at the local office for the next two weeks. Manager E. M. Gibson left a few days ago for an extended trip into Idaho.

San Francisco

BURSTING into flames at an early hour October 20th, the National Theatre, Marysville's new playhouse, was damaged to the extent of approximately $60,000 before the fire was controlled. The blaze was thought to have started from a lighted cigarette carelessly tossed in a loge section of the theatre. Believed to have smouldered all night, the fire had gained such headway when discovered at 5 o'clock the next morning that firemen experienced great difficulty in controlling the conflagration.

October 28th, the Wigwam Theatre, one of California's largest district motion picture houses and probably the best known in San Francisco, closed its doors for a complete revovation. It will reopen,, according to Manager Nat Holt, as a dramatic stock theatre without pictures. It may, however, be possible that pictures will be put in later.

R. E. Deagner has been chosen manager of the Golden State Theatre, Oakland. Deagner succeeds Smeltzer, who is now putting on special attractions for the Golden State Theatres in Oakland. Ford was formerly assistant to the manager of the Parkway Theatre.

Ad Awan, who has been managing the Parkway Theatre, Oakland, for the past 60 days, has introduced many new novelties in the form of stage attractions which have met with the popular approval of the patrons.

The Regent Theatre of San Mateo has been permanently closed by Ellis Arkush and projection equipment has been sold to local firms.

Dave Bolton, manager of the Golden State Theatre, Monterey, Calif., had a busy time on Friday, October 6th, when the Elks held their State Convention Jinx Program at his theatre in Monterey.

H. M. Macdonald, formerly of Vallejo, is opening the Home Circle Theatre at Taft. Mac formerly operated a small grind show on Georgia Street, Vallejo, several years ago.

The new theatre being erected in Santa Clara by the Kinema Circuit is fast approaching completion.

Otto Roeder returned from his trip abroad. Otto operated the Bay View of this city. He visited Germany, England, and France and is now back on the job.

Many of the world's greatest stars of the operatic, musical comedy, vaudeville and legitimate stage will be both seen and heard through the medium of the Vitaphone, when installation of that invention is completed in the former Rivoli Theatre, Market Street, near Seventh. William B. Wagnon, who leased the property for a long term of years, will give the theatre a new name and reopen it early in November, when extensive alterations costing $100,000 will be finished. The theatre will have the exclusive first run franchise in San Francisco for both the Vitaphone, with all its acts, and Warner Brothers' pictures.

The Plaza, San Francisco's new "miniature theatre de luxe," Sacramento Street at Presidio Avenue, was officially dedicated October 22d at the first public performance, commencing at 7 o'clock. Doors opened at 6:30. Under the direction of Mark Harrison, lessee of the Plaza, the theatre has been constructed on the site of the Rex Theatre, which was demolished with the exception of two side walls. It is finished and furnished in the prevailing mode of the de luxe theatres, but it is a small house of the intimate type.

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New York & New Jersey

THE Westbury theatre, which will be open to the public on Thursday evening, Nov. 10th, will be under the guiding hand of Salvatore Calderone, which adds one more to his ever-increasing chain of theatres, all located in Nassau County. The theatre occupies a lot 97 by 185 feet on three streets with the main entrance on Post avenue. On this avenue there are also four stores with an average depth of 45 feet. There are also four spacious apartments on the second floor. The exterior of the building is treated in English halftimber work and with its random gables and windows, pink stucco and fumed timbers presents a most striking appearance.

The theatre has a seating capacity of fifteen hundred, which brings the total seating capacity of all the Calderone theatres to about fourteen thousands. Douglas P. Hall, well known New York theatre architect, was the architect for the Westbury Theatre Corporation, the officers of which comprise president E. T. Burgess, first vice-president A. Ramond Albertson, second vice-president Ormond G. Smith, secretary Wilmont Y. Hallock and treasurer A. Defererri. The building has been leased from the Westbury Theatre Corporation to the Calderone Hill Corporation, who will operate the theatre and whose officers are president Salvatore Calderone, vice-president W. E. Sexton, secretary W. Y. Hallock, and treasurer J. R. Hill.

There is a rumor about town that a newly formed theatre operating company is preparing plans for the construction of ten small motion picture theatres of about 300 seats each to be located in various neighborhoods of New York City. According to report, they will be operated along the lines of the Little theatre movement, which has of late gained considerable headway throughout the states. The names of those connected with this project could not be learned at the present writing.

Moe Kridel has taken over the Rivoli theatre, South Orange, from Louis Rosenthal, operator of several theatres in that New Jersey section.

The 55th Street Cinema, a small house operated under the Little theatre policy, is reported to have recently changed hands.

Eddie Canter, at present confined to the Lebanon hospital with a serious case of paralysis, will be tendered a benefit performance by his employers at the Crescent theatre, Thursday evening, Nov. 10th. Mr. Canter, prior to his illness, was manager of the Alhambra theatre, Brooklyn.

A. A. de Costa is the new manager of the Endicott theatre, Brooklyn.

Harry Harris, well known local chain theatre operator, recently visited Chicago.

Eugene Zerner, secretary of the Brooklyn M. P. T. O. and owner of the Jefferson theatre, Myrtle avenue, Brooklyn, is confined to his home with la grippe.

Tony Cavallo is managing the recently opened Keith theatre, the Beacon, in the Ridgewood section of Brooklyn.

A. Strauss, formerly of the Melrost theatre, is now manager of the Arlington theatre, Arlington avenue and White Plains road.

Joseph M. Seider, although suffering from a bad cold, is still able to go about his organization duties.

A. Barbash, recently with the Schwartz and Smith Elton theatre, New Utrecht avenue, Brooklyn, left his position there last Saturday. The house at present is being operated by the two members of the firm.

Manager Howe of the Playhouse,, Dover, N. Y., was recently in town on a buying trip.

Fox Amusement Company is reported to have taken over the Windsor theatre, Fordham road, for Sunday concerts. However, only for Sunday, as the Windsor is a stock house under different management for the rest of the week.

Keith's Riviera theatre, St. John's Place and Kingston avenue, Brooklyn, long reported on the market, has lately sprung to life again with a policy reported to be that of a legitimate show house.

Manuel Gross,, supervisor of the poster department of First National's New York exchange, was married Sunday night at the Astoria Center of Israel, Astoria, L. I., to Miss Betty Ludmerer. Jules Levy, manager of the exchange, the salesmen and other employees, presented the young couple with a handsome lacquered cellarette as a wedding present.

Jules Levy, manager of First National's New York exchange, has added Fred Langtree to his sales force and assigned him to the New York up-State territory. Langtree is well known in film sales circles, having formerly been with United Artists and other distributing companies.

Harry H. Buxbaum, manager of the Fox New York exchange and former A. A. U. champion, captured the 1927 Fox Film handball championship Tuesday night, November 1, at the West Side Y. M. C. A. courts when he defeated Sam Shapiro of the Requisition staff, 21 to 6. Buxbaum won over a field of 32 Fox contestants and received the Fox Athletic Club gold handball medal.

In the doubles tournament played the same evening, John Dahill, of the Tabulating section, teaming with Julius Popowich of the Auditing department, won the Fox doubles title for 1927 in handball by their 21-17 victory over Larry Theaman and Al Star. Chairman Harry Goldberg, of the Fox handball committee, presented gold medals to the doubles champions.

Morris A. Blitzer, for the past two years advertising and publicity director for the two local Publix theatres, the Broadway and Academy of Music, has resigned to enter the real estate business in New York City.

St. Louis

ST. LOUIS police are endeavoring to learn the identity of the persons who exploded a stench bomb in the Empress theatre, 3620 Olive street, on the night of November 2. The management believes the bomb was placed by a practical joker, since the theatre is not involved in any labor troubles or other difficulties of a nature that would prompt an act of revenge.

The St. Louis Motion Picture Operators Union will give their annual ball on the night of November 9th at the Arcadia ballroom, 3517 Olive street. A very unique beauty contest for girls has been arranged as a feature of this affair. Prizes totaling $200 will be offered the four girls who make the best appearance in men's attire. A number of pretty manettes have already entered the contest.

Victor talking machine dealers in St. Louis and vicinity held a celebration at Loew's State theatre on the night of November 3.

The question of whether motion pictures may be legally shown on Sundays in Missouri has bobbed up again in the courts of Greene County.

For more than a year the Blue Nose contingent in Ash Grove, twenty miles west of Springfield, have been battling to force their narrow Sabbath observance views on their fellow citizens.

As a result Prosecuting Attorney W. W. Hamlin has filed charges against L. D. Metcalfe, who operates a motion picture show in Ash Grove.

L. W. Lau of the Lau Motor Company, 7829 Ivory street, St. Louis, plans to build a motion picture house at 480 Lemay Ferry road in Luxemburg, Mo., a suburb of St. Louis. The building will be one story, 128 by 50 feet, and cost about $25,000.

The Hackett Construction Company has been awarded the contract for the construction of a motion picture theatre at Third and Francis streets in St. Joseph, Mo., for the Charwood Realty Company. The house will be one story with balcony and cover a site 40 by 107 feet. It will cost about $30,000.

George Valier has purchased the Star theatre, Leonard, Mo., from the Merchants' Association.

St. Louis motion picture men read with considerable interest newspaper accounts of the latest venture of Eugene A. and Harry Freund in the field of finance. The brothers, who formerly operated the Cinderella, Woodland and Kingsland theatres, St. Louis, are reported to have received $1,000,000 cash for fourteen post office substations in various parts of St. Louis. The substations were owned by the Audrey Realty Company, which is controlled by the Freund Brothers. Raymond D. Brown of Indianapolis, Inr., was the purchaser.

W. T. Zimmerman, who operates the Warrenton theatre, Warrenton, Mo., has opened a theatre in Wentzville, Mo. It is known as the New Wentzville theatre.

Harry Greenman, resident director of Loew's State theatre, St. Louis, Mo., has announced that Lieutenant Commander John Phillip Sousa and his world's famous band will appear at the State theatre the week of November 19.

Visitors of the week included Mrs. I. W. Rodgers of Cairo, Ill., and J. DeFrenne of Mexico, Mo.

Baltimore

THE road show engagement of "The King of Kings," will start at Ford's Theater here beginning Monday, November 28. It will be presented twice daily with symphony orchestra playing the musical accompaniment by Dr. Hugo Riesenfeld.

The Aurora Theater here, operated by the Paradise Amusement Company, has been redecorated and improved at a cost of about $15,000, according to the general manager Arthur B. Price. The interior has been textoned throughout, old rose, old ivory and antique gold trimmings have been used with new drapes and carpets to match. New crystal lighting fixtures have been placed inside the entrance doors and back of the organ. The radiators have been covered.

A moving picture theater to cost about $35,000 to measure 50 by 149 feet is planned for Hamilton, Baltimore, Md., by the Community Theater Company, Inc.

Albany

AN automobile truck, used by the Howell Film Service, which distributes film between Albany and Syracuse skidded and left the road near Rome the other day and plunged into the river. The driver was unable to swim and narrowly escaped with his life. Some of the exchanges in Albany, including the Universal, lost considerable film, the Universal losing six reels alone. The film, or at least a portion of it, was later fished from the river and sent to the Eastman Kodak's plant in Rochester, where it was dried out and restored.

Business appears to be very brisk these days along Albany's film row, due to the fact that the selling season did not get under way this year as early as in the past.

The Hudson theatre in Albany, owned and operated for several years by Julius Berinstein, has been acquired by Feltmann and Son, of Schenectady, who also operate theatres in that city. Herman Goodman, formerly head of the Great Lakes Film Company, has taken over the Central theatre in Albany, which was but recently acquired by Otto Gloeckner from the Weidmann Brothers.

Mrs. Georgia D. Moffett, secretary of the Cleveland Film Board of Trade, was a recent guest of Miss Edna Pfister, secretary of the Albany board and a former resident of Cleveland.

Quite a number of exhibitors were in town last Monday in connection with a regular meeting of the arbitration board. The Film Board of Trade also met.

The Broadway theatre in Schenectady has been reopened, the new owner being J. Skladamonski. The house is a residential one.

Harry Goldstein, local manager for Paramount, is back from a trip to Chicago. Thomas McCue, of New York, and Nat Shiren, also of New York, connected with the Tiffany organization, were in Albany during the past week. Max Milder, who does the buying for the Schine circuit, was also in town.

Jake Rosenthal, of the Rose theatre in Troy, unearthed some motion pictures taken of Troy back in 1913, and gave a special showing to the Mayor and other city officials one day last week.

Edith Umberwurst, of Troy, who won the beauty contest conducted by the American theatre in that city a number of months ago, was injured in an automobile accident last week.

Fred Freschette has resigned as manager of the Barcli and Albany theatres in Schenectady. His successor has not yet been named.

James Flynn, of the accessory department of Pathe, was in Albany during the week, coming on from New York City for a conference with local heads. G. D. Swaebe, of Boston, district representative of the non-theatrical department of Pathe, was also here.

W. W. Farley, owner of the Farash theatres in Schenectady, was in Binghamton this week, as he still retains his voting residence in that city. Mr. Farley is still a power in Binghamton politics.

Mrs. George S. Young, who was formerly Renee Craven of Albany, and the local manager for Bond, returned last week from a week's honeymoon in New York City, and is now making her home in Saugerties.

Many of the theatres in the Catskill Mountain region have either closed entirely for the winter or are operating but one night a week. The house in Phoenicia has closed until May, while Mrs. Ida Grant has closed her theatre in Hobart until April. The theatre in Andes has closed for the winter, while Morris Fanning, of Roxbury, is operating but one night a week.

Mr. and Mrs. Lew Fischer, of Fort Edward, decided that Albany offered more Hallowe'en attractions than their home town, and spent that night enjoying parties at the Elks and at Kenmore.

George Dwore must be fond of naming his theatres so that they begin with a capital "C," for he now operates the Colony, the Capital and the Cameo in Schenectady.

Ed Hayes, local manager for Pathe, was in Oneida during the week. Harry Lazarus, of the Broadway in Kingston, was on film row last week. Ed Eschmann, of the Pathe forces, was in town and accompanied Alec Hermann to Gloversville. Mrs. Briggs, who runs the Tyler theatre in Pittsfield and also operates a house in Dalton, was at several of the exchanges on a buying trip.

Jake Golden, manager of the Proctor house in Troy, and Joe Wallace, who holds a like position in Albany, were in New York City during the week.

James Rose, who has several theatres in Troy, has the sympathy of his friends through a recent injury to his nine year old son, who fell and fractured the same arm that was broken two or three years ago.

The ushers at the Lincoln theatre are now resplendent in their new uniforms of green. Ben Stern, manager of the house, is sporting a new wrist watch, the gift of his wife on his birthday.

The theatre in Housatonic is now running but two nights a week. The house in Hinsdale, operated by Archie D'Aigle, has closed and will operate only from April until September. A. Grant Palmer, owner of a theatre in Northville, was in New York City recently. Mrs. Harry Brown, owner of the theatre in Old Forge, was in Utica last week.

Harry Lux, owner of the Alhambra in Utica, announces that his theatre will become a second-run house soon.

James Dermody, of the Fox exchange, and Miss Mary Curley, formerly of the First National exchange, will be married in Saugerties on November 24.

Work on the new Stanley theatre in Utica is progressing in a satisfactory shape, although it will be several months before the house is in readiness to open.

Grossman and Freder, of Hudson, were along film row during the week. Sam Hochstim, who runs the opposition house, was also in town. W. M. Horne, play date representative for Universal, spent two or three days at the Albany office last week and then continued on to Buffalo.

Lee Langdon, booker at Warner Brothers' exchange, featured in an automobile accident last week, but escaped unhurt, although his car was badly damaged.

A stage and dressing room have been installed at the King theatre in Troy, and on Monday and Thursday, vaudeville will be given in connection with pictures. The house is handled by Harry Rose. Vaudeville will be given on Monday night at Gardner Hall, managed by Henry MacFarlane.

Mrs. Ben Apple, wife of the former owner of the American theatre in Troy, is prominently identified together with the Parent-Teachers Association, in connection with the Junior Movies, the first of which was given at the Troy theatre last week.

Mrs. B. M. Taylor, of the Richmond theatre in North Adams, and well-known in Albany, escaped the devastation caused by last week's floods.

Tony Veiller, manager of the Mark Ritz in Albany, startled his friends last week, when he displayed a new suit of pajamas, the like of which had never been seen in Albany, and which some of his friends were heard to declare resembled nothing so much as a twenty-four sheet. They were a gift.

Ray LaBounty and James Garrett, former members of the Avon theatre orchestra in Watertown, have joined the orchestra on the President Harding, and sailed last week for Germany.

Bob Yates, of Lake George, dropped in at several of the exchanges last week. His house is closed and he is now awaiting vaudeville booking. Seated behind a brand new car and sporting a new top coat as well as a new suit, Charles Marshall, owner of the theatre in Ausable Forks, caused film row to sit up and rub its eyes last week.

The Vitaphone will be resumed at the Mark Strand in Albany on November 21.

Walter Roberts, manager of the Troy theatre, is once more doing his stuff on the bowling alleys of that city and, according to all reports, he may be in the running for the city championship at a later date.

Canada

WITHIN a few weeks a second moving picture theatre at Hull, Quebec, has suffered loss through robbery. The second crime occurred when robbers forced entrance into the office of the new Capitol Theatre and wrecked the safe, securing $250. The deed was discovered by Rodolphe Moreau, president of the Capitol company, when he arrived at the theatre to open it for the day's activities.

The previous robbery occurred a few weeks ago at the Laurier Theatre, the proprietor of which is Donat Paquin. The sum of $450 was secured there. No arrests have been made.

A Wurlitzer pipe organ has been purchased from C. W. Lindsay, Limited, by P. J. Nolan for the Rex Theatre, an attractive suburban house of Ottawa, Ontario. The Rex was only recently reopened after being rebuilt and enlarged. A six-piece orchestra has held sway there since the house reopened.

After pointing out that congestion in front of B. F. Keith's Theatre, Ottawa, Ontario, had become so great that it had become difficult to operate the street cars, Major Fred D. Burpee, president of the Ottawa Electric Railway, announced that the regular street car stop had been moved around the corner a block away to relieve traffic.

Incidentally, Keith's has become such a busy place under the guidance of Manager J. M. Franklin, that police are regularly detailed to handle the sidewalk crowd and to supervise the parking of cars.

Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, took a run down to New York City for [illegible] over coming film productions and other attractions.

P. C. Taylor, Canadian General Manager for F B O, who has just returned from a trip through the [illegible] that the Company's Vancouver Exchange has been moved from Granville Street to the new [illegible] building, Burrard Street at Davie.

A new theatre, costing $50,000, is to be built in Ingersoll, Ontario, by W. L. Stewart, manager and owner of the Patricia Theatre, London, Ontario, for many years.

Milwaukee

THE Capitol Theatre at Iron Mountain has been sold by George Brassington to H. J. Shaffer, who is taking over management at once.

Neil Duffy of the Elite Theatre at Appleton was in the city for a short business call last Tuesday.

Steam shovels are actually at work excavating for the new M-G-M-Fox exchange building at 8th and State. So elated are the members of these exchanges at the prospect of getting into new quarters that they are planning a Fox M-G-M get-acquainted party for November 26. Various committees will be announced soon.

Dan Kelliher, southern Wisconsin exhibitor, came in to call at the exchanges early last week.

Eddie Krofta of the Vital exchange was pinched for speeding the other day, but is keeping it mighty quiet.

The new Wausau Theatre, under management of Frank Welter, will be ready for formal opening about Thanksgiving. The Wausau will have a capacity of 1,400.

F. G. Sliter, manager of the Fox exchange, just returned from a sales conference with James R. Grainger, general sales manager, at Chicago.

The Efficiency Club of the Metro Goldwyn exchange enjoyed a Hallowe'en party on Monday at the exchange office.

Martin Kelly succeeds Wm. Cuddy as director of publicity for Saxe Amusement Enterprises. Mr. Martin was, until recently, in charge of publicity and advertising for F. & R. at St. Paul.

Mr. and Mrs. Ernst Haefer of the Rex Theatre at Sheboygan were in the city for a brief visit.

L. Fenelon, home office auditor, is spending a few days in the local First National office.

O. R. Rieffel, Paramount manager, returned last Tuesday from a sales convention in Chicago.

Frank Deleo recently sold the Community Theatre at West Allis to Charles Nebel.

Racine was well represented on Film Row this week by Louis Rossa of the Douglas, Frank Steffen of the Rex, and "Dad" Walcott of the Majestic.

Harold Sliter has been transferred from the poster department at the Fox exchange to a position as sales representative. Mr. Sliter's promotion brings to light some interesting history about the Sliter family. Harold Sliter was, until he came to this city, assistant manager at Gardens Olympia Theatre at Lynn, Mass. It was at Lynn, Mass., also that Harold's father, F. G. Sliter, who is now manager of the Milwaukee Fox Exchange, got his first experience in the picture business. It was at Lynn, Mass., that the father of F. G., and the grandfather of Harold, known professionally as Col. Stanton, at one time managed the Central Square Theatre.

Bill Ainsworth, manager of the Orpheum and Garrick Theatres at Fond du Lac, visited the exchanges this week. He came in to Milwaukee to challenge members of the Ozaukee Club to a match game.

Peter Dana, salesman for Tiffany, has returned to the New York office.

The "Serials" still hold first place in the bowling league. The "Features" and "Scenics" are tied for second and the "News Reels" hold third.

Mrs. Ed. Starkey of the Opera House at Berlin was in the city on a shopping tour, during which she visited the exchanges.

The new 5,000-seat theatre which Fox has promised Milwaukee is, according to latest rumor, to be located between Second and Third on the north side of Wisconsin.

Kansas City

MORE than 20,000 persons saw the first five performances at Loew's Midland Theatre, first run house of Kansas City, which opened its doors last week, according to M. B. Shanberg, managing director. Prior to each performance there were lines of persons more than two blocks long waiting to purchase tickets.

The following new houses and changes in theatres in the Kansas City territory have been announced: Mrs. W. J. Dehler will succeed her husband as manager of the Garden Theatre, Colony, Kas., the former having entered the film business in Chanute, Kas.; the Royal Theatre, Cherryvale, Kas., has been reopened by S. A. and Frank Davidson; the Perry Theatre, Darlington, Mo., has been leased by W. W. Nichols; the auditorium of the city hall in Chillicothe, Mo., has been leased by Allen O. Glore, president of the Chillicothe Community Amusement Enterprises.

Among the out-of-town exhibitors in the Kansas City market this week were: Ben Levy, Hippodrome, Joplin, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.; G. L. Hooper, Orpheum, Topeka, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.

It was a group of genuine "long faced" friends who bade farewell to Bob Gary, former Universal exploiteer at Kansas City, who has become managing director of the Schine Enterprise's group of theatres in Ohio. He had been in the exploitation game ten years, having served Paramount and Goldwyn, in addition to Universal.

Capitol Productions has opened a new exchange in Kansas City to distribute a line of Western Thrill productions. The new exchange will be at 113 West Eighteenth street.

Bill Warner, First National branch manager, was seeking more business in the territory last week.

S. A. Hamilton is the new booker at the Independent Film Corp., succeeding R. L. King, who has joined the Liberty exchange staff.

Guy Navarre, United Artists branch manager in Minneapolis, was a Kansas City visitor.

Joseph L. Daley, traveling booker for Fox, was a Kansas City visitor.

The Metro-Goldwyn personnel had an opportunity to exercise its fire drill when a mattress factory nearby caught fire. In a few moments all employees were standing in front of the office with records and books of the company. There was no damage to the exchange building.

Lloyd A. Pantages, son of Alexander Pantages, and Charles "Buddy" Rogers, screen star, met in an impromptu "reunion" in Kansas City this week. Mr. Pantages was met at the union station by Rogers and a group of friends, Kansas City being Rogers' home town. Mr. Pantages was enroute to Los Angeles, where he plans to spend a month's vacation.

Manager Jack Withers of the Enterprise Film Cor. and his trusty representative, Jack Langan, were hustling in the territory last week.

Central Penn

ANNOUNCEMENT is made that extensive improvements are to be made to the Victoria Theatre, Bloomsburg, controlled by the Comerford Amusement Company, of Scranton.

The Cameo Theatre, Allentown, owned by Henry Friedman, was re opened on November 1.

A considerable financial outlay is being made in remodeling the Bijou Theatre, Milton. It is proposed later to enlarge the theatre to a seating capacity of 1,200 and to add a modern stage in the auditorium.

Breig Brothers, contractors in charge of the reconstruction of the Opera House, in Easton, which is being remodeled as a motion picture house for the Comerford Amusement Company, of Scranton, expect to have the work completed so that the theatre can be formally opened on Thanksgiving Day.

Quick headwork on the part of Melvin Smith, organist of the Victoria Theatre, Harrisburg, in assuring a large audience that there was no danger, after a big auto truck crashed through the rear of the building during a performance on November 1, and landed close to the orchestra pit, prevented excitement in the crowd from growing to panic proportions. The property loss was estimated at several hundred dollars, the Marr & Colton organ narrowly escaping damage.

The formal reopening of the New Parkway Theatre, Johnstown, took place on the evening of November 3, the house having been remodeled at an outlay of $20,000. The theatre has been operated for the last five years by Scherer & Kelly, who have recently renewed their lease on the building. The policy of the theatre calls for the showing of first run and other special releases, with special comedies and news reels.

Thousands of dollars are being spent by Isaac Marcus in remodeling the New Rialto, Third and Harris Streets, Harrisburg, which he recently bought from the Handshaw estate. It has been operated under a league heretofore by T. B. Heckard. The improvements consist of changing the main entrance from the side of the building on Harris Street to the front on Third Street. This requires the elimination of two storerooms and the construction of an entirely new lobby 14 feet deep by 28 feet wide, with ticket booths of plate glass and marble in the centre on the line of the sidewalk.

Chicago

INVITATIONS went out this week for the Get-Together Dinner, Frolic and Dance, sponsored by the Exhibitors Association of Chicago and The Chicago Film Board of Trade, which will be held in the Grand Ball Room of the Stevens Hotel on Friday night, November 18th. This gala celebration is planned to promote good fellowship and establish closer relations between the distributing and exhibiting units of the industry, and the announcement of the event has been received with enthusiasm by both exhibitors and the exchange men in the city and state. The entertainment committee, comprising Nate Wolf, Dave Dubin, Charlie Kamp, Ben J. Cooney and Max Balaban, reports that, thanks to the co-operation of friends associated with leading theatrical interests in the Central West, the evening's program will be notable, including many fine acts, as well as an elaborate banquet and splendid dance music. Not only the motion picture men of Chicago, but many exhibitors from Northern Illinois and Southern Wisconsin, have signified their intention of attending. The membership of the different committees assures the success of the film frolic, which is in general charge of Ludwig Siegel, chairman; J. D. Abramson, secretary and F. G. Schaefer, treasurer; Finance Committee including Clyde Eckhardt, James Coston, Sidney Selig, Arthur Schoenstadt and J. D. Abramson and the Publicity Committee including Fred Gilford, Joe Pastor, Si Greiver, Al Sobler, Dan Roche and Harry Willard.

Home Office Representative E. L. McEvoy, of F B O, has been in the city for the past few days, and will remain here for four or five weeks, making his headquarters at his company's local exchange.

Dave Lawrence, formerly of the Orpheum at Champaign, has been appointed managing director of the McNevin houses in Champaign, Danville and Kokomo.

The Lake Geneva Theatres Corporation, headed by Fred L. Dayton, expects to let contracts for a new theatre in Lake Geneva, Wisconsin, this week. Plans call for an eight hundred seat de luxe house.

A fire scare was caused in the Casino Theatre on West Madison Street, on Sunday night, when smoke from a fire in an adjoining restaurant filtered into the theatre. The audience made a hasty exit, but fortunately panic was averted and nobody was injured.

Captain Ed Dayton, well-known as a builder and manager of Kenosha theatres, will be in charge of the Maywood Theatre, Hammond, when it opens in a few days. Norman Kristoff is owner of the new Maywood, which is an eight hundred and fifty seat neighborhood house.

President Carl Laemmle, of Universal, and his party, arrived in Chicago, Monday morning and, after a brief visit to the exchange, proceeded to Kenosha and Milwaukee where they inspected the new Universal theatres recently opened in those cities. Mr. Laemmle then went to Oshkosh for his annual visit to the old home town, returning to Chicago on Wednesday for a few hours with Manager Roy Alexander and other local officials, after which he boarded a train for Los Angeles.

H. C. Young, manager of National Screen Service, was in St. Louis last week on company business.

The North Center Theatre, at one time operated by Andrew Karzas and more recently by Lubliner & Trinz, as lessees, has been taken over by the Amercian Bond and Mortgage Company and closed. The future of this house is uncertain, but it is understood that a well-known theatre man may shortly complete arrangements to operate the North Center for the American Band and Mortgage Company.

President Jack Sampson, of the Chicago Film Board of Trade, has returned after a brief visit to New York City.

The Hamlin Theatre on West Madison Street, formerly operated by H. Lutz, is now being managed by Jack Rubin.

More than two hundred Chicago theatres are planning to co-operate with the Red Cross in making their drive for funds a success. The Exhibitors Association of Chicago is furnishing the theatres with trailers shwing interesting scenes of devastated flood areas and other districts where the Red Cross is doing relief work, and arrangements have been completed for a Red Cross nurse to be stationed in the lobby of each of these theatres to collect funds.

Herbert Wasburn has succeeded Jack Sampson as branch manager of the Chicago exchange of F B O Pitcures Corp. Sampson has held the position for a number of years, and is at present the president of the Chicago Film Board of Trade.

Washburn resigned his position as office manager at the Paramount exchange to accept the new position. He had been with Paramount for only eight months. He was formerly connected with Warner Bros. at Detroit for a number of years, and is well known in that territory.

New England

THE Gem Theatre, Weymouth, has been sold by Charles Rogers to Phil Markel of Boston, and it will be renamed the Markel Theatre.

Mr. Markel has also started the erection of a new theatre in East Milton, to be known as the Markel Milton Theatre, to seat about 1,000.

P. Kendall Bruce, traveling booker for Fox, plans to visit the New Haven exchange the latter part of the month.

Max Tabackmann, of the Royal Theatre, Chicopee Falls, was a visitor to Boston during the week.

The State Theatre at Milford opened Friday. It is operated by the Regional Chain Theatres and is a new theatre.

Bookers of New England enjoyed an outing, dinner and dance at Silverbrook Farm, Canton, Wednesday night.

Arthur McAvoy of Leominster, who has started a new theatre to replace Music Hall, which was destroyed by fire, will leave soon for Jacksonville, Fla., for a vacation of Several months.

Miss Gertrude Keating has been appointed to the booking department at the Fox exchange, Boston, succeeding Miss Catherine Neagle, resigned.

Joseph F. McConville of Independent Films, Inc., has returned from a vacation through Maine and New York States

Chester Doherty, son of Timothy Doherty, who is shipper at Paramount, and formerly in the film district as salesman, is playing an engagement at Keith's and during the respites is a visitor to Film Row.

Patrick J. Cronin, janitor of the Riverside Theatre, now under construction in Medford, Mass., was badly burned by the explosion of gas in the theatre recently. The theatre was not damaged.

William Heffron, formerly vice-president of Independent Films, Inc., Boston, has opened a restaurant in Inman Square, Cambridge.

Miss Chick Porter, of Independent Films, underwent a tonsil operation at the Phillips House, Boston, Friday.

Charles Wilson has resigned from the sales staff of Tiffany Productions.

Henry Eckman, formerly office manager at the Boston exchange of Metro-Goldwyn-Mayer, and who has been at the New York office for a few months, has returned to the Boston exchange to become sales manager for the exchange.

M. N. Wolf, recently promoted to district manager for Metro-Goldwyn-Mayer, paid his first visit to the New Haven exchange in his new capacity during the week.

Fred Quimby, short subject general sales manager for Metro, was a visitor to the Boston exchange for two days during the week.

A new theatre is under construction in Brighton on the site of the old National bank building. Its ownership is withheld for the present.

The Capitol Theatre at Worcester starts this week with a change in policy and will give a double feature bill with one presentation act. This is one of the Charles Hodgdon theatres.

The Olympia Theatre at Worcester is planning a second run policy.

Moe Silver, formerly in charge of the Mark-Stanley interests in New England and recently promoted to the New York office, was a visitor to Boston for a couple of days during the week.

The First National exchange, at Boston, is undergoing extensive remodelling and redecorating.

The Hope Theatre at Providence opened Wednesday night. Max Neagleson is owner of this new theatre.

Al Donovan is managing the Codman Square Theatre, Dorchester, having been transferred from Chelsea.

Mrs. E. R. Dessez, director of the educational department of Pathe, and Publicity Agent Lee of the educational department, were visitors to the Boston exchange during the week.

Pathe exchange held a Hallowe'en party at the Arlington Hotel, Boston, Monday, with a dinner, games and dancing. Miss Mary Connors, an inspector at Pathe, rendered vocal numbers. The staff of the Warner Brothers exchange were present as guests.

"Dick" Sears, Pathe cameraman for New England, went to New York to welcome home his wife, who returns from a trip to France. He had to hurry back to Boston, however, when the flood news broke.

E. A. Eschmann, assistant divisional feature representative for Pathe, was a guest at the Boston exchange of that company during the week.

Ed Connolly has joined the sales staff of the Red Seal exchange, Boston. He formerly was with Pathe.

Picture in Motion exchange, now located on Winchester Street, Boston, will shortly move to new quarters at Shawmut and Church Streets, where United Artists formerly were located. W. H. Bradley is manager of the exchange.

Miss Anne Howe of Warner Brothers booking department and William Resnick of the Old Colony Theatre, Plymouth, have announced their engagement and wedding bells will soon ring out.

Atlanta

FOR the fourth time since the organization of the Atlanta Film Board of Trade, that body has chosen John T. Ezell for its president.

The newly-elected directors are: C. R. Beacham (First National); Dave Prince (Paramount); W. W. Anderson (Pathe); John T. Ezell (Warner), and Major John W. Quillian (Enterprise).

On the same ticket that elevated Mr. Ezell to the presidency, Dave Prince was made vice-president and W. W. Anderson, secretary-treasurer.

The following committees will serve under the new administration, which goes into power next week:

Arbitration: W. W. Anderson, chairman; T. A. Branon, James H. Butner. Alternates, Ben Y. Cammack and C. L. Peavy. Exhibitor members of the Arbitration Committee are: T. F. Thompson, Pal ace Theatre, Cedartown, Ga.; Joe Wheeler, Capitol Theatre, Montgomery, Ala., and O. C. Lam, Rome Enterprises, Inc., Rome, Ga.

Legislation and Information: C. R. Beacham, chairman, and John T. Ezell. Credit: C. R. Beacham, chairman; Dave Prince, John W. Quillian. Alternates, H. D. Hearn and Paul C. Bryan. Conciliatory: Ben Y. Cammack, chairman; James Hanlon and C. L. Peavy. Standing Rules: T. A. Branon, chairman, and J. W. Mangham. Membership: J. W. Hanlon, chairman, and W. G. Minder. Business Efficiency: W. G. Minder, chairman, W. G. Carmichael. Entertainment: W. W. Anderson, chairman, and W. G. Carmichael. Transportation: J. H. Butner. Purchasing Agent: W. W. Anderson.

Harry G. Ballance, Southern District manager, and Dave Prince, Atlanta branch manager, returned to Atlanta early this week after having attended Paramount's semi-annual sales convention in Chicago.

Ralph B. Williams, division manager of Universal, and Ben Y. Cammack, Atlanta branch manager, went to Nashville, Tenn., last week to confer with Tony Sudekum, of the Sudekum interests, regarding product.

Earle E. Griggs, director of exploitation in the Southeast for Universal, returned to Atlanta from the New Orleans territory last week.

T. F. Thompson, owner and operator of the Palace Theatre, Cedartown, Ga., and member of the arbitration committee of the Atlanta Film Board of Trade, who has been seriously ill, is convalescing and able to be up some, although not for long.

A. H. Yoemans, Rose Theatre, Dublin, Ga., spent Monday in Atlanta purchasing an organ.

Curtis Ware, formerly salesman for Universal in this territory, has transferred his allegiance to Fox Film Corporation and will be a regular member of the field sales force.

E. J. Sparks, head of E. J. Sparks Enterprises, Jacksonville, Fla., reached Atlanta last Monday for a two day conference with John L. Crovo, who left immediately thereafter for Jacksonville to assume management of the Republic and Imperial theatres for Mr. Sparks. Mr. Sparks left Tuesday night in company with Robert B. Wilby for his annual game hunt in Matamoras, Mexico.

F. T. Hill, general auditor for Fox exchanges, is visiting the local branch as a part of his tour of all southern Fox exchanges.

Carl Bamford, once an outstanding theatre manager in the S. A. Lynch organization, but more recently firmly established as an independent exhibitor in his own right, came down from Asheville, N. C., early last week on matters of business.

Charles Mayer, southern division booker working out of the home office for Fox, is spending several days in the local exchange.

L. P. Austin, formerly on the sales force of Liberty-Specialty, but more recently with the Martin-Nash Motor Company, has returned to Film Row as an extra salesman for Fox.

Will B. Wood, of Gadsden, Alabama, was in Atlanta Monday arranging to transfer his film contracts for Alabama City to Martin Brothers of that place, to whom he has just sold the Strand Theatre.

Business at the Atlanta Fox exchange, under the management of Paul Bryan, reached the high mark of the season last week with gross sales and collections topping the previous high record for the year.

Birmingham's business the past week was generally fair. Good farm weather kept the usual box-office patrons out-of-doors somewhat, to the detriment of the cash drawers. But, on the whole, there was very little complaint.

Among the out-of-town visitors to Birmingham were Colonel Thomas E. Orr, of the Marshall County Enterprises, Albertville, Ala., and Tom Tuggle, of the Theatorium, West Blocton, Ala.

Sidney Dannenberg, of the Ala bama, Strand and Galax, visited Chattanooga early the past week.

H. E. Strickland joined Warner Bros. sales force this week. Mr. Strickland is a native of Ohio.

C. L. Peavy, manager of FBO Atlanta branch, made a trip into Tennessee this week.

Rising upon the ruins of a disastrous fire that virtually wiped out the little town of West Blocton, Alabama, is an attractive theatre, promoted and built by Tom C. Tuggle, one of the most enterprising showmen in Alabama. The new theatre is scheduled to open November 16, and the event will write a new chapter in the amusement history of the town.

A. Bustanoby, special district representative from Pathe home office, spent the week in the Atlanta branch.

Fred Jack, assistant manager of First National's Atlanta office, made a tour through Florida last week.

R. S. Beacham, formerly connected with Tiffany's Atlanta branch, joined Educational's sales force this week.

J. W. Mangham, Jr., manager of Bromberg Atlanta office, spent the week in Tennessee.

J. H. Butner, manager of Educational, made a trip through Florida last week.

C. R. Beacham, First National's Atlanta branch manager, was on a short trip to Birmingham last week.

A. T. Goggans, of the Riverdale Theatre, Riverview, Ala., which was recently burned, was busily engaged in the exchanges this week. He made the announcement that temporary quarters have been arranged for the showing of pictures until the theatre could be rebuilt.

"Hank" Hearn, manager of Liberty's Atlanta branch, made a tour through North Alabama last week.

Visitors to Atlanta's film row last week included A. C. Miller, American theatre, Conyors, Ga.; W. H. Welch, Strand theatre, Dallas, Ga.; W. J. Brooks, Dekalb theatre, Lithonia, Ga.; W. B. Fulton, Warner Bros., special representative; D. T. Clary, Sparta theatre, Sparta, Ga.; M. L. Curry, Colonial theatre, Milledgeville; Nat Williams, Rose theatre, Thomasville, Ga.; W. B. Wood, Belle theatre, Gadsden, Ala.; Carl Cape, Colonial theatre, Buford, Ga., and Hugh Manning, of the Manning & Wink Enterprises, Ettowa, Tenn.

Florida

IN this column, the issue of Nov. 4th, mention was made of the petition which was presented to the city commissioners of St. Petersburg by qualified voters, requiring an election to be called for the purpose of voting on Sunday movies, which are now prohibited by a city ordinance. Now comes the report of a mass-meeting of the various churches of that city, at which $3,000 was pledged to be used in a campaign to defeat the Sunday movie movement. The election has been called by the commissioners and it will be held on Tuesday, Nov. 29th. It is going to be a hot fight.

The Ringling Brothers circus played Tampa last Thursday, drawing 35,000 people to the two performances.

When the University of Florida and the University of North Carolina had their big annual struggle in Tampa, Manager John B. Carroll, of the Tampa, reserved a section for the 7 o'clock show and gave the players a theatre party.

B. E. Gore, who has been giving weekly shows in the school buildings here, in an arrangement with the Parents-Teachers Association, has been ordered to discontinue the shows unless non-flam films are used.

The Better Homes Exposition opens Saturday at the Davis Island Coliseum for a run of eight days. A feature of the exposition will be the showing of a special Tampa film made under the auspices of the Real Estate Board.

The Strand starts their usual Saturday morning shows this week. These shows are given every Saturday during the school season, with special pictures booked in for the showing that have an appeal to the children. An admission price of 10c is made and the stunt has been very successful.

Manager Charles Lester, of the Jacksonville Universal Exchange, spent last week in his office.

Manager C. B. Ellis, of F B O, was also in his office last week. Mr. Ellis has planned to move his office to the new building, but will continue at the old address until December.

J. J. Fitzgibbons, Southeastern District manager; Frank Fowler, District manager, and M. J. Mullin, of the maintenance department of Publix, made a trip down state last week.

Scotty Chestnutt, manager of the Jacksonville Paramount exchange, returned from the Chicago convention last Wednesday.

W. A. Klementz, booker for Paramount exchange, was in Atlanta last week with his mother, who is ill.

Arthur Jones, of the maintenance department of Publix, with headquarters in Atlanta, recently called on the Jacksonville Publix District office, en route to Palm Beach.

Mrs. Jesse Clark, wife of the manager of the Imperial Theatre, Jacksonville, has returned from a six months' visit in Chicago.

Walter Lloyd, city manager for Publix at Daytona Beach, visited the Publix district office in Jacksonville this week.

F. B. Leonard, manager of the new Lake Butler Theatre, called on Jacksonville exchanges last week. The Lake Butler house opened about two weeks ago.

Cleveland

LOUIS CHAKERES, a pioneer in the exhibiting end of the motion picture business, after a year's affliction with heart disease, recently passed away at his home in Springfield, Ohio.

Mr. Chakeres was well-known in this industry and at the time of his death was president of the Chakeres Amusement Co., operating the Majestic, Princess and Hippodrome theatres, and the new Chakeres State (under construction), of Springfield. He was 45 years of age, born in Tripolis, Greece, and came to this country 25 years ago. Sympathy of the trade is extended to his brother, Phil Chakeres.

J. J. Harwood was unanimously elected president of the Cleveland Motion Picture Exhibitors Association at the meeting on Tuesday, November 1st. This is Harwood's third term as president of the organization. Henry H. Lustig was elected vice-president, succeeding Charles Burton who has sold his theatre interests, and consequently is not eligible to membership in the organization. B. Z. Levine succeeds himself as treasurer, and George W. Erdmann was re-elected secretary and business manager. Harry Horwitz, of the Olympia and Cedar theatres, was named a director for a three-year term, succeeding Frank Gross.



Louis Chakeres

The meeting last Tuesday was said to be the most successful in the recent history of the organization. More than 87 per cent of the theatres of the city were represented at the luncheon meeting.

William M. James, president of the M. P. T. O. of Ohio, and P. J. Wood, business manager of the state organization were present at the meeting, and addressed the members on state organization work. Other speakers included State Senator Joseph Ackerman, Capt. Emmett Potts, superintendent of criminal investigation of the Cleveland Police Department, and Chief Nimmo, of the fire department.

Miss Maude Bachman, cashier at the local Warner Bros. exchange, was married last Monday to William H. Johnson, of Cleveland. Mrs. Bachman-Johnson will continue at her post,—one which she has occupied for a long time.

Charles Wiener, division manager for Tiffany-Stahl, is now making his headquarters in the Cleveland Tiffany exchange.

The Little theatre of the Movies, which was started the begining of September as an experiment, is here to stay. So say Aaron Newman, managing director of the theatre. Newman says he has met a ready response from the public to support the type of program offered.

It looked like the gathering of the clan at the Pathe exchange last week, so many officials and home office representatives happened in about the same time. There were Pat Campbell, sales manager of the Western features; Fred Aiken, Mid-West sales manager of short subjects; Tom North, in charge of the Fables and the Topics; Harry Scott, short subject sales manager; and Jim Flinn, home office representative.

Andrew Sharrick, Universal publicity expert in this territory, was called to New York last week and given a special assignment to exploit super productions. It is expected that he will return to Cleveland as soon as this assignment is completed.

Herman Stern, general sales manager for Stern Brothers, spent last week in Cleveland at the local Universal exchange.

South West

PUBLIX' Kirby Theatre in Houston, Texas, invited the county sheriff and city chief of detectives to a recent screening. This resulted in a good publicity story, with the officers endorsing the film.

The Pastime Theatre at Silsbee, Texas, is offering $5.00 reward for the best name suggested and accepted for change in name.

H. J. Wolters and R. C. Garbade have purchased the Grand and Queen Theatres at Yoakum, Texas, from A. Miller

The Texas Theatre at Throckmorton, Texas, recently opened to capacity business.

George Wylie was appointed manager of the Texas Theatre at Baird, Texas.

A. L. Curtis and E. E. Rowe have opened their Palace Theatre at Big Lake, Texas.

L. L. Dunbar, manager of the Cliff Queen Theatre, Oak Cliff, Texas, has installed a new organ fitted with the latest sixteen-foot bass pipes.

Barney Balaban of Balaban & Katz and Sam Dembow of Publix are Dallas, Texas, visitors. They are making an inspection of Publix houses and while in Dallas will be the guests of John Friedl, district manager for Texas.

Raymond B. Jones has been named managing director of the Worth Theatre, new Publix house at Fort Worth, Texas. Jones was formerly publicity director for the Palace Theatre at Dallas, Texas.

The Star Theatre at Denison, Texas, has reopened after remodeling.

Will Wood has been appointed manager for Dent Theatres, Inc., at Abilene, Texas.

Bill Cordill, operator at the Palace, Ballinger, Texas, was burned about the hands while extinguishing ignited films. The projectors were damaged slightly.

J. R. Brown has purchased the Legion Theatre at McLean, Texas.

J. C. Rice has leased the Home Theatre at Valley, Texas, from E. F. Knight.

The safe of the Dixie Theatre was opened with sledge hammer and small amount of money taken.

Mrs. T. H. Eggert, city censor of Houston, Texas, and the mayor of Houston have been invited by Fox Film Corporation to be their guests in Hollywood.

Interstate Vaudeville will be used each week in the Orpheum Theatre at Waco, Texas, as a result of the house going over the Dent Circuit.

H. H. Unger of Paden, Okla., announces that he is closing Our Theatre at Paden, except on Friday and Saturdays.

Henry J. Griffith, youngest of the Griffith Brothers of the Griffith Amusement Company here, is in a local hospital slowly recovering from a severe attack of pneumonia. Last Sunday Mr. Griffith was very low, but since then the crisis has been passed and he is now recuperating.

Tom Bond, who has been manager of the Capitol Theatre only a short time ago, has been transferred to the Public House at St. Joseph, Mo., and is succeeded here by Merfline K. Moore. Moore comes here from San Antonio, where he was in charge of the Princess and Empire Theatre.

The Gem Theatre at Ringling, Okla., owned by Ham and Warsham, is now owned by Mr. Worsham, Mr. Ham having sold out his interest in the Gem this week.

R. E. Cox is reported this week to be purchasing the Joie Theatre at Bokoshe, Okla., from Russell Ramsey.

The Majestic Theatre at Allen, Okla., was sold this week-end to H. C. Hardin. E. L. Hunter, formerly owned the Majestic.

The Dixie Theatre at Lindsey, Okla., according to word received from Morris Miller, has been closed all except two days a week—Friday and Saturday.

The Savoy Theatre of Prague, Okla., has been leased to Simpson, according to word received from Mrs. Lanick, the owner.

Word has been received that Mr. and Mrs. Glenn Thompson of Healdton, Okla., lost their six-year old daughter, Mary Beth, a week ago Monday. Mr. Thompson has the Cozy and Healdton Theatres at Healdton.

The Star Theatre at Texola, Okla., owned by E. H. Andrews is said to have been closed recently for an indefinite period.

The Dixie Theatre at Spiro, Okla., has been sold by R. S. Hunt to W. E. and R. E. Cox, and Russell Ramsey, according to news just received.

J. H. Grainger is a new salesman put on the First National sales force here. Grainger was at one time with Warner Bros.

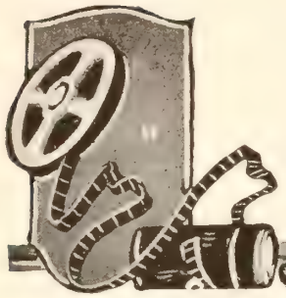
Jack Reedy, formerly with Waterhouse and Terry Photographers, is now assistant advertising manager to Jimmy Adams at the Orpheum Theatre here.

Roy Heffner, branch manager of the Paramount office here, returned this week from Chicago where he attended a sales meeting of his company.

H. K. Buchanan, vice-president of the Home State Film Company, returned Saturday from Little Rock where he attended the convention of the Arkansas M. P. T. O., after the Oklahoma City convention the 7th and 8th. Mr. Buchanan will return to his home in Dallas and be present at the Texas convention which comes off the 10th and 11th.

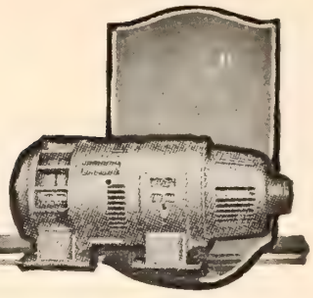
Eric Middleton, Liberty-Specialty salesman who has been ill for three or four weeks, is still confined to his home.

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Projection

Optics, Electricity, Practical Ideas & Advice



A Good Letter from Washington

HERE is a letter which we recently received from a Washington projectionist, and in which he describes his extended experience in the operation of reflector arcs. We are printing the letter "as received," with practically no changes in its composition:

"Dear Sir:

"In over twenty years' experience in the projection of motion pictures the application of the reflector arc, to my mind, is the greatest single step forward in projection. Many projectionists, however, have found themselves in hot water by trying to get the best possible results.

"I know that I had plenty of trouble, and so am writing to you in the hope that my difficulties, and the remedies used as here set forth, may be of some assistance to others.

Projection Now Is Excellent

"I now have projection which several projectionists who have traveled all over the East say is the best they have seen, with the exception of that obtained with the high intensity arc.

"My projection set-up is as follows: Powers 6-B projectors; Projex. Superlite Series III lenses; Peerless Reflector Arcs; Continental generator; Gold Fiber screen measuring 12.5 ft. x 17 ft., current, 17 amperes at 55 volts; carbons, 7 x 10 mm. I am very pleased with the equipment, although the generator does not seem to hold both lamps very well, especially when pushed over 20 amperes.

"As my reflector arcs were the first to be installed in this city, I had to dig myself out of the hole in which I found myself when it came to putting the stuff on the screen. There were directions with the equipment, but they did not seem to work in my case.

Increased Illumination, Poor Definition

"The picture was very much brighter, I could immediately see, than it was with the former straight D. C. arc at 60 amperes. The definition, however, was decidedly poor. It had neither depth nor detail. I realigned the entire system several times, and immediately noticed that with different sizes of aperture spots and with various lamp positions, the picture forms changed considerably. I still get this effect when the size of the aperture spot is increased. The spot, in my case, just covers the opening in the cooling plate as its most efficient adjustment.

"When new carbons are not properly burned down there is, with this same spot, a red ghost in the center of the picture. (No, I have not been drinking white lightning.) This reddish ghost can be removed by increasing the spot size, but the screen illumination is *decreased* and the picture is *out of focus.*

"My lamp is as far back as it will go, and I would try it still farther back if I could do so. I am of the opinion that the light from the long cone passes through the aperture in more nearly parallel lines, and this smaller bundle of light rays beyond the aperture is gathered by the rear combination of the projection lens. When the condenser was nearer the film, the cone of light was so short and broad that after passing through the film it spread out before reaching the rear combination, and this resulted in lost efficiency.

Narrow Beam Helps Technicolor

"In addition to this, the light passing through in more nearly parallel lines helps to increase the depth of focus of the projection lens and on Technicolor, especially, this is particularly noticeable. With the first line-up, when the reds in Technicolor film were in focus, the greens were out of focus, and, besides, there was bad fringing of color generally.

"In an effort to eliminate this I touched up all bright metal parts on the lamp, including the ground edge of the mirror, and around the hole in the center, with a mixture of lampblack ground in oil and gasoline. This removed some very strong scattered rays which were helping to prevent sharp definition (depth of picture), and also eliminated a bad glare on the front wall of the projection room. A good way to locate these small sources of light is to use a small hand mirror. The surface of a lantern slide glass will serve the purpose.

Small Crater Best for High Efficiency

" I finally came to the conclusion that a small light source (crater) working at maximum efficiency worked best with the reflector arc, and accordingly reduced the carbon size to 10 mm. to 7 mm. With these carbons 17 amperes seemed to produce the best results, and that is what I now am using. I noticed no reduction in screen brightness but the definition was considerably improved.

"The portholes in the projection room are masked down to the exact size of the light beam by means of solid metal sheets. These, in addition to painted bright metal parts, serve to prevent stray light from reaching the front of the house.

"The projection lens for use with reflector arc equipment should be given some rather careful attention, as this is an important item. The lens I am using is so designed that the back combination is closer to the aperture than is true of any other make. This insures a maximum pick-up of light beyond the aperture.

Exhibitor Should Buy Best Lenses

"I cannot see why an exhibitor should kick on buying a high-grade lens. He will pay $500.00 for equipment which will double the screen illumination even if the operating expense were higher, but he will refuse to spend a small fraction of that amount for a high-grade lens which is good for 20 years, if given proper care, and will double the screen intensity in addition to giving good picture definition.

"Just a word by way of caution. With low amperage arcs as described above, it is very necessary to avoid vibration in the generator and to keep the commutator and brushes clear at all times. I did a considerable amount of worrying and trouble hunting before I found this out.

"If you wish to publish this please omit my name and address, as I understand that there are some persons, even now, who say I 'know it all,' and they would probably add that I am now trying to 'tell the world.'"

Yours fraternally,
G. D. Murphy,
Dumbarton Theatre, Washington, D. C.

Shed That Modesty

We are taking the liberty of publishing Murphy's name, against his wishes, even at the risk of making him peeved, because we can see no logical reason for his being so modest in view of the excellent letter he has written. Ordinarily, a request for concealing a correspondent's name would be granted, but in this case we see no reason for doing so, as there is nothing at all in Murphy's letter which could, in any way, cause offense to any one. Furthermore, every person is entitled to his opinions, and when one has twenty years of experience to his credit there is still more reason for his voicing his opinions, especially when those twenty years appear to have been intelligently used.

If a person honestly believes himself to be right he should be man enough to stand up and defend his views against the ridicule of his more ignorant and more spineless associates.

Murphy's letter is so long that we will not attempt to comment upon it in this issue. Next week, however, we shall point out several errors in his beliefs, although the principal body of his statements are true and can be subtantiated by the experience of other projectionists.

Arthur Gray, of Boston, for instance, is doing just about the same thing that Murphy has described in his use of small carbons and low amperage on reflector arcs. Gray, too, has Peerless lamps and is using only 10 amperes (I believe that is true) under conditions similar to those described by Murphy, and he is obtaining most excellent results.

I wish Gray would describe his experiments along these lines for the benefit of other projectionists who, like Murphy, are too shy to come out in the open and announce their beliefs.

What do you think of it, Arthur?

New Loew State Theatre Largest in Houston, Texas

THE new Loew's State Theatre, which was formally opened October 15th, takes its place in the local amusement circle as the largest theatre in Houston, Texas.

At the opening, the foyer and mezzanine were banked with handsome floral pieces sent by theatrical associates and friends of the Loew executives. Messages of congratulations poured into the office throughout the first week the theatre was open. The instant popularity of the house has been evidenced by the good business during the past week.

Despite a showing of the Dempsey-Tunney fight pictures at the Majestic Theatre (Interstate) and lowering of matinee prices at the Metropolitan (Public de luxe), Loew's State had an excellent crowd for the opening shows.

"Annie Laurie" was the screen attraction and Margaret Young, radio and recording artist, headed a five-act vaudeville program. Benson Carlisle is the organist and William Patrick the orchestra leader.

H. W. Foerste, former manager of the Loew State Theatre at Reading, Pa., is the manager of the new house. M. B. Thomas, formerly manager of the Capitol at Nashville, is assistant manager.

E. A. Vinsen, publicity director for Loew, Inc., Lionel H. Keene, general southern representative, Leon Fleischman, supervisor of construction, and other officials were on hand for the opening. Short addresses were made by Loew officials and Jesse Jones, who financed the building.

The policy of the new house will be continuous shows with Metro-Goldwyn-Mayer pictures and five acts of vaudeville. Prices are 60 cents top evenings and Saturday and Sunday after 3 p.m. A special bargain matinee until 1 p.m. admits adults for 25 cents, and until 3 p.m. for 40 cents on Saturday and Sunday. General admission prices are 35 cents and 60 cents.

The entrance to the Loew's State is on Main Street, three blocks from the chief business center. A circular ticket booth of Italian marble and black walnut enriched with hand carved ornament and bronze grilles occupies a conspicuous place in the vestibule. The vestibule, lobby, foyer and star hall have marble floors and walls. The floors are eVrmont Imperial with inserts of Verde-Antique. Bronze doors separate the vestibule from the lobby, lobby from the foyer, and the foyer from the auditorium.

The ceilings of the entrance space are vaulted and richly ornamented with modeled figures and carved grilles that provide ventilation. Bronze grilles also screen radiators.

The standee space is separated from the orchestra seating by a marble rail and columns. At the right of the standee space is an exhibit at the left of which a marble and

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bronze stair leads to the mezzanine. Inside the theatre the walls are enriched with panels in bas relief alternated with panels of silk damask.

The soffit of the balcony, which forms the major proportion of the orchestra ceiling, is supported on an elaborately modeled cornice in the frieze of which is a continuous pierced ornament through which the cooled air is supplied.

On the mezzanine are hundreds of curios —antiques—and the like brought from the William K. Vanderbilt home that was recently dismantled in New York. Crystal, brass, bronze, marble, ivory and numerous other pieces of bric-a-brac are to be seen. These bits of "atmosphere" were purchased and arranged by Miss Anne Dornin, of the New York office of Loew's, Inc., who was in Houston preceding the theatre opening.

The men's room has a floor and base of fire-flashed tile, wall of wood paneling, stained a rich walnut, with a mantel of carved wood and marble at one end.

The cosmetic room for ladies is heavily carpeted and the walls finished in a striped silk damask that matches the upholstering on the cosmetic benches and tables. A draped arch opening separates the parlor from the cosmetic room. The furnishings are Louis XIV type with Dresden upholstering. Dainty bits of crystal and marble are placed throughout this compartment.

Vying the sidewalks and the main ceilings as one with the proscenium are the sounding board and splayed walls enclosing the organ chambers. These walls are pierced with a large arch in which is located the louvres —regulating the volume of music.

The lighting scheme throughout is of three colors so wired that the colors can be mixed and dimmed to produce almost any shade and intensity of light. Back of the proscenium the gridiorn rises 60 feet above the stage floor. The stage rigging equipment will accommodate 52 sets of scenery drops. To the left of the stage on the second and third floor are dressing room accomodations for 50 performers. In the basement is an office, and library for the orchestra leader, a room for the musicians, scenery room, electricians' room, carpenters' room and trap room. To the rear under the auditorium is a machinery room 30 feet by 100 feet providing space for the cooling and washing of the air and Wittenmeire ventilating and heating apparatus.

The steel was put up by the Houston Structural Steel Co., the lathing done by Stallones & Hogan, Inc., the plastering by Tarpen & Bamberg, the ornamental plaster by The Model Shop, the painting by Marx & Jones, St. Louis, and executed by Constantine P. DePomorski, the marble work by the Vermont Marble Co., the sheet metal work by R. E. Pierce of the Mechanical Heating and Ventilating Co., the electrical work by Balcke Electric Co., the plumbing and heating by C. Wallace Plumbing Co., the wrought iron work by A. A. Berger Co., the lighting fixtures by Black and Boyd of New York, the seating by American Seating Co., of Chicago, the draperies by Maison Blanche of New Orleans, the tile floor by the Houston Art Tile Co., signs by Stranos & Co., Inc., of New York, the stage rigging by Peter Clarke, of New York, the iron by the Hartwell Iron Co., and Alamo Steel Co., the hardware by the Peden Iron and Steel Co., glass by the Texas Art Glass Co., and Binswanger & Co., the bronze doors by the Newman Mfg. Co., Cincinnati, Ohio, the scenery by A. S. Howard of New York, the carpets by J. Rosenheim Co., New York, and Waddell's Home Furnishing Co., the cooling equipment by Smith and Whitney of Dallas and the pneumatic heat controllers by the Johnson Service.

Arranging Distribution on Vacant Seat Indicators

W. L. Guerin, of the Eastman Company, Inc., New Orleans, La., has been in New York making arrangements for the distribuwhite and five red lights, which lights indicators. Mr. Guerin advises that many theatres in the South are now using their seat indicators and that his company is planning national distribution to fill the needs of theatres throughout the country.

The Vacant Seat Indicator is a small, compact instrument carried by ushers. It is conveniently operated by the usher to indicate the number of seats vacant in any part of the house. The indicator has two rows of flash buttons each operating five white and five red lights, which lights indicate vacant seats either singly or together. The usher equipped with the indicator begins at the last row and goes down the aisle and as the vacant seats come to his attention he signals the exact combination to the usher holding back the crowds at the head of the aisle.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 26
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer.	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F B O	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M. Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller.	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B O	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7065 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	6455 feet	May 27
Terror of the Bar X	B. Custer-R. Blaine	F B O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820! eet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6108 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarror-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 26
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H. Ford	Pathe-De Mille	5573 feet	
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5568 feet	June 10
Pleasure Before Business	P.O'Mallev-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall-	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S.R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 26
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6128 feet	May 13
Fighting Hombre The	Bob Custer	F B O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6036 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warne Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F B O.	6934 feet	Mar. 18
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	6854 eet	Oct. 7
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
She's My Baby	M. Harris-R. Agnew	Sterling Pict	5249 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B. O.	5476 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict	5750 feet	
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.	5013 feet	
Callahans and the Murphys, he	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	5875 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J Novak	Sterling Pict	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures	5470 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious ramed	R. Denny-B. Worth M. Sills-N. Barr- N. Kingston	Universal First National	5684 feet 5282 feet	July 22 July 1
Frontiersman, The	T. McCoy-C. Windsor	M-G-M	4986 feet	
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies Beware	G.O'Hara-N.Luxford	F. B. O.	4900 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures	5267 feet	
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict	4723 feet	
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox	5301 feet	
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National	5488 feet	
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 9
For Ladies Only	J. Logan-J. Bowers	Columbia	5507 feet	
For the Love of Mike	F. Sterling-G. Sidney-B.Lyon-C. Colbert	First National	6588 feet	
Galloping Thunder	B. Custer-A. Sheridan	F. B. O.	4691 feet	
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	Oct. 28
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Ladies at Ease	P. Garon-G. James	First Division (S. R.)	5800 feet	
Lady Bird, The	Compson-McGregor	First Division (S. R.)	6568 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	4615 feet	Dec.12 '25
Lonesome Ladies	A. Q. Nilsson-L. Stone	First National	5718 feet	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox	4557 feet	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5671 feet	Aug. 12
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6400 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6053 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.	4954 feet	
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6667 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia	5831 feet	Oct. 7
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M	5821 feet	
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		Oct. 28
Coward, The	W. Baxter-S. Lynn	F. B. O	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
Face Value	J. Mower-F. Ridgeway	Sterling Pict	4393 feet	
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille	6000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount	5399 feet	Oct. 21
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 13
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-			
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
	P. Haver	Pathe-De Mille	5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M Harris	A. C. A	5446 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 26
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Say It With Diamonds	B. Compson-E. Williams	First Division (S. R.)	6041 feet	
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict	5443 feet	Sept. 16
Swell Head, The	R. Grover-J. Walker-W. Gilbert	Columbia Pictures	5484 feet	
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	Oct. 1
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11109 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros	10049 feet	Feb. 6
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Woman's Law	P. O'Malley-L. Rich	Peerless Pict (S. R.)	6000 feet	
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict	5867 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel or Broaway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 23
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict	6945 feet	Oct. 16
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6

Feature	Star	Distributed by	Length	Reviewed
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict	7393 feet	Oct. 14
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Muthall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Lden	Paramount	6006 feet	Oct. 28
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6 reels	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Comrades	G. James-A. Sheridan	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	7000 feet	
Gambler's Game, The	Tom Tyler	F. B. O		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany	5233 feet	Sept. 23
Girl in the Pullman	Marie Prevost	Pathe-De Mille	3867 feet	
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Gun-Hand Garrison	Tex Maynard	Raycraft (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Lingerie		Tiffany		
My Best Girl	M. Pickford-C. Rogers	United Artists		
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Pajamas	O. Borden-L. Gray	Fox		
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	L. Moran-E. Lowe	Fox	5893 feet	
Ranger of the North	Ranger (Dog)	F. B. O		
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rough Riders, The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount	5960 feet	
Women's Wares	Brent-Lytell-L. Kent	Tiffany		
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	7 reels	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict		
Cheer Leader, The		Lumas		
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	
French Dressing	B. Lyon-C. Colbert	First National		
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National		
Grass Widows		Tiffany		
Gun Gospel	K. Maynard	First National		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4890 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	5 reels	
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 19
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
My Friend From India	F. Pangborn	Pathe-De Mille		
Night Life	A. Day-J. Harron	Tiffany		
Once and Forever	P. R. Miller-J. Harron	Tiffany	5639 feet	
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On Your Toes	R. Denny-B. Worth	Uhiversal		
Polly of the Movies	Jason Robards	First Division (S. R.)		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Quality Street	M. Davies	M-G-M		
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		Oct. 7
Sadie Thompson	G. Swanson	United Artists		
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Stage Kisses	K. Harlan-H. Chadwick	Columbia		
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Tempest	J. Barrymore-Sebastian Wolheim	United Artists		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaiz	First Division (S. R.)		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille		

Feature	Star	Distributed by	Length	Reviewed
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	P. Marmont-M. Busch Lumas (S. R.)			
Good-Time Charley	W. Oland-H. Costello	Warner Bros		
Haunted	D. Sebastian	Tiffany		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.		
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Lovelorn, The		M-G-M		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Slingshot Kid, The	"Buzz" Barton-J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Streets of Shanghai		Tiffany		
Swift Shadow, The	Ranger (Dog)	F. B. O.		
Valley of the Giants	M. Sills-D. Kenyon	First National		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Coney Island	Lois Wilson	F. B. O.		
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Love in a Cottage		First Division (S. R.)		
Man Crazy	Mulhall-Mackaill	First National		
Man, Woman and Sin	John Gilbert	M-G-M		
Noose, The	R. Barthelmess-L. Basquette	First National		
Ramona	D. Del Rio-W. Baster	United Artists		
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
United States Smith		Lumas		
Wagon Show, The	K. Maynard-E. Gregory	First National		
West Point	William Haines	M-G-M		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Algerian Nights		First Division (S. R.)		
Bare Knees		Lumas		
Down Went McGinty	C. Murray-G. Sidney	First National		
Napoleon (French Film)	Special Cast	M-G-M		
Over the Andes	D. Fairbanks-E. Southern-L. Valez	United Artists		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Sailors' Wives	Astor-Hughes	First National		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Darling of the Gods, The	Special Cast	United Artists		
Free Lips		First Division (S. R.)		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Belle of Avenue A		First Division (S. R.)		
In the First Degree	A. Calhoun-G. Hughes-B. Washburn	Sterling Pict	5428 feet	
Surrender	M. Philbin-I. Moskine	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
$5,000 Reward	T. Mix-N. Joyce	Fox		
Abie's Irish Rose	J. F. McDonald-J. Hershalt	Paramount		
Ace High	Hoot Gibson	Universal		
Across the Atlantic	M. Blue	Warner Bros.		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alex the Great		F. B. O.		
Avenger, The	Bob Custer	F. B. O		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ivory (road show)	M. Blue	Warner Bros		
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Blood Will Tell	B. Jones-K. Perry	Fox		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Brass Knuckles	M. Blue-B. Bronson	Warner Bros		
Breed of the Sunset		F. B. O.		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Burning Daylight	M. Sills	First National		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Cancelled Debt, The	Rex Lease	Sterling Pict		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight		F. B. O.		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Hoy	Warner Bros.		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
College Hero, The		Columbia		
Cossacks, The	J. Gilbert-R. Odorel	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Don Juan	J. Barrymore-E. Taylor-M. Astor	Warner Bros.	10018 feet	Aug. 31
Don't Marry	Lois Maran	Fox		
Doomsday	F. Vidor-G. Cooper	Paramount		
	Cobb	Universal	4295 feet	
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flower of Spain, The	Coleman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Good Morning, Judge		Universal		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M. Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5999 feet	
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
Her Summer Hero		F. B. O		
Her Wild Oat	Colleen Moore	First National		
His Night		M-G-M		
Hitting for Heaven (tentative)	E. Jannings-F. Wray	Paramount		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honeymoon Hate	Florence Vidor	Paramount		
Horseman of the Plains	T. Mix-S. Blane	Fox		
If I Were Single	May McAvoy	Warner Bros.		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Irish Destiny	D. O'Shea-P. O'Rorke	Dr. I. J. Eppel	7 reels	April 28
Jenny Lind		M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany		
Ladies Must Dress		Fox		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies' Night in a Turkish Bath		First National		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Lady Be Good	Mackaill-Mulhall	First National		
Legion of the Condemned, The	G. Cooper	Paramount		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Light in the Window, A	H. B. Walthall-P. Avery	Rayart (S. R.)		
Lilac Time	Colleen Moore	First National		
Little Buckaroo, The		F. B. O.		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K Harlan	Universal		
Million Dollar ,Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)	6022 feet	
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nineteenth Hole, The (tentative)	H. Langdon- G. McConnell	First National		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Opening Night, The	C. Windsor-J. Bowers	Lumas (S. R.)		
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Outcast Souls	P. Bonner-C. Delaney	Sterling (S. R.)		
Paris or Bust	Glenn Tryon	Universal		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Patsy, The	Marion Davies	M-G-M		
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Phantom of the Range, The		F. B. O.		
P8gskin	D. Rollens-S. Carrol	Fox		
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Quality	Gardner James	Inspiration Pict.		
Rachel	P. Negri-G. Cooper	Paramount		
Race For Life, A		Warner Bros.		
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O.	5992 feet	
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Red Hair	C. Bow-W. Austin	Paramount		
Red Mark, The	G. von Seyfferlitz	Pathe-De Mille		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros.		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Serenade	Adolphe Menjou	Paramount		
Sheiks and Shebas	Junior Stars	Paramount		
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields!Conklin!Brian	Paramount		
Silk Legs	M. Bellamy-J. Hall	Fox		
Silver Slave, The	Irene Rich	Warner Bros.		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Song of Steel		Tiffany		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy	Harold Lloyd	Paramount		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Spoilers of the West	Tim McCoy	M-G-M		
Spotlight, The	E. Ralston	Paramount		
Squads Right		Tiffany		
Stand and Deliver	Jacqueline Logan	Pathe-De Mille		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Streets of Shanghai		Tiffany		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Symphony, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tenderloin	D. Costello	Warner Bros.		
Texas Ranger, The	Tim McCoy	M-G-M		
Thanks For the Buggy Ride	L. La Plante -G. Tyron	Universal		
Thirteenth Juror The	F. X. Bushman-Nilson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Traveling Salesman, The	R. Dix-F. Sterling	Paramount		
Uncle Tom's Cabin	Special Cast	Universal		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Under the Tonto Rim	J. Luden	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Wall Flowers		F. B. O.		
War Birds		M-G-M		
Warning, The	J. Holt-D. Revier	Columbia		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G Hale-E. Hilliard	Rayart (S. R.)		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas (S. R.)	5000 feet	
When the Law Rides	Tom Tyler	F. B. O.		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Geese		Tiffany		
Wild West Show, The		Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wizard, The	E. Lowe-G. G. Katsonaros	Fox Films		
Wolf Fangs (tentative)		Fox		
Woman Against the World, A		Tiffany		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
You Will Marry Me	Clara Bow	Paramount		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	
Angel Eyes	"Big Boy"	Dec. 25	2 reels	
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	Oct. 7
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		1 reel	
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat Behind the Front	"Sullivan Cartoon"	Dec. 25	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	
Felix the Cat in Dough-Nuty	"Sullivan Cartoon"	June 12	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in Jack From All Trades	Sullivan Cartoon	Aug. 7	1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat in the Non-Stop Fright	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	Sept. 23
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
He Tried to P ease	M. Collins-L. Hutton	Nov. 6	1 reel	
High Spots	Al St. John	July 31	2 reels	Aug. 12
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5

Title	Star	Rel. Date	Length	Reviewed
Holly-Nuts	Curiosities	Aug. 28	1 reel	Sept. 2
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	
It's Me	Monte Collins	Dec. 18	1 reel	
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lovingly Yours	Curiosities	Dec. 4	1 reel	
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Models in Mud	Hodge-Podge	Nov. 13	1 reel	
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Nothing Flat	George Davis	Dec. 11	2 reels	
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pick a Pet	Curioisities	July 3	1 teel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 1	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	
Rest Day	Monte Collins	Nov. 27	2 reels	
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore	Aug. 28	2 reels	Sept. 2
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	Oct. 7
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sent. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Bottle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yulo	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12		Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 18	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyles Brooks	Sept. 25	2 reels	Nov. 4
Gentlemen Prefer Scotch	N. Stuart-S. Phipps	June 26	2 ree s	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Her Silent Wow	"Helen and Warren"	July 3	2 reels	
Hot House Hazel	T. Brooks-T. Hill		2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens		2 reels	
Midsummer Night's Steam, A	Eddie C ayton	June 5	2 ree s	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	Oct. 14
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitude	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why B ondes Leave Home	R. Walling-M. Beebe	July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Gritty Pups	Ufa Odd ty	Mar.	1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Napoleon and Josephine	(Technicolor)		2 reels	
Nature's Wizardry	Ufa Oddities		1 reel	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights	Billy Dooley	Dec. 17	1 reel	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Easy Curves	Billy Dooley	Nov. 12	2 reels	
Elegy, The	Novelty	Aug. 6	1 reel	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 15	2 reels	
For Crimes Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Horse Shy	E. E. Horton	May 19	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's K ock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korber	Inkwe Cartoon	Jan. 21	1 ree	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Mad Scrambles	Neal Burns	Nov. 26	2 ree s	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags	Featured Cast	Dec. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Ocean Blues	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
Scared Pink	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Scrambled Weddings	E. E. Horton	J7ne 30	2 reels	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Swiss Movements	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Brave Heart, A	"Alsop Fables"	Oct. 30	1 reel	
Bull Fighter, The		Nov. 27	2 reels	
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 6
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cups and Contenders	Sportlight	Nov. 27	1 reel	
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	
Flying Feet	Sportlight	June 12	1 reel	June 24
Flying Fishers	"Alsop Fables"	Nov. 27	1 reel	
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow		Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Alsop Fables"	Nov. 20	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Have a Drink	Rarebits	Nov. 20	1 reel	
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept. 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aseop Fables"	Aug. 28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov. 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug 21	1 reel	Sept. 9
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Alsop Fables"	Nov. 13	1 reel	
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	Oct. 21
Signs of Spring	"Alsop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
With Love and Hisses	Roach Stars	Aug. 28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray	2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.	2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark.	1 reel	
Big Pie Raid, The	McDougall Kids	Bray	June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord	Aug. 1	2 reel	
Custard's Last Stand		Bray		2 reels	Sept. 16
Derelects o' the Sea	Novelty	Bray	June 30	1 reel	
Deuce, The	McDougall Kids	Bray	June 1	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
God Made This Day For Me (Guest Jewel)		A. C. A.	Aug. 1	1 reel	
Golf and How	Novelty	Castle	Mar. 26	1 reel	
Good Scouts		Bray		2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke		2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke		2 reels	
Heralds of the Spring	Nature Special	Bray	April 19	1 reel	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine.	Dec. 1	10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Hit and Win		Bray	Aug. 20	2 reels	
Iron Derby, The				2 reels	Oct. 21
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July 10	2 reels	
Japanese Oddities	Novelty	Castle	Aug. 11	1 reel	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Let's Go	Novelty	Cast e	Aug 27	1 reel	
Lift Your Face		Bray	Aug. 10	2 reels	
Little Feet	Novelty	Castle	June 14	1 reel	
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Magic Hands	Novelty	Castle	July 16	1 reel	
Memories	Color Classic	Tiffany		1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Oh Boy Paris	Novelty	Castle	July 30	1 reel	
Orphans, The	McDougall Kids	Bray		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Pals	Novelty	Castle	May 7	1 reel	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros		10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July 20	2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sky Walkers	Novelty	Castle	May 21	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Speed	Novelty	Castle	Apr. 9	1 reel	
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Stepping Along	Novelty	Castle	April 23	1 reel	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Two Arabian Sights		Bray		2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod		2 reels	Sept. 1
Water Sports	Novelty	Castle	July 2	1 reel	
Water, Water Everywhere		Bray	June 20	2 reels	
When Redskins Bit the Dust	(Guest Jewel)	A. C. A.	July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15
Yosemite	Novelty	Castle	June 18	1 reel	

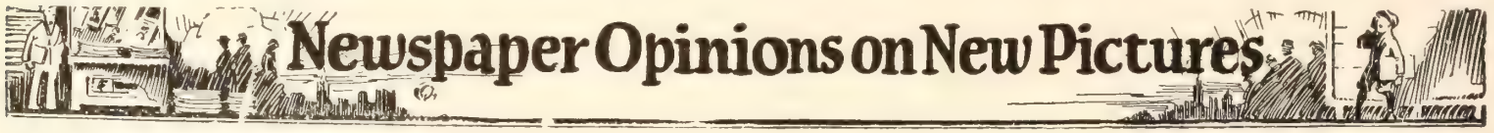
TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacook	Color Classic	Nov. 1	1 reel	
Comrades	Color Classic	Nov. 15	1 reel	
King of Sports	Color Classic	Sept 15	1 reel	
Memories	Color Classic	Oct. 1	1 reel	
Me and My Pal	Color Classic	Dec. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaring 'Round the Carrib-bean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July 25	1 reel	July 15
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 11	2 reels	
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Barrymore Tommy (Mus-tang)	Fred Gilman	June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug. 15	10 episodes	
Blind Man's Bluff	Jack Perrin		2 reels	Oct. 28
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog	June 6	2 reels	May 20
Buster's Handicap	Trimble, Turner and Dog	Aug. 1	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster's Initiation	Trimble, Turner and Dog	July 4	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman	Sept. 5	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor	Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis			Oct. 14
Fighting Texan, The (Mus-tang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
His Day of Days	Neely Edwards	Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug. 29	2 reels	
Horse Trader, The (Mus-tang)	Fred Gilman	Aug. 20	2 reels	
Hot Stuff			1 reel	Oct. 14
Jane's Relations	M. Marcel-E. McCarthy	July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reelsc	
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Model George	Sid Saylor	Dec. 28	2 reel	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake The	Snookums-Bartlett-McPhail	Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct. 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"		2 reels	Oct. 28
Ocean Hop	Oswald Cartoon			
Oh! Mabel	C. King-C. Doherty	Nov. 23	2 reels	
Oh Taxi!	Sid Saylor	Aug. 10	2 reels	July 22

Title	Star	Rel. Date	Length	Reviewed
On Deck	Sid Saylor	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor	July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb	Aug. 6	2 reels	July 15
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July 16	2 reels	June 24
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
Plain Jane		Aug. 17	2 reels	
Please Don't		Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July 30	2 reels	July 15
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Red Warning (Western)	Newton House		2 reels	Oct. 14
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood			
Roaring Gulch, The (Mustang)	Edmund Cobb	July 17	2 reels	July 1
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	
Run for His Money, A	Arthur Lake	Aug. 21	1 reel	
Running Wild	Lewis-Sullivan	Dec. 5	2 reels	
Rushing Business	Sid Saylor	Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	June 24
Smiling Wolf, The (Western)	Fred Gilman	Dec. 1	2 reels	
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug. 3	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Son of America, A	George K. Arthur	Aug. 8	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Square Shooter, The (Mustang)	Fred Gilman	Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug. 1	1 reel	July 15
Swell Clothes	Arthur Lake	Dec. 5	2 reels	
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July 4	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
What An Excuse	Charles King	July 13	2 reels	June 24
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	
Winning Five, The	Lewis-Gulliver	Sept. 26	2 reels	Sept. 16
Winning Punch, The	George Lewis	Nov. 21	2 reels	



"The Life of Riley"—First National, Globe Theatre, Philadelphia

Record: "Murray and Sidney scored a hit with their mirth-provoking faces and clever acting. A cleverly-handled picture. Comedy—far from slapstick variety—is directed to perfection. Every move, every antic is done to bring burst of laughter."

Inquirer: "Story is sufficient for those two clever comedy artists, Murray and Sidney. Is one of those hilariously farcical pictures in which this team leaves nothing to be desired. Originality and comic antics by co-stars."

Public Ledger: "Brings that great comedy combination of Sidney and Murray to fore again. Comedy element predominant throughout picture, but there is charming junior love interest to story."

"The Drop Kick"—First National, Washington Street Olympia Theatre, Boston

Traveler: "Provides Barthelmess with best material he has had for some time. We can think of no recent film in which Barthelmess has acted or looked any better than he does in 'The Drop Kick.' Belongs entirely to him and Hedda Hopper. Miss Hopper gorgeous."

American: "Football scenes thrilling and realistic. This rollicking college story good entertainment, and Barthelmess has role that fits him like glove. Having mastered boxing game for 'The Patent Leather Kid,' Barthelmess now turns his attention to football, and again proves an adept at this branch of sport."

Advertiser: "Barthelmess is more his old familiar self in 'The Drop Kick.' Skillfully plays typical college youth. Scenario, too, is better than most 'varsity screen plays. From start to finish, film is a Barthelmess success."

Herald: "Barthelmess scores again as American boy of today in 'The Drop Kick.' Gives him ample opportunity to display his histrionic talents. Football sequences excellent. Drama offered in full measure."

Globe: "An interesting story about football. Sensational football contests staged accurately."

"Spring Fever"—Metro-Goldwyn-Mayer, Capitol Theatre, New York City

Herald-Tribune: "Haines' best picture since 'Tell It to the Marines,' and we are quite convinced that no one else on screen could have played this particular part so well. A role filled with possibilities, and Haines rises magnificently to occasion. Romantic and amusing. Don't miss it."

Times: "Golfscenes, wealth, attractive girl and irrepressible and frequently impertinent young man are some of ingredients of 'Spring Fever.' Haines excels as exponent of royal and ancient game. Joan Crawford charming. Haines as good as he has been in other productions."

Telegraph: "Is catchy. If you are one of fair sex you will fall victim to charms of Haines. If, however, you belong to male gender, you will be much more intrigued with beauty of Joan Crawford. This lovely person screens like Gloria Swanson and acts like Joan Crawford. A nice combination."

American: "Your interest never wavers. Haines plays hero in smart-alecky style. No one plays it so convincingly on screen as he."

News: "This is movie which has to do with fores and holes in one and putting and green. Countless laughs. Those who know their links will be highly entertained—also those who know Bill's cinema antics. Directed snappily."

World: "Based hilariously on golf, thereby joining growing number of those country life in America plots which keep characters out in open air. Makes most of its pictorial opportunities, and results both decorative and exciting. Piece seemed to delight."

Sun: "Is sufficiently diverting for even most exacting. Refreshing to see golf course used for other than Sennett stunts. Haines continues in uppity screen character he has been building up and manages to extract considerable humor from his part. Not since Joan Crawford fascinated in 'Paris' has she appeared to such advantage."

Evening Graphic: "Exceptionally good entertainment, snappy photoplay, well directed and topped with titles that carry comedy punches. Haines gets laugh with every gesture, putting stuff across with youthful enthusiasm and making audience like whatever he does."

Telegram: "Some excellent midwifery has attended transition of 'Spring Fever' from stage to screen. Comedy of golf links and young love was delightful play. Screen tale fully as amusing as its audible father."

Mirror: "Haines does fine work . . . Joan Crawford lovely. She has flair for clothes and as much 'it' appeal as any actress before camera."

"One Round Hogan"—Warner Bros., Hippodrome Theatre, New York City

American: "One of best fight stories we have seen, the ring sequences and love interest being nicely balanced throughout. Full of suspense, and action rises steadily to good climax. Even though pictures of recent Dempsey-Tunney bout precede 'One Round Hogan' on program, the feature film's fight sequences hold up nicely."

World: "As a movie of ring is real thing. Blue plays with zest and understanding."

Herald-Tribune: "One of best pictures we ever saw at Hippodrome is being shown there this week. We feel safe in saying that Blue has never done anything better."

Journal: "Good entertainment and includes corking good prize fight sequence."

Mirror: "Fight scenes well done. If you get stirred up by fight (and who doesn't?) then 'One Round Hogan' is your dish."

Sun: "Far more interesting than usual prize fight film."

"What Price Glory"—Fox Films, Playhouse Theatre, Charleston, W. Va.

Mail: "You do not merely like 'What Price Glory,' you go absolutely wild about it. . . . Ex-service men proclaimed it as perfect picture of what they had been through."

"What Price Glory"—Fox Films, Great Lakes Theatre, Buffalo, N. Y.

Times: "Sparkles with comedy and pathos that one moment has audience in spasms of laughter, but in another brings it to verge of tears. It is picture that could be seen several times without becoming tiresome."

"What Price Glory"—Fox Films, Imperial Theatre, Ashville, North Carolina

Times: "Few if any films have been discussed at greater length than 'What Price Glory,' and one doesn't wonder at it after he sees this tremendous screen epic of war. It's picture you'll never forget."

News: "Thousands of people who have viewed 'What Price Glory' declare it to be best they have ever seen and agree that it is world's greatest motion picture."

"What Price Glory"—Fox Films, Tower Theatre, St. Paul, Minnesota

Pioneer-Press: "If you didn't see 'What Price Glory' before, don't miss opportunity to witness it. It bids fair to make some records on its first run at popular prices. Why? Because it has punch and realism that only few pictures of war possess."

"White Pants Willie"—First National, Palace Theatre, Columbus, Ohio

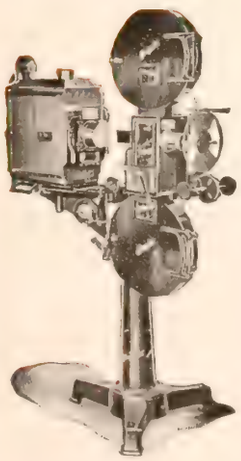
Citizen: "Got more laughs than vaudeville at the Palace Sunday. And it got plenty."

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November 25, 1927

Motion Picture News

Reg. U. S. Patent Office



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PRESENTED
TO
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BY
PHOTOPLAY MAGAZINE
FOR THE PRODUCTION
BEAU GESTE
THE BEST PHOTOPLAY
OF THE YEAR
1926
TIFFANY & CO

"Beau Geste" Wins Seventh

Readers award highest honor to stirring story of brotherly love, produced by Paramount-Famous-Lasky



HERBERT BRENON'S "Beau Geste" wins PHOTOPLAY'S seventh medal of honor!

The readers of PHOTOPLAY MAGAZINE have brought in their verdict, and the highest award of all screendom goes to Mr. Brenon's filming of Percival C. Wren's mystery novel of the Foreign Legion.

Thus "Beau Geste" takes its place beside the distinguished gold medal winners of previous years: "Humoresque," "Tol'able David," "Robin Hood," "The Covered Wagon," "Abraham Lincoln" and "The Big Parade." A notable company, these seven, all of them milestones of screen progress.

Once again PHOTOPLAY points with pride to the fine discrimination shown by its readers. Each year the vote has grown heavier but each year PHOTOPLAY'S readers have revealed the same discernment and discretion in making their selections. PHOTOPLAY believes that its seven reader awards really represent the seven best motion picture productions of seven years.

When PHOTOPLAY first announced its annual award seven years ago, it asked its readers to consider each year's products from every angle. PHOTOPLAY asked its readers to go further than story, direction, photography and technical dexterity, to consider the ideals and the aspirations behind each production. Thus PHOTOPLAY'S gold medal has come to be the highest and most valued prize in the whole world of motion pictures. It is, of course, the only award coming directly from the public.



Herbert Brenon is a pioneer maker of pictures and "Beau Geste" is his best work

"BEAU GESTE" is an unusually worthy production. The screen has had few good mystery stories. Mr. Brenon made an unusually fine visualization of the Wren romance, with its exciting tale of a stolen sapphire, "the Blue Water." "Beau Geste" presented a touching story of brotherly love. In it, three brothers — the Gestes — shoulder the blame for the theft of the famous sapphire, each thinking to save his kin. Thus the Gestes come to enlist in the Foreign Legion. Through all the chain of exciting adventures runs this theme of unselfish brother love.

The background of the Foreign Legion in the Sahara was superbly handled by Mr. Brenon. The acting, too, was unusually fine; Noah Beery, William Powell, Ronald Colman, Ralph Forbes, Neil Hamilton and Alice Joyce giving admirable performances.

PHOTOPLAY is proud of the fact that this year its gold medal goes to a picture directed by a brilliant pioneer of motion pictures. Herbert Brenon was born in Dublin, Ireland, but came to America at an early age. He has been a maker of photoplays since the early days of the screen.

Mr. Brenon made two of the first



The fort bursts into flames. "Beau Geste" had not only a fine theme of family loyalty but great spectacular appeal and a thrilling mystery story

Advertisement

Photoplay Medal *of* Honor





Adolph Zukor, president of Paramount-Famous-Lasky. Mr. Zukor's company produced two and distributed three of the pictures that have been honored by PHOTOPLAY Gold Medals

Previous Winners of Photoplay Medal

1920
"HUMORESQUE"
1921
"TOL'ABLE DAVID"
1922
"ROBIN HOOD"
1923
"THE COVERED WAGON"
1924
"ABRAHAM LINCOLN"
1925
"THE BIG PARADE"

film specials, "Neptune's Daughter" and "The Daughter of the Gods," both starring Annette Kellerman and both remarkable productions of their time. As a producer in his own name Mr. Brenon made such noteworthy pictures as "War Brides," starring Alla Nazimova, and "The Passing of the Third Floor Back," in which Forbes Robertson was the star.

For some years, Mr. Brenon's career was studded with ill luck. He was nearly killed making a picture, he was forced into bankruptcy by the war and he encountered enough vicissitudes to swamp the average man.

Mr. Brenon surmounted all these—and came back to score an artistic and box office hit with his imaginative filming of Sir James Barrie's "Peter Pan." Mr. Brenon fought his way back to the forefront of motion picture makers and proved his abilities anew with "Beau Geste."

Full credit must be given the Paramount-Famous-Lasky Corporation for making "Beau Geste." It is interesting to point out that Paramount has released three of PHOTOPLAY'S gold medal pictures, "The Covered Wagon," "Beau Geste" and "Humoresque." In fact, this company filmed the first two.

The organization went to tremendous expense in producing the Wren novel. A company of some two thousand players, technical workers, carpenters, etc., lived in the Arizona desert for three months filming the Sahara scenes. Mr. Brenon was given *carte blanche.*

A huge camp was built thirty miles from the nearest habitation among the dunes.

In order to transport supplies and equipment a great plank road was constructed. Some fifteen hundred horses and fifty camels were employed in the desert episodes.

In presenting its annual gold medal to "Beau Geste," PHOTOPLAY does not wish to overlook the fine adaptation of John Russell, the expert scenario of Paul Schofield and the superb photography of J. Roy Hunt. Mr. Hunt, in fact, is a veteran in the service of Mr. Brenon and "shot" some of his best pictures of past years.



William Powell, Ralph Forbes, Ronald Colman, Neil Hamilton and Noah Beery in a memorable scene. "Beau Geste" had truly an all-star cast



the leading contenders for the 1927 Photoplay Medal are Paramount Pictures too!



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"GARDEN OF ALLAH" [Ingram] at State, most popular attraction in St. Louis, *reports Variety.*

"SPRING FEVER" [Haines] very good business at Temple, Birmingham, *reports M. P. News.*

"FAIR CO-ED" [Davies] at Regent, Harrisburgh, Pa., reflected gratifying box-office returns, *reports M. P. News.*

Boston good week with "ANNIE LAURIE" at State, *reports Variety.*

"SPRING FEVER" [Haines] at Tower, Minneapolis, boosted receipts, *reports M. P. News.*

The Stanley, Philadelphia, enjoyed a very good week with "ROAD TO ROMANCE" [Ramon Novarro], *reports M. P. News.*

"FAIR CO-ED" [Davies] stood out at State, Buffalo, *reports Variety.*

Oriental, Chicago, up $4,000. William Haines in "SPRING FEVER," *reports Variety.*

"ROAD TO ROMANCE" [Novarro] at Midland Theatre, Kansas City, got largest gross ever taken in any local picture house, *reports Variety.*

All theatres showed loss last week in New Orleans except State, showing "THE BUGLE CALL" [Coogan], *reports Variety.*

"BODY AND SOUL" drew unusually good business at Strand, Tampa, Fla., *reports M. P. News.*

"BODY AND SOUL" packed the State, Detroit, Michigan, *reports M. P. News.*

Warfield Theatre, San Francisco, jumped into lead of town with "BECKY," *reports Variety.*

The State, Minneapolis, pulled in the crowds with "ROAD TO ROMANCE" [Novarro], *reports M. P. News.*

"ANNIE LAURIE" [Gish] opened to long line and held up big at Uptown, Toronto, Canada, *reports Variety.*

"FAIR CO-ED" [Davies] got record box-office at the Grand, Atlanta, Ga., *reports M. P. News.*

"MOCKERY" [Lon Chaney] opened to turnaway at Uptown, Toronto, Can., *reports Variety.*

"ROAD TO ROMANCE" [Ramon Novarro] brought Rivoli at Portland, Ore. good week, *reports Variety.*

Century, Baltimore, hitting excellent pace with "SPRING FEVER" [Haines] *reports Variety.*

"FAIR CO-ED" [Davies] tremendous at Century, Baltimore, *reports M. P. News.*

"ROAD TO ROMANCE" [Novarro] clicked at Victory, Providence, *reports Variety.*

"SPRING FEVER" [Haines] attracted many to Warfield, San Francisco, *reports M. P. News.*

they're here again!

THE comedy pair that made millions laugh — COHEN and KELLY — in a bigger, even funnier laugh hit. Box-office records everywhere show "The Cohens and Kellys" way at the top in the big-money listings. And shrewd showmen, who know, predict better business for this new one.

Presented by CARL LAEMMLE

Starring George Sidney and J. Farrel MacDonald. With Vera Gordon, Kate Price and Gertrude Astor. Adaptation and continuity by Al Cohn. Story supervision by Joseph Poland.

A WILLIAM BEAUDINE Production



"The COHENS AND KELLYS IN PARIS"

Every Week!

ANOTHER GREAT CIRCUIT

Joins the Big List That is Buying

Educational Pictures

Now It's

SAXE

Signing up the entire line of

Educational Pictures

"THE SPICE OF THE PROGRAM"

to play the many fine theatres of this great Wisconsin chain

Two-reel comedies that will fill those empty seats.

LUPINO LANE COMEDIES
HAMILTON COMEDIES
"BIG BOY"—JUVENILE COMEDIES
DOROTHY DEVORE COMEDIES
BOWERS COMEDIES
TUXEDO COMEDIES
With Johnny Arthur
MERMAID COMEDIES
(Jack White Productions)
LARRY SEMON COMEDIES

One-reel comedies, news and novelties —always make a good show better.

KINOGRAMS
The News Reel That Tops the Field
CAMEO COMEDIES
McCALL COLOUR FASHION NEWS
With Hope Hampton
CURIOSITIES
The Movie Side-Show
Produced by Walter Futter
FELIX THE CAT Cartoons
By Pat Sullivan
OUTDOOR SKETCHES
By Robert C. Bruce
LYMAN H. HOWE'S HODGE-PODGE
CARTER DeHAVEN
in Character Studies

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Member, Motion Picture Producers and Distributors Will H. Hays

Picture Producers [illegible] President

Youth

You, as an exhibitor, realize that the larger part of your patronage is composed of Youth. William Fox, as a producer, heeds the demand of the day for Youth on the screen.

PHOTOPLAY MAGAZINE says:—"In the race for youth FOX out-marathons them all, for quietly and without bombast, it has created two genuine girl stars—Janet Gaynor and Olive Borden, signed Lois Moran and has in the grooming Charles Farrell, Barry Norton and Charles Morton." *Yes,—and a host of others.*

ARTHUR JAMES, Editor of MOTION PICTURES TODAY, says:—"The public is responding to the Youth that now is beginning to replace the more aged leads and stars. Looking over the newer lists we see . . . Janet Gaynor, Olive Borden, Madge Bellamy, Dolores Del Rio, Lois Moran . . . all rapidly rising box-office attractions."

Yes, FOX has outstripped them all in presenting youthful genius in its pictures. And the youth that Fox brings to the screen *is Box-office Youth!*

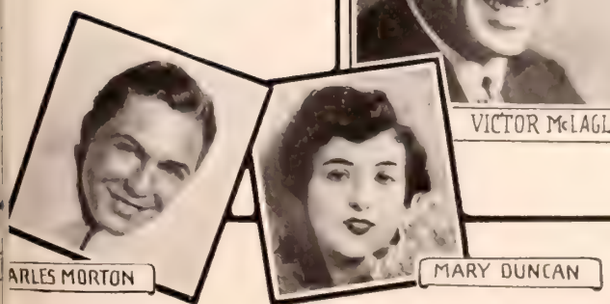
(Beginning next week—A Series on Youth, Beauty and Personality in Fox Pictures.)



BEAUTY and PERSONALITY

in FOX specials







HERE'S THE PICTURE FOR YOUR AUDIENCE!

HERE'S THE MONEY PICTURE FOR YOUR BOX OFFICE!

"THE

Produced for the Box Office—
the true Barometer of Success!

FOX

WHO PLAYS WITH

Every Patron Becomes a Booster-Critic
for the World's Funniest Screen Team:

TED McNAMARA
("KIPER")
SAMMY COHEN
("LIPINSKY")

The Comedy Team of
"WHAT PRICE GLORY"

Presented by
WILLIAM FOX
in

GAY RETREAT"

A Rollicking Comedy Classic of War Daze and Parisian Nights

Story by William Conselman and Edward Marshall, Adapted by Murray Roth and Edward P. Moran

BEN STOLOFF Production

ASK THESE SHOWMEN — THEY GOT RESULTS:—

Mike Commerford of Penna. Circuit—Alex Pantages of Los Angeles
Al Boyd of Stanley Company—N. L. Nathanson of Toronto, Can.

ASK THEM WHAT THEY THINK OF "THE GAY RETREAT"

Get Wise to This, the Greatest Surprise Money-Hit of the Year!
"The Gay Retreat" Is a "Forward-March" for Prosperity!

F O X P R O F I T S W I T H F O X

COMING



TWO ARABIAN KNIGHTS"

— it's the sign of prosperous days to come!

if you're displaying it in front of your theatre

"Make special effort to nab this — real box-office, will rank among the best laugh films of the year."

Kann in Film Daily

Howard Hughes *and* John W. Considine Jr. *present*



"TWO ARABIAN KNIGHTS"



WITH

WM. BOYD, *From story by* DONALD McGIBNEY *Supervised by* John W. Considine, Jr.



MARY ASTOR *and* **LOUIS WOLHEIM**

Directed by LEWIS MILESTONE

Produced by The CADDO Company

New York ~ Los Angeles ~ San Francisco ~ Salt Lake ~ Seattle ~ Philadelphia all proved this UNITED ARTISTS PICTURE tremendous Business Getter.

BEAUTY, BRILLIANCE and STRENGTH *for* YOU *in* FOX PROFIT PICTURES *for December*





FOX

"SILK LEGS"—Another MADGE BELLAMY HIT

ARTHUR ROSSON Production
Story by Frederica Sagor

"COME TO MY HOUSE" OLIVE BORDEN—TONY MORENO

ALFRED E. GREEN Production
Story by Arthur Somers Roche

"THE WIZARD" *An* EDMUND LOWE THRILLER!

from the mystery drama by
Gaston Leroux

RICHARD ROSSON Production



cast includes
Leila Hyams
Norman Trevor
Barry Norton
Gustav von Seyffertitz
George Kotsonaros







Besides
Nancy Carroll,
in the support of
VIRGINIA VALLI
"LADIES
MUST DRESS"
has Lawrence Gray
Earle Foxe and
Hallam Cooley.

"WOLF FANGS"
has a dog hero
THUNDER
and
Caryl Lincoln

It's
just
another
triumph
for her—
MADGE
BELLAMY'S
latest hit,
is "VERY
CONFIDENTIAL"

FOX

WILLIAM FOX presents to you for the last two months in the year six "audience pictures" of unusual strength and appeal. Released in November are "VERY CONFIDENTIAL" with Madge Bellamy and "LADIES MUST DRESS" with Virginia Valli—both with splendid supporting casts—and "WOLF FANGS," a dog-hero picture that is at once drama and entertainment. December will bring your theatre "THE WIZARD," a mystery melodrama of high grade, with Edmund Lowe and a strong cast; Madge Bellamy, again, in "SILK LEGS," a made-to-order eye-opener for Bellamy fans; and "COME TO MY HOUSE," with an all-star cast including Olive Borden, Tony Moreno, Ben Bard, Cornelius Keefe and Doris Lloyd. Fox November and December releases will again show in your box office that "Who Plays with Fox Profits With Fox!"


FIRST NATIONAL
has Set the World
on FIRE!



NORMA TALMADGE

IN CAMILLE

has done sensational business in every engagement played to date. 13 weeks on Broadway. 3, 4 and 5 weeks in one-week houses all over country. Is breaking Day Records, House Records, Gross Records, City Records, right and left.

Joseph M. Schenck
Presents
NORMA TALMADGE
In
CAMILLE
A Modern Version
With
Gilbert Roland
Screen story by Fred de Gresac
A Fred Niblo Production

First National Pictures

FIRST NATIONAL

has the Most Famous Stage Play of the Century!

The GORILLA

Premiere Smashed Saturday record to smithereens at Ambassador, St. Louis. Capacity by noon and crowds lined up for 2 blocks. "Looked like opening night of house," wires Harry Weiss.

Biggest business in 8 years at Pantheon, Toledo, breaking all records since house opened. Midnight shows. Held over.

Continuous stand-out from 1:30 on at Palace, Cleveland!

Booked by McVickers, Chicago —Million Dollar, Los Angeles— California, San Francisco, for extended runs!



Directed by

ALFRED SANTELL

An ALFRED SANTELL *production*

First National Pictures

ASHER SMALL & ROGERS
Present
THE GORILLA
With
CHARLIE MURRAY
And
FRED KELSEY
Alice Day, Tully Marshall, Claude Gillingwater
From the play by Ralph Spence
An Alfred Santell Production
Directed by Alfred Santell
Production Management of Edward Small

FIRST NATIONAL

has the Biggest Mystery-Comedy Ever Made



A TEXAS STEER

WITH WILL ROGERS

LOUISE FAZENDA
LILYAN TASHMAN-ANN RORK
DOUGLAS FAIRBANKS, JR.

"Saw TEXAS STEER. It is positive Box-Office hit," wire Asher, Small & Rogers of Sam Rork's great Comedy Special... Backed by $800,000 free advertising in sensational tie-up that will blanket country. "Rogers-Rork-Wallace-Fazenda sure-fire combination," says Exhibitors' Daily Review.

First National Pictures

SAM E. RORK *presents*
A TEXAS STEER
with WILL ROGERS *and*
LOUISE FAZENDA
Lilyan Tashman—Ann Rork—Douglas Fairbanks, Jr.
Titles by Will Rogers
From the play by Chas. H. Hoyt
A RICHARD WALLACE PRODUCTION

FIRST NATIONAL has the Nation's Best Known *Personality!*



THE Private LIFE OF HELEN OF TROY

Fans and Showmen are on edge for this daringly beautiful novelty spectacle. Has been getting big-space National publicity in press and magazines months in advance of release. Based on the Best Seller that amazed America. One of biggest fiction buys ever made for pictures. "Million dollar production. Chucked full of laughs," wired Jed Buell of Westlake Theatre, after preview!

FIRST NATIONAL has the Greatest and Best Seller of the Age!

RICHARD A. ROWLAND
presents
THE PRIVATE LIFE OF
HELEN OF TROY
by John Erskine with
LEWIS STONE,
MARIA CORDA and
RICARDO CORTEZ
Written for the Screen
and Produced by Carey Wilson

First National Pictures



THE SHEPHERD OF THE HILLS

by HAROLD BELL WRIGHT

10,000,000 Wright readers waiting for it. Thousands in every city! Hundreds of advance bookings on name and fame alone. ■ Big Cast—Big Scenes—Big Story. ■ It can't miss!



First National Pictures

Richard A. Rowland presents
THE SHEPHERD OF THE HILLS
by
HAROLD BELL WRIGHT
with MOLLY O'DAY
Alec Francis—John Boles—
Mathew Betz
Adaptation and Continuity by
Marion Jackson
Directed by Al Rogell
PRODUCED BY CHAS. R. ROGERS

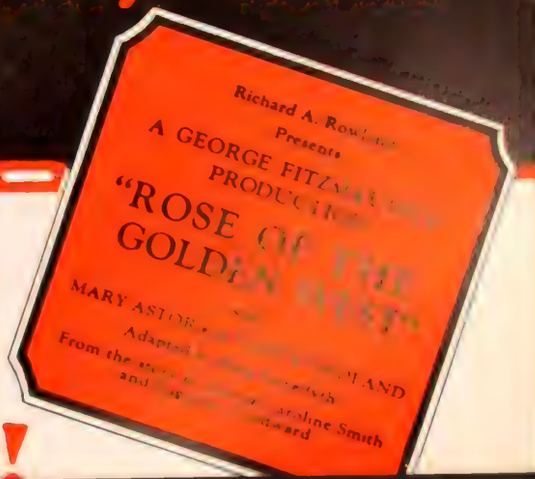
FIRST NATIONAL
has America's Most Popular Author!

ROSE OF THE GOLDEN WEST



First National Pictures

Drew Best business in months at Pantages, Toronto...Led town at the Broadway, Portland... "Beauty of Sets and exquisite locations alone worth price of admission," said N. Y. American!



FIRST NATIONAL

has the Screens Most Beautiful Romance!

Even if it means –

SHIFTING PLAY-DATES
CANCELLING BOOKINGS
ENLARGING YOUR THEATRE
or LEASING ANOTHER HOUSE

You *must* Get FIRST NATIONAL'S Gold-Getters!

First National Pictures

THEY'RE THE BIGGEST THINGS IN PICTURES TODAY

Motion Picture News

Volume XXXVI NEW YORK CITY, NOVEMBER 25, 1927 No. 21

Overfeeding the Public

Time to Get Back to Simple Fare in Picture Entertainment

By William A. Johnston

I HEARD a new definition of a showman the other day.

It is this: A showman is a man who gives the public a little and makes them like it a lot.

In view of the obvious fact that our showmen of the day seem determined to give the public a lot, whether they like it or not, the above definition would seem a good one to paste over the portals of the whole motion picture business.

* * * *

To tell the truth, the motion picture business aforesaid isn't in the healthiest and happiest condition just now.

And, while there are several pretty big and basic faults to correct within the industry, there is one great and sane reform that can be put into effect with the public.

And that is a return to simplicity.

Simple fare for the public palate.

Something they like more and not enough to choke them.

* * * *

A shrewd view—a showman's view—of the whole movie situation today is that the public is overfed.

The public liver is gorged and the attendance is bilious.

To stimulate with more food and very rich food isn't going to do a bit of good, but rather still more harm.

It is time to use more brains and less money, more taste and less food.

We used to rave about double-bills as bad judgment and bad precedent. But the present movie fare in our great picture palaces makes the old double-bill racket look like a hot dog sandwich.

Today the audience is given everything from grand opera to peanuts and goes reeling forth from the marble gates glutted with an undigested load of banquet entertainment.

A three-ring circus like Ringling's is a great success: but it doesn't stay long in one town. It couldn't.

The old double bill scheme is very much like a restaurant offering two steaks for the price of one. It attracts for the moment, but what customer except a gourmand can stomach it for steady fare?

Today, as I say, we have banquets—luxurious, incomprehensible, so expensive that one theatre that I know of ran its cost, one week, up over one hundred thousand dollars.

For a while the heavy program is great. But the inevitable consequence is a sick headache, and bilious apathy.

It can't go on.

* * * *

A showman—a great showman—it seems to me, should be judged not by how much, but rather how little he spends in pleasing the public.

And I am inclined to think that from now on we will rate showmen by this mark.

We will point with pride to the theatre's net and not altogether to its gross.



Gene Stratton, granddaughter of the late Gene Stratton-Porter, has a role in F B O's picturization of the novel, "Freckles," which Leo Meehan, the author's son-in-law, produced



Dolores Del Rio and Roland Drew, her leading man in "Ramona," a United Artists picture, try their luck at a new fortune telling game between scenes



A considerable portion of the beauty of the Costello sisters is to be found in Helene, who plays a featured role in "Good Time Charley" for Warner Brothers



Supplying circus atmosphere in "Tillie's Punctured Romance," the Paramount-Christie special, are more than 300 ex-side show performers



George Lewis and Marion Nixon, the leads in Universal's "The Four Flusher," discover that to try out these new scooter skates is to invite disaster



Lola Todd, who is returning to pictures after a six months' illness. Her husband, M. F. Todd, is the Tiffany-Stahl Coast publicity director



According to Homer, Helen had an irresistible personality. There was dynamite in her glance. Here Ricardo Cortez, as Paris, is fast succumbing to the lure of Maria Corda, the lady who is the topic of discussion in First National's "The Private Life of Helen of Troy"



Arch B. Heath, responsible for many a Pathe serial, who has just finished a new thriller of ten chapters, "The Mark of the Frog"

PICTURES AND PEOPLE

Inside Slants on the Industry

The Mirrors of Filmdom

THE important premiere of the week was "Sorrell and Son," Herbert Brenon's version of the Warwick Deeping Novel for United Artists. This is a well-directed, appealing picture, with an excellent performance by H. B. Warner, and likely to register very well indeed at the box-office because of its poignant story.

While it strikes us that Mr. Brenon did not quite succeed in getting the full spirit of the novel on the screen, the picture, nevertheless, is of superior workmanship, and in most of its sequences is convincing.

* * *

WE want to say a word here about "Building Theatre Patronage," the new book by John F. Barry and Epes W. Sargent. It is the authoritative work to date on theatre management and merchandising, and is put together in an expert and practical fashion.

The purpose of the book is well stated in the foreword: "Successful amusement merchandising is not the sale of tickets to those who naturally would desire to see your entertainment, nor to those who have already been attracted by the better conduct of your enterprise. The real profit comes from selling other new patrons who are drawn to your theatre through good advertising and held through good management."

With this as a theme, the authors have assembled a mass of valuable suggestions and material—all of the most practical sort—and beyond question of genuine service to the exhibitor.

* * *

WHILE we are on the subject of theatre operation, we will call your attention to a very progressive idea put into effect by E. V. Richards, Jr., of the Saenger Circuit.

Mr. Richards believes in encouraging his theatre managers to read worth-while books in order to stimulate better advertising to the public and encourage demand for better pictures.

* * *

FOR example, a recent issue of "Saenger Contact," a bulletin which goes from "headquarters to the firing line," is addressed to the wives of theatre managers. It says in part:

"Ladies, your replies evidence your pride in your husband's vocation and your eagerness to assist him is commendable. . . . Does he take time to read the trade magazines? Did you know that the Harvard Classics contain very pertinent and valuable information so essential to success?

"Surely you recall the sensation caused by "The Garden of Allah' when it was published in book form. Tell him about it, and that it was filmed in the Sahara Desert. Also inform him how 'Ben Hur' organized a band of soldiers to rescue Christ from the Romans and crucifixion. Secure these books from the library. They will suggest exploitation ideas that will increase business on these two pictures."

* * *

IT is reported from Hollywood that von Stroheim may return to Universal, and more may be heard about this when Carl Laemmle reaches Universal City, whither he has gone, accompanied by Robert E. Welsh, his personal representative.

There is also a report in Hollywood that Paramount will get two pictures out of "The Wedding March," upon which von Stroheim used up a vast quantity of film. It is said the executives have found film material enough for another story, which will be released after "The Wedding March" has been on the market for a while.

* * *

CHARLES CHAPLIN is said to be getting ready to make up for his long absence from the screen by producing three and possibly four pictures in 1928.

Chaplin is said to realize that speeding up production is the only way to meet the situation caused by the heavy expenses of "The Circus," which is reported to be one of the costliest films ever made because of the long delays brought about by the comedian's domestic difficulties.

Since he resumed production, Chaplin has been hard at work, spending long hours in the cutting room and the selection of stories for his next pictures. "The Circus" will be released before the end of 1927, and it would not be surprising if it is followed by another Chaplin picture in March.

* * *

THE development of "new faces" appears to be running into unexpected difficulties. One of the most prominent of the younger stars has come to the parting of the ways with her present employers and will leave their studio about the end of the month.

The producers have been devoting much attention to developing young blood, commanding low salaries, to replace high-salaried veterans, but as soon as the youngsters attract attention they evince a yearning for the big pay-checks, much to the dismay of the producers.

The newcomers feel, so it is said, that if they are good enough to displace established stars they also should receive the same high salaries.

* * *

ANNOUNCEMENT by Sol Lesser of the plan for Principal Theatres, a national circuit in the smaller cities of around 15,000 population, caused much interest in the industry.

The announcement said that the circuit would give the smaller cities first runs of the big stars, including Mary Pickford, Charles Chaplin, Douglas Fairbanks, Colleen Moore, Pola Negri, Harold Lloyd, Clara Bow, Norma Shearer and John Gilbert.

Out on the Coast, there is speculation as to whether or not the Principal Theatres circuit is connected in any way, directly or indirectly, with Publix, West Coast and Stanley, inasmuch as the stars announced to appear in the Principal theatres are in pictures released by Paramount, M-G-M, United Artists and First National.

* * *

A STRONG argument against the proposed censorship of pictures in Mississippi is printed in a recent issue of the Vicksburg *Evening Post*. After pointing out that three lawyers have been hired to prepare a bill to be submitted to the next legislature, *The Post* continues:

* * *

IT will, of course, have to provide for a censorship board of three or more at good salaries, the construction of a place to show the films which will be presented, an office force and all the rest. This will cost money, which money will, of course, be obtained by charging for the inspection and censorship, probably five to ten dollars per film.

"This will run into a tidy sum and, of course, the theatres will not pay it. It will be passed on to the patrons in the form of increased admission prices and this, of course, will cause a

Pictures and People–*Continued*

large-sized kick, but it will be too late after the law is passed and the censors are on the job.

"Now, passing this, let us examine the question from another angle. The moving picture is admittedly one of the greatest things which has yet come into human life for its broadening and amusement. As a little girl said some time ago to her parents, 'What did you all do in the evenings before you had the pictures?' Life, indeed, was dull and drab. There were no travel pictures, no visualization of the greatest stories of all time, no news reels showing the events of the day, none of the marvels we now accept so casually. The moving picture is the greatest boon to mankind since the invention of printing and to attempt to censor it is to slow its growth and to hamper its blessed influence.

"Now, if we had people of sufficient knowledge and culture at command to pass upon the films in a highly judicial way, one might conceive of censorship, although evil in principle. That mere politicians such as would grab off these jobs would be fit to censor films is more than laughable—it is sad.

"Evil in principle, vicious in execution, is the way most censorships turn out. This is just another form of that intolerance which believes that some of us are better fitted than our neighbors to pass upon the things of life. Just why we are, we don't know. We are always right and they wrong. There is one sure thing, no one is compelled to go to the moving picture theatres unless he wants to. If parents think a picture is objectionable, let them stay away and keep their children away. But to pass the buck to a board of political censors composed of beings to whom love and laughter are synonymous with evil—Good Lord (we humbly pray), protect us!"

* * *

USE of radio for the advertising and publicizing of pictures seems likely to develop on a considerable scale in the next few months. It is understood that Universal is considering an arrangement with WOR for broadcasting along lines similar to Carl Laemmle's very successful "Tour Around the Universal Studios." It will be recalled that this stunt was real entertainment. Dr. Hugo Riesenfeld and his orchestra provided musical atmosphere.

Alfred J. McCosker, director of WOR, reports that the Laemmle hour produced a splendid reaction from the radio audience.

* * *

M-G-M is going right ahead with its "Movie Hours," local programs broadcast from 30 stations in different parts of the country. The number of stations will probably be increased soon. It is also known that Paramount is planning an important radio tie-up and First National will resume broadcasting shortly through Station WJZ.

* * *

REFERRING again to the economy situation in Hollywood, James R. Quirk in an editorial in the December *Photoplay Magazine* remarks:

"As the contracts for high salaries, made in the days when competition for these workers was keen, have expired, they have, in most cases, not been renewed. Options on their services at increased figures are not being taken up.

"All this is in line with the efforts of the producers not only to lower the cost of pictures but to overcome the star problem and to gradually lessen the dominance of the player or director over the picture itself. No wonder some of the best known screen actors and actresses are going about Hollywood mumbling about a conspiracy against them."

* * *

MR. QUIRK continues: "Fortunately for the actors, only one group of production managers are working together. But when an actor finds himself out in the cold at one studio he finds himself equally unwanted at several others."

Mr. Quirk, however, predicts that the tacit movement to cut salaries will have little effect on the real stars of the film world whose value is fixed by the public at the box-office rather than by the producers on contract papers.

"Just put this down as a fact," he says. "No conspiracy or no agreement among producers to eliminate a big box-office personality can exist. One of the producers would always find a way out of the agreement. They always have. If a conference of producers agreed to lock out Clara Bow, Jack Gilbert or Charlie Chaplin, an automobile race to their homes would start the second the meeting was over."

• • •

IT is, of course, still perfectly obvious that the bankers are insisting on economies in the picture business. Their stern demands started all the excitement.

It is—or ought to be—just as obvious that cutting out the extravagance in players' and directors' salaries will not solve the whole problem.

There is incompetence and mismanagement in high places—plenty of it. We are not in favor of making the players the goats for the mistakes and dumbness of the higher-ups. This does not mean that we advocate letting the players have all they want and permitting them to run wild. But it does mean that before this business actually gets on a real economy basis the saddling of pictures with unproductive overhead and salaries for political, personal or family reasons will have to stop.

An incompetent higher-up is a greater menace than an overpaid player, because the player will be eliminated anyway if the public does not want to see him or her on the screen. But the higher-up is entrenched and bountifully supplied with alibis when the picture turns out to be a frost.

Also, it should be remembered that no players would have been overpaid if the producers had not foolishly skyrocketed and pyramided salaries by bidding against each other for the services of these same players who are now depicted as the great menace.

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New Economy Moves Predicted; Executives Go to Coast

Important Developments Expected on West Coast in Few Weeks; Actor's Equity Threatens Action If Studio Competition Is Curbed

COINCIDENT with the departure of a number of executives for the Coast this week, with others to follow shortly, it became apparent that something unusual was in the air, and it was freely predicted that drastic economies in production are in prospect in the next few weeks.

About the time the executives began leaving, The New York *Sun* printed a long, special dispatch from Hollywood to the effect that the industry was to be reorganized to give greater powers to the Hays organization. Specifically, the story said the producers had decided, in a secret meeting, to adopt the organized baseball idea in dealing with studio talent. The object, according to the *Sun*, would be to effect drastic economies in salaries of players and directors by agreement among the producers.

The story went on to say that the plan would be put up to Attorney General Sargent, with the request that he rule favorably on its legality.

In some quarters in New York the story was characterized as "silly." An emphatic denial was made by J. Robert Rubin, of M-G-M, and in the offices of other producers it was said that nothing was known of such a plan.

The exodus of executives to the Coast was fully under way when this issue went to press. C. B. Hawley and R. A. Rowland, of First National, left on Tuesday. Adolph Zukor, S. R. Kent, and Sam Katz, of Paramount; and Nicholas M. Schneck, president of M-G-M, also departed for Los Angeles Joseph M. Schenck, head of United Artists, is scheduled to leave shortly. Carl Laemmle is already at the Coast, and W. R. Sheehan, of Fox, of course, is there regularly in charge of production.

Messrs. Hawley and Rowland were to be joined in Chicago by Watterson R. Rothacker, managing director of the First National Burbank plant.

The importance of the movement of executives to the West Coast was still further emphasized when it became known that Elmer Pearson, John C. Flinn and Phil Reisman, of Pathe-De Mille, would leave for Hollywood on Sunday, November 20.

Pettijohn's Speech

An interesting sidelight on the situation was seen in the speech made by Charles C. Pettijohn, of the Hays organization, at the convention of the Motion Picture Theatre Owners of Texas, in Dallas, last week.

"Conditions in the motion picture industry will be better only when proper economies are practiced in production, and when exhibitors get back into the picture business, and stop paying all their money out for something besides pictures," said Mr. Pettijohn.

"Exhibitors will have to pay more and production will have to cost less, or there will soon be no producers in the business.

"As to chain theatre buying, it, of course, should not be possible for any chain of theatres to abuse their buying power to the extent that they would buy all of the pictures exclusively for any town so that all other theatres could not get even second runs of any good pictures."

In connection with the alleged agreement among producers on player salaries, Frank Gilmore, executive secretary of the Actors Equity Association, issued a statement. He said that if producers attempt any move to eliminate competition and restrict actors and directors from selling their services to the highest bidder, such a plan will be considered a combination in restraint of trade by Equity and it will be at once "brought to the attention of the proper authorities."

"The Actors Equity Association is well aware of the fact that it is not the high salaries of actors which has brought the motion picture industry to its present situation," said Mr. Gilmore. "Actors' salaries comprise but 20 per cent of the cost of the picture. The great waste has been incompetence in management and the unwarranted promotion of relatives and favorites of producers."

Real Flood Damage Is Unknown

Only Meagre Reports Received from Hardest Hit Spots in Devastated Area; Will Lift Film Embargo

FLOOD conditions still prevail through New England to such an extent that the real damage done to many theatres is still unknown. Only the most meagre accounts are obtainable out of the area most affected by the flood. Of the badly affected area, Western Massachusetts was the first to recover, as no serious damage was done to railroad lines and delays were only temporary. The embargo on film west of Springfield is expected to be lifted within a few days.

North of Springfield considerable water damage was done to theatres at Shelburne Falls, Greenfield, Deerfield, Turners Falls, Northampton and Easthampton. Heavy damage was done in Huntington, Westfield and as far as North Adams.

Slight damage was done to all New Hampshire theatres so far heard from, flooded cellars and auditoriums being the major part of the havoc. Vermont is still cut off. No film is being shipped into Vermont from the Boston distributors, and but little from the Albany exchanges. Beyond White River Junction a strict embargo is enforced. Weeks will be required to clear the roads. Railroad bridges have been washed away and must be rebuilt.

The Gray Circuit offices in Boston have received word that the theatres at Montpelier and Barre are closed, and cannot be reopened until extensive repairs are made. Only one theatre in the area is so far known to have been swept away. That is the Star Theatre at Milton, Vt., owned by Mrs. Earl Bevan. No word, however, has come through from more than thirty other theatres in the district.

Film from Boston, in scattered instances, is getting into the flood area. Some of it is going by way of Albany, Fort Kent and across Lake Champlain into Burlington. Some is going further north by way of Rouses Point. Transfer companies handling film are going as far as Williamstown, Mass., Concord, N. H., and White River Junction for deliveries. Beyond those points delivery is spasmodic.

Boston film salesmen, caught in the swirling flood waters, had many exciting experiences. Many were forced to abandon their autos wherever the flood caught them. Among those who were caught by the flood were: William O'Loughlin, of Fox; William Horan, of Educational; Frank Repetto, of Warners; John Moore, of Paramount; James Byrnes, of First National; Charles Demming, of F B O; Sam Lubelle, of Metro and Nate Ross, of First National.

Every motion picture theatre in Albany, Troy, Rensselaer, Cohoes, Mechanicsville and other cities and villages in the capital district of New York state will join hands on Sunday, November 20, and donate a portion of their receipts to the victims of the flood area. The houses that do not operate Sunday will contribute a portion of one day's receipts.

The Connecticut M. P. T. O. donated ten per cent of its total receipts Monday to the Red Cross for the flood fund. There are 241 theatres in the state, and about 70 per cent are members of the association.

Pathe-First National Merger Denied

Official Statements of Company Executives Emphatically Discredit Rumors

OFFICIAL denials were made this week by C. B. Hawley, President of First National, and J. J. Murdock, President of Pathe, that the two companies are planning to merge.

Mr. Hawley stated emphatically that First National was not going to merge with any company whatsoever.

Mr. Murdock's official denial follows in part:

"It may be stated that there is absolutely no truth in this latest reported merger. On the contrary there are no negotiations under way that would suggest a merging of interests.

"It is pretty nearly time that such sidewalk rumors were disregarded. They remind me of the tips given out by the dope sheets issued by race track touts. There is no discussion at this time under way between Pathe and First National that would justify the conclusions given.

"Furthermore, there is nothing helpful nor constructive in them, as they tend to injure the morale of the institutions concerned and only create a feeling of uncertainty among the various employees as to what their future may be. I know that the rumors are equally objectionable to the other parties as well as ourselves and are neither pleasing nor helpful to anyone.

"Heretofore I have paid no attention to these announcements printed at various times but I desire to make this one statement, which I hope concludes the issue and puts an end to the assertions referred to, which are not founded on facts."

Along the line of reports is one that Keith-Albee has acquired the B. S. Moss circuit, operating about sixteen theatres in Greater New York. It is said that the terms have been agreed upon and that the papers are ready for signing. The reported figure at which the transaction may be concluded is around $3,000,000. Keith-Albee has been partners with Moss in the Moss chain for a number of years and the deal for complete ownership marks an important step in consolidation of the Moss, Keith-Albee and Orpheum chain.



Clifford B. Hawley, president of First National Pictures, Inc.

Charles P. Meyers, Duluth Theatre Man, Dead

Funeral services for Charles P. Meyers, vice-president and treasurer of the Clinton-Meyers company, operating a number of theatres in Duluth and adjacent Minnesota towns, who died suddenly Sunday, November 6th, were held the afternoon of November 8th at the Meyers residence in Duluth. Interment was made at the Adas Israel congregation cemetery. Mr. Meyers' sudden passing was attributed to acute indigestion.

The deceased was one of the leading charity workers of Duluth for about 25 years. He was one of the organizers of the United Jewish Social Agencies, serving as its president up to the time of his death. He was also prominently identified with the Family Welfare society and was a member of the executive council of the Duluth Board of Realtors, Civic Council, Chamber of Commerce, and the B'nai B'rith.

He is survived by his widow, four children, a sister, a brother and his parents, all of Duluth.

Hoffberg First Division's Foreign Agent

A contract recently signed by First Division Distributors, Inc., and J. H. Hoffberg, Inc., makes Hoffberg sole agent for First Division in all foreign countries outside of Europe and Canada for a period of five years. The negotiations were closed during the week by Jack Lustberg, secretary of First Division, and Mr. Hoffberg, who has already placed First Division picture franchises in Mexico, Cuba, Central America, Brazil, Argentina and China. His representatives are now closing up the rest of the territory.

L. B. Metzger, Universal Executive, Convalescing

Lou B. Metzger, Universal general manager of sales, who two weeks ago underwent an operation for gall stones, is well on the road to recovery at St. Luke's Hospital in New York City. He has expressed the wish that he wants all of his friends who have sent him messages of good cheer to know of his appreciation of their solicitations. It is expected that he will be able to leave the hospital after another week.



J. J. Murdock, president of Pathe-DeMille

Stanley Plans Bridgeton Theatre-Office Structure

A store, office and theatre building to cost approximately one million dollars has been announced by the Stanley Company of America, the structure to be erected at Bridgeton, New Jersey. The Hoffman-Henon Company has been awarded the contract for the designing and building of the structure, on which it is intended to start work without delay and to have the theatre ready for opening by July 1st, 1928.

The new house will be of the most modern type and will occupy a site at the corner of Commerce and Peach streets. The entire block will be utilized and in addition to the theatre the building will have six stores and 15 offices. The Mercantile Theatre Properties, Inc., purchased the ground from the owners through Mastbaum Brothers and Fleisher. Joseph Bernhard represented Mercantile.

Two New United Artist Theatres Open in Dec.

UNITED ARTISTS' new theatre in Los Angeles and its other new theatres in Chicago will be opened during December, the first week and the 15th respectively. Another new United Artists house, now nearing completion in Detroit, will be opened in February. Each of the three will be called United Artists Theatre.

The Los Angeles house seats 2,200 and is located on the two lowest floors of a new building on Broadway between 9th and 10th Streets; both the theatre and the building are entirely new and were financed by the Bank of Italy and the Security and Trust Savings Bank. The Chicago theatre is located on West Randolph near Dearborn Street. All except the four walls of its predecessor on this site, the Apollo Theatre, were torn down and for the past six months a new modern picture house has been taking its place.

The theatre in Detroit seats 2,000 and is situated on the two lowest floors of a new office and theatre structure on Bagley Avenue and Clifford Street; it opens about February 1st.

Tax Law Simplification Recommended

Simplification of the tax law is recommended in a report prepared by the staff of the joint committee on internal revenue taxation in Washington, D. C., and concurred in by the advisory committee, which will be submitted to the House ways and means committee for consideration in the drafting of the new revenue bill.

It is pointed out, however, that while a degree of simplification is possible, a simple income tax for complex business is not. The make-up of the present tax law is criticised, it being declared that the arrangement of sections of the act is not satisfactory and a taxpayer cannot find at any one place a simple statement of the basic principles of the income tax, and a complete rearrangement is recommended, although it is suggested the present law be continued in effect for the adjustment of old cases. It is suggested that the next bill carry the taxes in two parts, one dealing with income taxes and the other with the miscellaneous taxes.

Consolidations of the offices of the collectors of internal revenue are recommended.

Simplification of those provisions relating to the deduction for earned income, and more definite provisions relating to the statute of limitations, interest on overpayments and underpayments, and closing agreements also is recommended.

Paramount Will Couple Pennsylvania Offices

Arrangements are now being made to close the Wilkes-Barre, Pa., office of Paramount Famous Lasky Corporation, probably about December 1st. The office, which has been serving the northeastern part of Pennsylvania and part of New York, will be consolidated with the Philadelphia branch as a matter of general economy. The motion picture industry in the anthracite district has been hard hit by the unusually warm fall and the increasing use of oil as a fuel instead of coal. Part of the exchange personnel of about 18 persons will be dismissed while some of the sales force, including Fred Myers, branch manager, will be attached to the Philadelphia office under the management of Percy A. Bloch.

King Will Direct New Norma Talmadge Vehicle

"A Woman Disputed," Norma Talmadge's second picture for United Artists, will be directed by Henry King and not Fred Niblo, as originally announced. The production date is undertermined. Mr. Niblo will direct the final Ronald Colman-Vilma Banky film, "Flower of Spain." "My Woman" and "The Darling of the Gods" will be Mr. King's next two United Artists productions.

Universal Changes "On Your Toes" Date

"On Your Toes," Universal's new Reginald Denny vehicle, has been advanced from January 1st to the release date of November 26th.

Texas Anti-Trust Action Waits Findings of Federal Trade Commission

ANTI-TRUST suits against a number of distributors in Texas are threatened under the laws of that state. It is alleged that certain distributors are violating provisions of the law prohibiting combinations in restraint of trade.

Joe. S. Brown, Assistant Attorney General of Texas declares that such suits are likely. He recently returned to Texas after attending the Trade Practice conference in New York. He waited the findings of the Federal Trade Commission before proceeding to action.

The proposed action on the part of the Assistant Attorney General is probably prompted by several additional complaints from Texas Exhibitors since his return from the east. These complaints allege inability to obtain even second run showings because the alleged combines are said to have purchased exclusive runs.

Hope Seen for Admission Tax Repeal

Arguments of Hays Representatives Before Committee Bring Favor

By CLARENCE L. LINZ

Washington Correspondent, Motion Picture News

WASHINGTON, November 15.—A decided possibility that the admission tax may be repealed under the revenue bill which is to be submitted to the House of Representatives next month is seen here as a result of the arguments presented to the Ways and Means Committee 10 by Burt New, Washington representative of the Motion Picture Producers and Distributors of America, and M. J. O'Toole, general secretary and business manager of the Motion Picture Theatre Owners of America.

Comment of members of the committee on the presentation of the case by these two film men was indicative of a favorable attitude toward the granting of the relief for which they appealed and which, they made clear, was of less importance to the exhibitors of the country than to the operators of other classes of amusement—legitimate theatres, circuses, etc.

Retention of the admission tax was urged by Secretary of the Treasury Mellon when he appeared before the committee as "essential to a well-balanced tax system." The representatives of the motion picture industry, however, shot that argument full of holes when they pointed out that the admission tax was a war tax and was never intended as a permanent part of the taxing machinery.

"Our organization does not feel justified in requesting any tax remission, either for itself or for the theatrical business, except in so far as such remission would be justified on grounds of the public welfare or sound consideration of suitable tax policies and methods on the part of the Government," the committee was told by Mr. New. "However," he added, "in considering the question, it does seem that we should all bear in mind that the admission tax was never intended as a permanent tax. It was a war-time tax and not a peace measure.

"However, the admission tax of over 75 cents still remains. It is one of the last war-time taxes continuing in force, and we submit that it should now be repealed in whole or in part if the Government revenues will permit."

Less than 100 picture theatres now, probably are affected by the admission tax- he pointed out, but the principle remains, and it is for that which the exhibitors of the country are fighting.

The motion picture industry is capable of giving the Government much assistance, as was proved during the war and since, Mr. O'Toole asserted, in taking up the argument. "Theatres generally and the motion picture theatres especially," he said, "because of the demonstration and information value of the screen, are community institutions.

"The theatre screen is a medium of expression. In this connection it is in the same relative position as the newspaper and magazine in the matter of service to Government and people. The screen also has the additional advantage in informative value, in that it conveys its messages to all in the universal language of the eye."

France Will Produce 100 Films This Year

This year France expects to produce 100 films, according to information received at the motion picture department of the Department of Commerce, Washington, D. C.

During the past few months the French distributing concern, Jacques Haik, Paris, exported 34 films into 28 different countries. During the period of September, 1926, to September, 1927, there were exhibited in France 413 films, of which 245 were of American origin, 81 were French, 52 were German, 10 were Italian, 13 were Scandinavian, 5 were British and 7 were from other countries.

Chaplin Victory in Plagiarism Suit Assures Writers Protection

THE vindication of Charlie Chaplin by a Federal court jury in the plagiarism suit brought by Leo Loeb on "Shoulder Arms" has brought forth a statement from Nathan Burkan, Chaplin's attorney, through Arthur W. Kelly, the comedian's New York representative. The importance of the verdict is pointed to as conclusive proof of the protection by law of producers, writers and directors.

Burkan's statement, in part, follows:

"The jury's vindication of Chaplin, in the case of Loeb's allegation that 'Shoulder Arms' was plagiarized from Loeb's script, 'The Rookie,' is more important than merely their decision, based on the evidence, that Charlie Chaplin is not a plagiarist. This decision is highly significant to the motion picture industry, in that it proves the Federal law on plagiarism is so definite that any creative artist's execution of his own concept may be adequately protected under the law. Therefore, the decision is of utmost consequence to all motion picture producers, writers and directors.

"It is especially important and beneficial to recognized writers of original scripts, because now they can sell stories with assurance that the law protects their rights, once the facts are established."

Paramount Finance Plan Undergoes Change

Will Call Preferred Stock, Pay Bank Loans and Issue Debenture Bonds

FOLLOWING a meeting of the Board of Directors of Paramount Famous Lasky Corporation held during the week it was announced that steps would be taken to change, and, in the opinion of the management, greatly improve the corporation's financial structure.

It was decided to call the issued and outstanding preferred stock of the company, amounting to 77,450 shares, as of February 1, 1928. Such notice will be published shortly and sent to the preferred stockholders of the company.

The corporation also announced it had made provision for the funding of all of its present bank loans which had been created through the past few years while the company was passing through a period of expansion.

As a means to reimburse the company's treasury for moneys paid out during the expansion period, to retire the preferred stock and to pay back loans, present stockholders may purchase one share of stock for each six shares now held, at a price of $98.50 per share. An issue has been provided of $16,000,000 par value of twenty year 6 per cent debenture bonds.

The announcement declares that in the process of expansion the corporation has added to its property account since January 1925, $81,287,000. These moneys were furnished only to the extent of $52,437,000 by stock subscription and subsidiary company financing, but in the course of this expansion the company has incurred certain indebtedness to the banks, which it now seems good policy to fund.

Continuing, the announcement says:

"In connection therewith, it also seemed to be prudent to retire the preferred stock so that the entire equities of the corporation outside of an issue of $16,000,000 of debentures would be owned by the common stockholders of the company.

"At the beginning of the year 1927, we calculated that our profits for this year would be over $8,000,000. Unless something unforeseen should happen before the end of the year, our calculations will have proven themselves more than correct. Using the same basis for an estimate of our profits for next year, indications are that they should increase to a point where they will be approximately 20 per cent higher in 1928 than in 1927."

At the meeting of the Board of Directors the corporation also declared the regular quarterly dividend of $2 per share on the common stock, payable January 3, 1928, to stockholders of record at the close of business on December 15th, 1927.

Oklahoma Theatre Owners Endorse Hays

The Motion Picture Theatre owners of Oklahoma at their convention in Oklahoma City sent on November 12th a telegram to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc. expressing the assembled convention's greetings and an offer of sincere cooperation in all matters pertaining to best serving the public. "We are confident," ran the message, "that you more than any individual or any agency will carry forward the splendid results of the late Trade Conference. We want you to know that the Oklahoma theatre owners want to help you in those efforts."

Cruze Casts "The Red Mark" Principals

Included in "The Red Mark," a Pathe-De Mille production are Gustav von Seyffertitz, Rose Dione, Luke Cosgrove, Jack Roper.

In and Out of Town

OUT-OF-TOWN exhibitors who visited the Warner Bros. home office during the past week were M. L. Finkelstein, of Finkelstein and Ruben; William Flynn, of the Kansas City Globe Theatre; and J. J. Ruben, of the Great States Theatres, Chicago.

JACK LUSTBERG, secretary of First Division Distributors, left New York on Tuesday, November 15th, for a sales trip of his company's exchanges at Buffalo, Detroit, Cleveland, Philadelphia and Washington.

PARAMOUNT foreign representatives who arrived at the Paramount home office during the past week were Frederick W. Lange of Buenos Aires, general manager for Argentina, Uruguay and Paraguay, and John E. Kennebeck of Sydney, Australia, sales manager for the Paramount Australasian organization.

NAT NATHANSON, president of Hi Mark Film Sales Co., Inc., has returned to New York from a month's visit on the Coast where he assisted Harriet Virginia in the production of several films to be released by Hi Mark shortly.

JOSEPH M. SCHENCK, president and chairman of the board of directors of United Artists, returned to New York from England on the S.S. Aquitania on Armistice Day. He had been abroad for one month.

PAUL L. STEIN, Pathe-De Mille director, arrived in Berlin a few weeks ago and was met by H. E. J. Spearman, director general for Producers International Corporation's Berlin office, a large delegation of the press and a party of friends. A reception was held in his honor on October 25th at the Hotel Esplanade.

JULIA FAYE, De Mille player, accompanied by her mother, sailed on the Italian liner, "Roma," last Thursday for a three months' trip abroad. The actress entertains the idea of meeting Mussolini.

SAM RORK, First National producer, Ann Rork, his daughter, Richard Wallace, the director, arived in New York from California last week with the negative and first print of "A Texas Steer." They are stopping at the Plaza Hotel and will soon attend the premiere of the picture.

R. SUTTON DAWES, sales manager for Fox Films, Ltd., in England, sailed for that country aboard the S.S. Majestic last week after spending more than a month in America studying the methods used in the Fox Films exchanges in the various states.

CHARLES M. STEELE, supervisor of exchanges for First National, left last week for the Middle West where he will visit the Milwaukee and Minneapolis branch offices, completing final arrangements in the latter city for the new First National exchange, which will soon be ready for occupancy.

JOHN P. STAPLETON, manager of distribution for the Sentry Safety Control Corporation, spent several days in Boston the early part of this week on business for his firm.

MARION DAVIES, M-G-M star, arrived in New York last week on the Twentieth Century to spend a brief vacation following a period of work at the Culver City studio.

A. P. YOUNGER, scenarist for M-G-M, arrived in New York this week to spend a few days vacationing.

PAUL BERN, general assistant to Irving Thalberg at the M-G-M studio, left the Coast last Monday, November 14th, aboard an airplane and arrived late the following day at Hadley Field, New Jersey. He will stay in New York looking for screen material in the current plays.

CLIFFORD B. HAWLEY, president of First National, Richard A. Rowland, general production manager, Mrs. Hawley and Florence Strauss, scenario editor, left this week on the Twentieth Century for a trip to the First National studio at Burbank.

CHARLES CHRISTIE, vice-president and general manager of the Christie Film Company releasing through Paramount, returned this week from a tour of European Paramount exchanges. While abroad he visited the United Kingdom, France, Germany and other countries.

FOLLOWING shooting of Chinatown sequences in his new First National comedy, Johnny Hines and his producer, C. C. Burr, left this week for Hollywood where the picture will go into immediate production.

BENO RUBEL, assistant to Carl Laemmle, arrived this week at the Universal home office in New York City for an indefinite stay, following the Universal president's departure for Europe.

LEE MARCUS, general sales manager of F B O, left this week for a swing around exchanges in the middle East. He starts the ball rolling for the F B O Grand February Jubilee.

COLVIN W. BROWN, vice-president of F B O, who has been abroad for the last three months in the interests of foreign sales and distribution, arrived in New York on Friday, November 18th, on the SS Berengaria.

COLVIN W. BROWN, vice-president of F B O, who has been abroad for the last three months in the interest of the foreign sales and distribution of his company, left Southampton on November 12th on the S.S. Berengaria, and is due in New York the 18th.

J. I. SCHNITZER, senior vice-president of F B O in charge of distribution, left the New York office this week for a swing around the Middle West where he will visit all the exchanges of F B O.

North Carolina Theatre Owners Meet Dec. 12, 13

The Theatre Owners Association of North Carolina will hold its 16th annual convention at the Charlotte Hotel, Charlotte, on December 12 and 13, 1927.

Charlie Picquet, president of the association, believes that his organization is in possibly the best shape it has ever been in, as the present regime has increased the association from 54 paid memberships to more than 180 paid memberships. With the help of N. L. Royster, secretary and treasurer, President Picquet hopes to make the 200 grade before the December meeting. Two subjects which will be topics of discussion at the convention will be "The Legality of Arbitration" and "Clauses of the New Contract."

R. F. Woodhull, Julian Bryalsky and P. S. Harrison will address the gathering.

Lesser's Principal Chain Expands Nationally

To Build or Acquire Theatres in Towns With Population Around 15,000

PRINCIPAL THEATRES CORP. OF AMERICA, which, as Principal Theatres Corp. of California, has in the past confined its activities to California, is to expand on a national scale, and will build or acquire houses in towns of around 15,000 population through the United States. This expansion is announced by Sol Lesser, president of the company.

With its capital stock fully subscribed, Principal now has 35 theatres in towns of 15,000, and is affiliated with 50 other houses. Officers of the company are: Sol Lesser, president; Fred Levy, vice-president; Samuel Scattergood, Charles Segall and Mike Rosenberg, directors.

Pooled in the Principal Theatres Corp. of America are: Principal Theatres Corp. of California, with 17 theatres in Southern California; Principal Theatres Corp. Central, with houses in Kentucky, Tennessee, Indiana, Ohio and Missouri; Principal Theatres Corp. of Pennsylvania, with theatres in Eastern Pennsylvania; Principal Theatres Corp. of Northern California, with houses in California and Nevada.

Additional circuits are to be organized soon in the Middle West, New Jersey, Western Pennsylvania, Delaware, Maryland and the District of Columbia.

The building program of the new Nation organization is a most extensive one, and will be put into operation immediately. New houses will be built where it is deemed advisable, and others will be acquired as rapidly as possible. Chains will be absorbed where they are available in towns of the size in which the circuit will operate.

The circuit announced by Lesser has actually been in operation for the past seven weeks. Already new houses are under construction at Ventura and Santa Maria in California, and others are to be launched in that territory in the immediate future. The two houses under construction are to cost around $500,000. Building plans in the other states are to be proceeded with at once.

The first meeting of the Board of Directors of the new organization is to be held January 15, after which Lesser will leave for New York to organize new chains, returning by way of Cleveland, Detroit and Chicago. The circuit eventually will be extended to all parts of the United States.

Butterfield Leases Flint Theatre at $5,000 Rental

In the prospectus for first mortgage six per cent serial bonds being issued on the Flint Capitol Theatre building, at Flint, Mich., it is stated that the theatre has been leased for a period of 30 years to W. S. Butterfield at an annual rental of $5,000. This is said to be the highest rental paid for any theatre in the state outside the big first-run houses in Detroit, Col. Butterfield is also named as president of the Flint Capitol Theatre Company, which is building beside the theatre a structure which will contain eleven stores and numerous offices.

Grand Jury Starting State Bombing Investigation

The Lake County, Indiana, Grand Jury is scheduled to start its investigation of the State Theatre bombing, which is now said to have damaged the big Hammond house to the extent of a million and a half dollars. Private detectives employed by the American Bond & Mortage Company, as well as state, county and city officials, William Kleighe, lessee of the theatre and officials of the Merchants Improvement Association, owners, are expected to appear before the inquisitorial body.

First National Directors Name Four New Company Vice-Presidents

DIRECTORS of First National elected four new vice-presidents of the company at a meeting held during the week. They are Sam Spring, in charge of financing and treasury; Ned Depinet, in charge of distribution; E. Bruce Johnson in charge of foreign, and Robert W. Perkins, in charge of the legal department, and secretary. Richard A. Rowland continues as vice-president in charge of production and general manager.

Albert L. Smith of the E. B. Smith Co. was elected as a director, W. C. Boothby was named assistant treasurer, and Robert W. Brown, assistant secretary.

The financial statement of First National for the nine months ending September 30 shows a net profit of $884,233, including profits from foreign companies, as against $707,847 last year. This is an increase of more than 24 per cent after all deductions and reserves for taxes. Earnings for the first nine months were equal to $37.20 a share earned on the 23,500 shares of eight per cent first preferred outstanding, or over six times dividend requirements.

Finkelstein, Ruben Planning Period Type Theatre for Minneapolis

FINKELSTEIN and Ruben are to build a new period type theatre in Minneapolis at a cost of $750,000, which will mark a new unit in the F. & R. building program already under way, and which will involve a total expenditure of about $3,000,000.

The new house will be known as the Chateau, and will be located at Lake Street and Stevens Avenue, on a site owned by the company for a number of years. Wrecking of the present buildings will be started at once, and it is hoped to have the new theatre completed within a year.

Included also in the $3,000,000 building program is the plan for rebuilding and remodeling the Calhoun Terrace building at Lake Street and Girard Avenue, at a cost of between $175,000 and $250,000. This structure was operated for a number of years as a theatre, but in recent years has been leased for dance hall purposes.

The third item is the construction of the Minnesota Theatre, the new $2,000,000 house at Ninth Street and La Salle Avenue. With the completion of these new projects it is estimated F. & R. theatres in Minnesota will have an aggregate value of $26,000,000.

F. N. Has Busy Schedule

Many Productions Planned for Stars, Featured Players During Winter Months

WATTERSON R. ROTHACKER, vice-president of First National Productions, and managing director of the studios, and Alan Rockett, West Coast production manager, have mapped out a busy schedule of productions for the winter months. All of the company stars, featured player and directors will be actively engaged practically every moment.

Among the first productions to go into work is the George Fitzmaurice-Colleen Moore special, "Lilac Time," which John McCormick will produce. Jane Cowl scored in the stage play from which the picture is adapted.

Richard Barthelmess is to be starred in "The Little Shepherd of Kingdom Come," an Alfred Santell production. Milton Sills is to do "Burning Daylight," from the stars, featured players and directors will be leading woman and Charles Brabin will direct.

Billie Dove is scheduled to appear in "The Heart of a Follies Girl," with Alexander Korda directing. Estelle Taylor, Antonio Moreno and Lowell Sherman head the cast of "The Whip Woman," which Allan Dwan started last week.

Harry Langdon is scheduled to make another comedy following the completion of "The Chaser" and Ken Maynard is to start soon on another Western. Johnny Hines will start work soon in "Chinatown Charlie," from the Owen Davis play.

Mary Astor and Lloyd Hughes are to make "'Do It Again," and Charlie Murray is to have a new comedy. Jack Mulhall and Dorothy Mackaill will be featured in "Lady, Be Good," adapted from the successful musical comedy.

Productions for the first part of 1928 will include, "Synthetic Sin," starring Colleen Moore; "The Barker," with Milton Sills; "Roulette," with Richard Barthelmess, and "The Butter and Egg Man," with Jack Mulhall in the leading role.

Among the pictures now nearing completion are: "Her Wild Oat," "The Private Life of Helen of Troy," "The Shepherd of the Hills," "The Valley of the Giants," "Sailors' Wives," "Louisiana," "Ladies' Night in a Turkish Bath," "The Chaser" and "The Noose."

Columbia Effects Tie-Up

Concludes Plan With Northwest M. P. T. O. for Sharing Picture Profits

COLUMBIA PICTURES has entered into a new profit-sharing deal with exhibitors in the Northwest, as a result of which a Columbia branch exchange has been established at Minneapolis with Ben Marcus as manager. The deal was negotiated by Claude H. Macgowan, general sales manager and assistant treasurer of Columbia, working in conjunction with William A. Steffes, president of the M. P. T. O. of the Northwest, and Theodore Hayes, representing the F. & R. circuit.

The tie-up is said to practically assure Columbia the cooperation and endorsement of the theatre owners who comprise the Northwest organization, through the profit sharing arrangement. Under the plan, it is said, it will be to the benefit of every exhibitor in the organization to give as many play dates as possible to Columbia, as the more of the company's pictures he plays, the greater will be his own monetary return at the end of the season.

The opening of Columbia's Minneapolis branch follows closely the opening of the branch in Omaha under the management of Joe White. Nationalization of Columbia's sales organization is rapidly nearing completion. In addition to the announcement of the branches at Minneapolis and Omaha, general sales manager Macgowan also established a branch in Des Moines under the management of Meyer Stern. All three branches were opened within three weeks. It is said that others will follow in the near future.

Loew's New New Rochelle House Opens November 23

Loew's Main Street Theatre, a new 3,000 seater in New Rochelle, New York, will be formally opened Wednesday evening, November 23rd, with a single performance at which all seats will be reserved. N. T. G., radio announces over WHN, together with a number of night club stars, will act as master of ceremonies on the occasion of the house's initial night. "What Price Glory" will be the opening film. The day following the theatre will adopt its regular policy of continuous performances, with no reserved seats.

Fox Will Produce "Glory" Sequel Without Del Rio

Inasmuch as Charmaine is not in the script of the Fox Films sequel to "What Price Glory," "The Cock-Eyed World," Dolores Del Rio will not appear in the picture, but a new heroine, not as yet chosen, will play the part. Laurence Stallings and Maxwell Anderson are well along on the script of the production on which actual work will not start for a month as the two male leads are acting in other pictures at the present time.

Music Again Accompanies Atlanta Rialto Progams

Through the efforts of Harry Sherman, Publix union contact officer, who came to Atlanta, Ga., for that specific purpose, an agreement was reached last Thursday, November 10th, between representatives of the Atlanta musicians' union and Publix Theatres Corporation, by means of which music is restored to the Rialto, three organists being installed in the house regularly.

The house has been without music since September 5th, when the theatre management decided to eliminate the orchestra at the close of the past season and to operate with organ music only. The deadlock arose when the union refused to accept the management's disposition and insisted that the theatre retain an orchestra.

"Beau Geste" Wins 1926 Photoplay Medal

FOR the third time a Paramount film has been voted the winner of the Photoplay Magazine Gold Medal, "Beau Geste" having been adjudged the best film released during 1926, according to an announcement in the December edition of the movie fan publication. The award is yearly determined by votes from the readers of the periodical.

This is the seventh yearly award of a Photoplay gold medal, the previous winners having been "Humoresque," 1920; "Tol'able David," 1921; "Robin Hood," 1922; "The Covered Wagon," 1923; "Abraham Lincoln," 1924, and "The Big Parade," 1925.

"Story of Films" New History of the Industry

GIVING briefly the inside facts of the motion picture industry since its inception, "The Story of Films," its contents based on the Harvard lecture series, is now being printed by the A. W. Shaw and Company. The newsstands will have the books inside of a few weeks, it is thought.

Starting with an introduction by Joseph P. Kennedy, president of F B O, in which is outlined briefly the position in the industry of the various authors whose writings make up the book, 14 chapters follow by competent authorities including Will H. Hays, William Fox, the late Marcus Loew, Adolph Zukor, Jesse L. Lasky, R. H. Cochrane, Sidney R. Kent, Cecil B. De Mille, Samuel Katz, Milton Sills, Earl W. Hammons, Dr. A. H. Giannini and H. M. Warner. Each chapter details a separate phase of production, distribution and exhibition.

Universal Releasing Six New Stern Comedies

Six new two-reel comedies adapted from newspaper comic strips are being offered for current release by Universal. The films are product from the Stern Bros. studio and include excerpts from "The Newlyweds and Their Baby," "Keeping Up With the Joneses," "Let George Do It," "Mike and Ike, They Look Alike" and "Buster Brown" series.

Heading the list is "The Newlyweds' Mistake," featuring Snookums, Joe Young and Addie McPhaill. "Passing the Joneses," directed by Gus Meins, with Harry Long, Stella Adams and Gene Laymon in the cast, is the next comedy on the program. Sid Saylor stars in the next two offerings, "A Disorderly Orderly," in which he and Jean Doree and Harry Martell were directed by Sam Newfield, and "On Deck," in which Miss Doree and Art Rowlands have parts. Charles King and Charles Dorety are featured in "Oh, Mabel," and are supported by Thelma Daniels and Margery Marcel; Francis Corby directed.

Gus Meins directed the "Buster Brown" comedy, in which are Arthur Trimble, Doreen Turner, Albert Schaefer and Tige, the dog.

Six Firms Receive New York Incorporation Papers

Companies receiving charters from the department of state and incorporating in the motion picture business in New York state at Albany during the past week included the following: Anderson Amusement Corporation, $15,000, Adolph J. and Thelma Anderson, Harry M. Zimmer, Buffalo; Am Good Theatre Corporation, Rochester, $150,000, Mary and William Stahley, George G. Kircher, Rochester; Marquis Productions, Inc., $20,000, Lillian Passman, Rose London, Anna S. Flaumenbaum, New York City; A B C Amusement Co., Inc., $8,000, Leon Brodsky, Katherine Galvin, New York City; Morris Bestock, Brooklyn; Kley Theatrical Corporation, $10,000, William N. Hechheimer, J. Gibson Friun, Joseph E. Shea, New York City.

Pathe Studios Are Rushed

Nine Feature Productions Under Way or Due to Start in Near Future

THE Pathe-De Mille studios have either started or are preparing to start photography on nine feature productions and, as a result, every foot of stage space is occupied, and the production forces are working day and night. Topping the list of picture preparations is the De Mille personally directed, "The Godless Girl," from the story by Jeanie Macpherson and Ernest Pascal. The leading role has been assigned to Lena Basquette.

In preparation for this production schedule three new directors were signed. They are Howard Higgin, Harmon Weight and E. H. Griffith. Higgin is in charge of "Skyscraper," in which William Boyd will star.

E. Mason Hopper is busy with "A Blonde for a Night," with Marie Prevost as star. William K. Howard has started "His Country," a story of the Americanization of an immigrant, with Rudolph Schildkraut in the leading role, and Marie Dressler also featured.

Hector Turnbull is about ready to start two special productions. The first will be "Midnight Madness," with Jacqueline Logan in the featured role and Clive Brook leading man. The second Turnbull production will be "Hold 'Em, Yale," which will be directed by E. H. Griffith. Rod La Rocque will star.

Rupert Julian is preparing to start camera work on "Walking Back," in which Vera Reynolds is the star. It is adapted from a regular magazine serial, "A Ride in the Country."

Camera work has been completed on "Chicago" and "The Leopard Lady," and they are both in the cutting room. "The Blue Danube," with Leatrice Joy starred, is in the final stages of photography under the direction of Paul Sloane.

At the Metropolitan studio, Leo Maloney has started work on "The Black Ace," with Don Coleman featured and Jeanette Loff as leading woman. Noel Smith is starting "The Law's Lash."

Spencer Bennet is editing his latest serial, "Terrible People," and George Arthur Gray has completed an original story for a new Pathe serial called "The Yellow Cameo."

Alf Goulding is directing the Sennett bathing girls at the Sennett studio in a girls' college picture in which Daphne Pollard is starred.

U. S. Films in Germany

Statistical Report Shows American Product Leads in Number of Features

AMERICAN pictures still dominate the German field, according to a statistical report for the first six months of 1927 made by George R. Canty in Paris, to the Department of Commerce. Of the 425 feature films brought on the German market during the six months' period, 259 were American made and 99 German made. The balance were made in other foreign countries.

Short films on which there is no import restriction were provided almost exclusively by the United States, as Germany failed to produce a single short film during the period. Of the total number of 177 short films exhibited, 155 were produced in the United States.

Despite the fact that the United States provided more pictures than Germany, the latter country's share of meterage was larger than that of the United States because German long features averaged approximately 2,300 meters, while American films of this category averaged approximately 2,000 meters in length.

Tiffany Will Enter Theatrical Field Only If Necessary

TIFFANY-STAHL PRODUCTIONS, in a statement issued during the week, declares they have no intention of going into the theatre business in competition with their customers, but hint the possibility, if they deem it advisable, or it becomes necessary, of acquiring some twenty theatres throughout the country so as to properly present and show other exhibitors how to present Tiffany-Stahl productions.

The statement in part, reads:

"The Tiffany-Stahl Company does not intend to go into the theatre business. It does not believe in going into competition with its customers. It does not believe such a step is good business. It has the kind of pictures the public wants and it will not be necessary for us to beg representation.

"We do wish to modify the above in one respect, however, namely that should we find it advisable or necessary to acquire twenty odd theatres throughout the country so as to properly present and show other exhibitors how to present Tiffany-Stahl productions, we are quite ready and financially able to take that step."

"Gentlemen Prefer Blondes"

Reviewed by William McCormack

West Coast Representative, Motion Picture News

LOS ANGELES, November 16.—"Gentlemen Prefer Blondes", the Malcolm St. Clair production for Paramount, was previewed this evening at the Wilshire Theatre in Los Angeles and came in for hearty rounds of applause.

The Anita Loos story of the ultra in gold-diggers has been deftly told by the director in a style fresh, smart and crisp, clicking at welltimed intervals with real laughs. The picture is tiptop entertainment from beginning to end.

Ruth Taylor, who has the role of Lorelei, will be hailed as a "find". Alice White gave an excellent performance and helped the production materially. Ford Sterling, Chester Conklin, Mack Swain, Blanche Frederici, Holmes Herbert and Trixie Friganza all contributed their share in making what looks like one of the comedy hits of the year.

U. A. Tells Sales Plan

Al Lichtman Tells of Divorcing Sales from Physical Handling of Offices

AL LICHTMAN, vice-president and general manager of distribution for the United States and Canada for United Artists, has definitely announced the company's sales plan, as foretold in these columns last week. The sales and branch office staffs have been divorced in their responsibilities, with each having its separate duties. The United States has been divided into eastern and western divisions, and the divisions into districts. No exchanges are being eliminated, and all present personnel will be retained, according to the announcement.

The plan, as outlined by Lichtman, is as follows:

No one connected with actual selling will be hampered as to time or energy with physical handling of distribution. Salesmen will sell films and that is all. Office managers, already being appointed, will supervise non-selling activities of exchanges. Every present exchange will be retained, and it is now anticipated that several additional ones will be established.

Cresson E. Smith will be Eastern general sales manager, with headquarters in New York. David Bershon will be Western sales manager with headquarters in Los Angeles. The Mississippi River will divide the sales territories, St. Louis, Chicago and Minneapolis being in the Western division. Canada will be handled as at present, with Haskell Masters in charge.

Groups of exchanges will be formed into districts, with one exchange designated as district headquarters. District crew managers will be in charge of salesmen, who will operate out of the district headquarters. Present branch managers will be promoted to be crew managers or special representatives, each responsible directly to the home office. The special representatives will handle all key city first runs and circuits.

Branch offices will function as service depots and territorial headquarters for handling of detail and routine.

Pathe-Bray To Film Canyon

Army Assisting in Filming of "The Menace;" Three Units to Leave on Trip Down Colorado River

WITH the cooperation of the War Department, which has supplied radio equipment, an expedition of Pathe-Bray Productions is scheduled to begin work this week upon the filming of "The Menace," whose backgrounds will be the towering walls of the Grand Canyon of the Colorado and the swirling waters of the river. The leads will be Victor Varconi and Donald Blossom, who will be directed by Elmer Clifton. Several of the sequences will be done in Technicolor, especially those of the Rainbow Bridge.

Three parties have already departed for their base camps to start work. The first left Green River, Utah, for Needles, California. The second, headed by Gilbert E. Gable and Sergeant Edwin A. Redding, of the U. S. Army, has gone to the Painted Desert to set up a radio station which will pick up the broadcasted reports of the expedition in the canyon's bottom and relay them to the Fort Douglas government station in Salt Lake City. The party which will dare the Colorado's turbulent waters arrived at the Canyon a few days ago; it is due to finish the trip by December 10th.

The cooperation of Secretary Dwight F. Davis, of the War Department, was secured by Elmer R. Pearson, first vice-president of the company. The government expects to put up its new radio equipment to the severest test, operating it one mile beneath the earth's surface.

Besides Director Clifton, Staff Sergeant Vernon T. Herrick, E. C. La Rue, Leigh Smith, E. D. Barber, a correspondent of the New York Times, and 18 expert boatmen will be included in the river expedition.

J. R. Bray is the originator of the project.

Special FBO Sales Drive Will Honor Kennedy

A sales drive, already inaugurated by the F B O sales force to book either an F B O feature or a short subject into every theatre in the United States and England during the month of February, will commemorate the second anniversary of the entrance of Joseph P. Kennedy, the F B O president, into the motion picture industry, In celebration, F B O has termed the month as "grand jubilee" affair and will start, before or during February, a national advertising, publicity and exploitation campaign, a new line of accessories to be furnished exhibitors.

F B O will have eight features and four short subjects ready for release in February. Among the feature productions will be "Her Summer Hero," "Wallflowers," "Coney Island," "Legionnaires in Paris" and "The Harvester."

"The Whip Woman" Title for "Where Love Is"

All previous titles for the forthcoming First National production wth Estelle Taylor, Antonio Moreno and Lowell Sherman, "The Witch Woman," "Where Love Is" and others, have been definitely supplanted by "The Whip Woman." This is Robert T. Kane's second production to go into work at Burbank; it was started last week with Joseph C. Boyle directing under the supervision of Allan Dwan.

Theatre-Office Building New Toronto Deal

ONE of the most stupendous of real estate transactions in Toronto, Ontario, provides for the destruction of two of the best known theatres in the downtown district and the erection of a huge group of office structures, ranging from 27 to 40 stories, which will include what is promised as the largest and finest theatre in Canada.

Almost one whole block in the central section of Toronto has been purchased and in this area are the Regent and Grand Theatres, the former being controlled by Famous Players Canadian Corp., as a special run house. The Grand is one of the oldest houses in Canada and has had a checkered career of late.

The purchase of the sites and the razing of the buildings involve an expenditure of $30,000,000, it is officially announced. Canadian capitalists are identified with the move and it is intimated that these financiers are closely associated with the Famous Players group in the Dominion.

The new theatre will be part of a 40-floor terraced tower building and will face on a new street which is to be cut through the property.

Sterling's Next Five Will Complete Schedule

WITH the completion of "Outcast Souls," its third production on the 1927-28 schedule, Sterling Pictures has but five more productions to film.

"Burning Up Broadway," already prepared in continuity form, is scheduled to go into work on November 21st, at the latest. "Marry the Girl" will next follow on the working schedule; both continuity and adaptation are already in their final stages on this. "Undressed," "It Might Happen to Any Girl" and "A Million for Love" will be the remaining three productions.

Vonceil Viking, Universal Rider, Badly Injured

Miss Vonceil Viking, who is making a 3,000 mile jaunt across the continent arousing interest in Universal pictures, was the victim of a severe accident this week near Concord, North Carolina, and is now confined to the local hospital there.

The girl was speeding at a gallop into Concord when her mount stumbled, pitched her to the ground and then rolled on her. An x-ray at the hospital revealed that there were no broken bones, but that severe sprains and bruises had been inflicted.

This was Miss Viking's third accident in a week, the other two being due to the carelessness of passing motorists, who twice, at dusk, spilled her from her horse.

Universal Tryon Film Will Have Trade Premiere

Glenn Tryon's latest comedy vehicle for Universal, "A Hero For a Night," will be launched in the trade next Tuesday, November 22nd, when a special mid-day invitation showing of the picture will be held at the Central Theatre in New York City.

The same director, scenarist and leading woman who worked on the previous Tryon vehicle, "Painting the Town," contributed to the production of "A Hero for a Night."

Lloyd and Langdon Head Pathe's Nov. 27th Shorts

A Harold Lloyd reissue and one of Harry Langdon's comedies which Pathe has been saving are the two principal numbers on the Pathe group of short subjects for the week of November 27th. Next in importance is a comedy presenting the children of famous movie stars.

"From Hand to Mouth" is the Lloyd vehicle, which also has Mildred Davis (Mrs. Harold Lloyd). "Fiddlesticks" is the Langdon comedy. The children's short feature, "Young Hollywood," was produced under the supervision of Madeline Brandeis.

Mack Sennett is represented in the week's release with "The Bull Fighter," directed by Earl Rodney, and having a cast including Madeline Hurlock, Billy Bevan, Eddie Quillan, Andy Clyde and the Sennett bathing girls. Grantland Rice's "Cups and Defenders" and "The Defensive Ends" (more of "Football Sense"), Pathe Review, No. 48 (containing "Cities of the Sea," "The Porcelain City" and "On the Homeward Trail"), "Flying Fishers," an Æsop film fable, "A Half-Wit's Fury," chapter four of the serial, "The Masked Menace," and Pathe News, Nos. 98 and 99, complete the offerings for the week.

Educational Releasing 14 Shorts During December

A total of 14 short subjects—comedies, cartoons, novelties and scenics comprise the Educational program of releases for the month of December. In addition, the Kinograms newsreel will continue to appear bi-weekly.

Larry Semon in "Oh, What a Man!", George Davis in "Nothing Flat," Lloyd Hamilton in "Papa's Boy," Lupino Lane in "Hello, Sailor" and "Big Boy" in "Angel Eyes," are the two-reel comedies for the month. Semon directed his vehicle, which has Gertrude Astor in the cast. Lucille Hutton and Stanley Blystone support Davis, whom Stephen Roberts directed. Norman Taurog directed the Hamilton comedy, while Mark Sandrich again directed Lane. Charles Lamont wielded the megaphone over the "Big Boy" offering, which has little Lorraine Rivero in the cast.

"It's Me," a comedy featuring Monte Collins, is one of the Cameos for the month. The other one is "Ain't Nature Grand?", Eddie Quillan's first one-reeler for Educational. The new December Curiosities subject is "Lovingly Yours," and the new Bruce Outdoor Sketch is "Injun Food"—"Moods of the Sea." "A Whirl of Activity" is the new Lyman H. Howe Hodge-Podge.

Two new Sullivan cartoons, "Felix the Cat Hits the Deck" and "Felix the Cat Behind the Front," are also on the month's schedule, which is completed by two new McCall Fashion News subjects, featuring Hope Hampton.

"Opening Night" Columbia November Release

"The Opening Night," Claire Windsor's initial vehicle for Columbia Pictures, is the second Columbia release for November, the first being "The Tigress." Edward H. Griffith directed.

Tiffany-Stahl Signs New Stars and Directors

TIFFANY-STAHL PRODUCTIONS is signing up acting and directorial talent for its releases for 1928. Two feminine stars, Claire Windsor and Sally O'Neil, have affixed their signatures to contracts, the directorial services of Reginald Barker have been securied, while a contract with George Archainbaud, who has directed several forthcoming productions, has been extended to cover a longer period.

Barker and Archainbaud will direct several pictures for Tiffany-Stahl. Miss O'Neil will star in a series of vehicles, her first to be "Irish Eyes." Miss Windsor's initial appearance under the company's banner for this season has not as yet been announced.

"Uncle Tom" Roadshowing at Detroit Lafayette

The roadshowing of the Universal production, "Uncle Tom's Cabin," now running at the Central in New York City, begins next week when the Shubert theatre in Detroit, the Lafayette, opens with an indefinite engagement of the picture on Sunday, November 27th.

Virginia Gray and Mona Ray, who have the roles of Little Eva and Topsy in "Uncle Tom's Cabin," will shortly start a tour of personal appearances in Eastern and Middle-Western cities. They will first appear at the Central in New York and will then go to Detroit to be present at the opening there.

The first "Uncle Tom's Cabin" roadshow will carry 10 musicians, a musical director, two operators, an electrician, a property man and a carpenter, as well as George Deagnon, the advance business manager, and L. S. Leavitt, the company manager.

Columbia Co-starring Tom Moore and Dorothy Revier

Tom Moore has signed a contract with Columbia Pictures whereby he will play a co-starring role in "The Siren," which presents Dorothy Revier in the title part.

Fox Releasing New Del Rio Vehicle January 1st

Dolores Del Rio plays her first sophisticated screen role in "No Other Woman," her latest vehicle which Fox Films will release on January 1st. The picture was directed by Lou Tellegan and has a supporting cast including Don Alvarado, Ben Bard and Paulette Duval.

Discovered by Carl Laemmle!—
GLENN TRYON
—A new and unique Motion Picture personality!

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

PUBLICITY OR TITLE WRITING—Young man, 22, considerable newspaper experience, desires position. Box 230, Motion Picture News, New York City.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

THEATRE MANAGER desires change. Thoroughly experienced vaudeville, pictures, road shows. Young and a hustler. Can handle any proposition. Best references. Box 220, Motion Picture News, New York City.

ORGANIST, highly trained, twelve years experience, enormous library, intelligent cueing, thoroughly reliable, radio experience, references. State full particulars first letter. Organist, 810 E. Huron, Ann Arbor, Mich.

Wanted

WANTED used projectors. Power's 5 or 5A, or portables, as are. C. E. Metzler, P. O. Box 94, Leaf River, Illinois.

WANTED

Experienced Motion Picture Cameraman for 3 months tropical service abroad

Reply by letter only, **stating your experience in foreign countries, if any. Also whether you have own equipment and if so, give details. State salary wanted, age and references.**

AUTOMATIC MOVIE DISPLAY CORPORATION
Industrial Division
130 West 46th Street
New York City

SALESMEN wanted throughout country. This possesses future for producers. New, fast seller. Saves time, money and labor. Large commissions; prompt pay. Box 235, Motion Picture News, New York City.

WANTED—Used Posters, Photos, Slides, Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

For Sale

FOR SALE: 1500 upholstered opera chairs; price $2.50 each. 1200 veneer chairs; price $1.50 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, New York City.

FOR SALE: Used posters, photos, slides, banners and all other kinds of accessories on any subject — features, comedies, serials, save 60 per cent. Write for price list. Theatre Poster Supply Co. & Sign Exchange, 327 East Sixth St., Cincinnati, Ohio.

FOR SALE: The most beautiful 500-seat moving picture theatre in Florida. Price $8,500. Summer population 25,000. Winter population 40,000. Long lease. Finest equipment. Must sell account other business. Cash or terms. Address, Post Office Box 1348, Daytona Beach, Fla.

FOR SALE: Complete laboratory outfit lights, tank, printing press, one Duplex printer about 4 years old in the best of condition. Will guarantee to be perfect, $500; and one Moy printer in A 1 condition $200. Will guarantee also. Address 8926 Lorain Ave., Cleveland, O.



Illustrating some effective adaptations of press book suggestions for newspaper displays featuring "Two Arabian Knights" (United Artists), the group of ads shown above contains two three-column and two two-column layouts in which stock cuts have been used for the display illustrations. The ads were used by the following theatres: Kirby, Houston; Paramount Empress, Salt Lake City; Howard, Atlanta; Loew's Vendome, Nashville.

Exhibitors Service Bureau

Showmanship

Briefs

THE ushering staff at the Roxy Theatre went into conference recently over a situation that had assumed such proportions that something had to be done about it, and something was. It seems so many of the lady patrons have been losing a heel from their dainty shoes that they have had the boys running around in circles, carrying the damaged footgear to a repair shop around the corner. So a meeting of the best minds was called, with the result that one of the staff has taken a course in pegging on heels. Now when a call for help goes up from a lady who has lost the heel of her slipper, the article is rushed to the shoe expert, who hustles off to his shop belowstairs and presently rushes back again with the shoe intact.

MANAGER ROY HELMS of the Strand theatre, Knoxville, played "Bitter Apples" so close to Hallowe'en that he was able to tie up the title with a seasonal stunt. But instead of ducking for apples, Helms had them jumping for them. Apples were hung from each side of the lobby, about six feet above the floor. Underneath was a sign offering free admission to anybody able to touch the bitter apples without climbing. The word "touch" meant it was necessary for one to implant their teeth in one of the bitter apples—and they were bitter, too. The free admissions averaged about six a day.

FIRST NATIONAL'S advertising and publicity department has made a tieup for "The Life of Riley," which will net that attraction window cards in butcher shop windows. The tieup is with Armour & Company, and advertises Armour hams and bacon. The poster, about a half-sheet in size, carries scenes from "The Life of Riley." Type matter on the lower fifth of the poster reads: "Charles Murray and George Sidney may be the reel stars in 'The Life of Riley' but Armour's hams and bacon are real stars in the life of everyone who likes good foods."

MANAGER CHARLIE MILLER, of the Riverside Theatre, Jacksonville, is holding an interesting contest among the children who attend his Saturday matinees. "Safety drawing booklets" were distributed to the children by the Hoyt Music Company, a firm in Riverside. To the children who present the most attractive drawings in these booklets will be awarded some unusually handsome prizes donated by Hoyt Music Co.



A novel device for theatre displays, a scene painted on fly-screening. The photo above shows a display for "The Yankee Clipper" at the Strand theatre in Lexington, Ky., designed by Miss Anabell Ward, managing director. The picture was painted in oil paints. As one approaches it, the scene fades away.

Schools and Libraries Join in "Les Miserables" Campaign

AN Educational tie-up with the schools, libraries, book stores and the clergy of Buffalo was the highlight of an unusually successful exploitation campaign for the presentation of "Les Miserables" at the Great Lakes theatre in that city.

This drive, in which the libraries figured prominently along lines developed by the Cleveland Public Library officials over a long period of time, had the active support of the most influential institutions in the city and its favorable reaction undoubtedly will benefit motion pictures generally and the Great Lakes theatre through the increased prestige resulting from this direct association with the organizations and individuals identified with the move.

The Buffalo campaign was carried out by A. J. Sharick, Universal exploiteer, who based the co-operative movement on the Les Miserables Scholarship which Universal is sponsoring.

The Buffalo school officials had never before endorsed a moving picture. In this case Superintendent Hartwell became interested in the scholarship and posted announcements concerning it.

The Library got up an attractive book mark, with the announcement, on the front page, a list of supplementary reading on the right inside, the conditions of the contest on the left page, and the back devoted to the picture. The Library used 10,000 of these book marks in its various branches in addition to mailing out about 2,000 with the regular fortnightly book announcements.

A special screening for teachers, the clergy and prominent officials was held on Saturday morning.

Dear Mr. Johnston:—We want you to see
GLENN TRYON
—He's our find—a brand-new and unique personality!
Universal Pictures Corp.

Picture Exploitation Tie-Up Develops Into Big Business

THE commercial value to manufacturers and national distributors of motion picture co-operative publicity and advertising is strikingly illustrated in the growth of business of the Phantom Red preparations. Two years ago, when "The Phantom of the Opera" was being launched by Universal, a "Phantom Red" lipstick was introduced. Universal had already had this color officially named in a tie-up with the National Color Card Association.

The Carlyle Laboratories, Inc., were interested in the proposition and made up a special lipstick which they called "Phantom Red." The product was first advertised by means of a Broadway window display in conjunction with the engagement of "The Phantom of the Opera" at the Astor theatre. The success of the venture from the lipstick manufacturers' standpoint was evidenced when the company added other "Phantom Red" cosmetics, including a rouge and eye brow liquid.

The picture "The Phantom of the Opera" has completed its first runs and return engagements throughout the country, but the Phantom Red preparations, brought to the notice of the public through co-operative advertising based on the picture, continue to flourish. The Carlyle Laboratories are now advertising the product in more than twenty national magazines. The photograph of Mary Philbin, feminine star of the film, is still featured in these ads, the photo showing Miss Philbin using the lipstick.

The lipstick and other Phantom Red products are also being distributed now in foreign countries. It is reported that the Carlyle company recently received a proposition from a German distributor to take over the product for that country. He explained that his brother, who was in the theatrical business, reported so many actresses who had been in the United States were asking for "Phantom Red" lipsticks and rouge that he believed Germany offered a ready market for the products.

Thus a business in a highly competitive field which has built up to impressive proportions within a comparatively short time grew out of an exploitation idea worked out in conjunction with a motion picture.

Giant Book Illustrated With "Rookies" Stills

A novel lobby attractor in the form of a display book, the pages made of bristol board and containing stills from the film and descriptive matter, was a feature of the exploitation which Manager William Mick, of the Tivoli Theatre, in Michigan City, used for his showing of "Rookies." The book measured thirty by twenty inches, and was mounted on a stand in front of the Tivoli, and displayed near it was a card inviting people to "Read About Rookies." It attracted unusual notice.



A three-column ad for "Shanghai Bound" built up from stock mats and used by the Ritz theatre, Tulsa, Okla., operated by Ralph Talbot. Five of the press book mats were employed in this layout.

"Clean Up" Drive Exploits "Painting the Town"

Claude F. Lee, manager of the Omar and Arcade Theatres in Fort Myers, Fla., executed one of the best exploitation campaigns ever staged for a picture in that town when he induced the local chamber of commerce to sponsor a "Paint Up Campaign" in conjunction with his presentation of "Painting the Town," recently.

Fort Myers, eager to attract winter visitors, has a Beautification Committee, and the latter issued a "Paint Up" proclamation. The move won immediate support from two local newspapers. Lee offered a free ticket to the Arcade for "Painting the Town" to every purchaser of $2.50 or more of paint through the local mechants, and a month's pass to the person who was first to complete painting of a residence or building after a certain starting date.

The paint stores devoted special window displays, carrying advertising for the picture, and also used newspaper ads. The Atlantic Coast Line set an example to the rest of the community by starting off the two weeks' clean-up drive with a new coat of paint on their freight station.

Benson Forms Department to Supply Presentations

Edgar A. Benson, of the Benson Orchestra of Chicago, has formed a new department of his organization to supply theatres with presentation programs of the band act style. Twenty units are now being organized into stage units for picture theatre pre-

The new department will be headed by David P. O'Malley, with Hunter Bennett as general representative.





The apple of many eyes was the display piece used in the lobby of the Allen theatre, Cleveland, as an attractor for "Adam and Evil." The apple was six feet in diameter with a scrim covered opening in one side to reveal a scene showing Adam and Eve in the Garden. A flasher was used to illuminate this scene intermittently.

M-G-M Trackless Train Touring South American Countries

LANDING in South America after its world famous tour of Europe and England, and with its reputation for "pulling through" undimmed by the rigors of travel across the North American continent, Metro-Goldwyn-Mayer's trackless train has further proven its ability to negotiate difficult terrain and please every variety of beholder, by its trip through Argentina, Uraguay and other South American countries. It is now midway in its South American itinerary.

The first South American point of call for the Trackless was Buenos Aires in the Argentine. From this point the Trackless toured through the Argentine during the very worst time of the year, their winter, which occurs in July and August, over almost impassable roads. Conductor Eddie Carrier reports that their journey was one long series of morasses, lagoons, swamps and mud-holes, as well as many small rivers, which it was necessary to ford. Nevertheless the train pulled through and visited all the important towns of Argentina.

Returning to Buenos Aires after the Argentinian tour the Trackless Train was shipped by boat up the river Platte to Montevideo in Uruguay. Before this was done, however, new engines had to be installed in both the coach and the engine, due to the rough usage these had received over the bad roads of Italy and Argentina.

From Montevideo the train toured through Uruguay. Exceptional luck was encountered.

Spook Parade Exploits "Cat and Canary" in Akron

One of the most original stunts in connection with the exploitation of "The Cat and the Canary" was staged by A. J. Sharick in Akron, Ohio, when he organized a spook parade. All the boys in town were invited through the columns of the Akron Times-Press to present themselves at the Orpheum on Saturday morning at 10 o'clock in spooky costumes—any of the grotesque rigs they would wear at a Hallowe'en party. Each boy in costume would be admitted free to a special performance. The Buckeye Cycle Company offered prizes for the best costumes.

Sells Sports Editor Idea for Essay Contest

Walter Morris, Assistant Manager of the Publix Plaza Theatre, Asheville, N. C., talked the sporting editor of one of the local papers into placing a reader on the sporting page in connection with an essay contest—to advertise the film, "College Days."

All persons who had attended High School, Prep School or College were entitled to compete for the prizes. The subject was, "What was your most exciting experience while in college, high school, or prep school?—Class battles, athletics, humor, romance or anything else that struck you as being the outstanding event of your college, prep or high school will prove valuable."

Theatre Parties Feature of "King" Attendance

"The King of Kings" passed the half-year mark in its Broadway run at the Gaiety theatre on October 18th with a record for attracting large-size theatre parties which the management claims has set a precedent for theatre attractions in New York.

The large number of theatre parties is an attendance feature due, in all probability, to the amount of mail campaigning done in behalf of the picture. More than three thousand letters commending "The King of Kings" have been sent out to ministers of every denomination.

Theatre parties in units of from 45 to 130 persons have attended every evening performance at the Gaiety for the past three weeks, and reservations for over twenty other parties in units of fifty or more persons have been booked up for the next four weeks.

Novel Display for Film on Travel Ad Machine

Manager Chas. H. Amos used a novel moving display on the wall of a Main Street building for ten days in advance of play date to exploit "The Big Parade" at the Florida Theatre, St. Petersburg, Fla.

This display was worked out with the aid of the Travel Ad machine. The artist painted a figure of a soldier similar to the ones used in the press books, on a card. This was photographed with a movie camera, but instead of photographing this upright on the film it was photographed lengthwise. By filming it in this manner it made a continuous band for the Travel Ad machine.

Dear Mr. Johnston:—You are one of the first to appreciate new faces and brilliant new screen talent—Give us your opinion on

GLENN TRYON

—Our brand-new screen "find" for Exhibitors!

Universal Pictures Corp.

Key City Reports

New York City

TWO holidays and the Fall business pick-up brought the grosses of most every Broadway theatre up to much better figures than the preceding week, and four new pictures came in along with the regulars—not counting **"Sorrell and Son"** (U. A.) which succeeds "Two Arabian Knights" at the Rivoli—and which is giving trade and patrons the best weep (not financially, of course) that they've had in a long time. The picture is going well.

The Roxy went back into its old stride with "Pajamas" (Fox) and a well balanced program. The Movietone newsreel at this house is getting a big and sincere hand. **"Shanghai Bound"** (Paramount) **and an average program helped the Paramount get back to normal** figures, and its nearby relative, **the Rialto, is doing a fine business with Mary Pickford's "My Best Girl"** (U. A.). The Rivoli ended with **"Two Arabian Knights" to satisfactory** returns.

The Strand is receiving favorable comment resulting from its engagement of Nat Shilkret's Victor orchestra and, along with the feature picture, **"The College Widow"** (W. B.), **business for this house also increased** over the past week. **The Capitol also felt the good news with "Body and Soul"** (M-G-M), and its accompanying program.

The older Broadway pictures which include **"Wings"** (Paramount), **"The Patent Leather Kid"** (1st Nat.), **"The King of Kings"** (Pathe-De Mille), **"The Student Prince"** (M-G-M), **"Sunrise"** (Fox) and **"The Jazz Singer"** (W. B.), **all cashed in** on the trend toward better trade. **"Uncle Tom's Cabin"** (U), one of the newcomers, **is doing a satisfactory business,** and **promises to grow.** Advertising is heavy. **"Les Miserables"** (U) is catching the Colony trade and Marion Davies' **"Quality Street,"** (M-G-M), with much advertising aid, **is doing well enough** for the present at the Embassy.

Chicago

SLIGHT improvement in business was noted by many Chicago theatres during the past few days, but the better attendance was not enjoyed by all theatres by any means.

The Chicago Theatre had a very big week with "Figures Don't Lie" as the screen feature and Paul Whiteman and his orchestra on the stage. **"Garden of Allah"** closed its extended run at the Roosevelt last week, proving only fairly successful. **The Oriental had an average week with "Breakfast at Sunrise"** on the screen and Mark Fisher leading Paul Ash's gang, presenting a big stage show. **At McVicker's "The Cat and the Canary" closed its run to fair business.** The Monroe Theatre **did well with "Seventh Heaven" and Movietone, and "Good Time Charley" plus Vitaphone, pulled average** crowds to the Orpheum. **"Wings," road showing at the Erlanger at high prices, had a second good week.**

Normal business was experienced generally by southside houses, this being true of the Capitol, which had **"The Life of Riley"** on the screen and Del Delbridge on the stage, plus Vitaphone. **"The Way of All Flesh"** and Benny Kreuger and his orchestra **were strong attractions at the Tivoli where business was good. "What Price Glory" showing at the Avalon once more proved a good box office attraction,** the bill also including Buddy Fisher's stage show "Over The Top" and Vitaphone. **"What Price Glory" also did exceptionally well** at the Marbro.

The Uptown offered "The Way of All Flesh" as its screen feature and Frankie Masters on the stage, **the combination accounting for excellent** box office reports. **"What Price Glory"** on the screen and Verne Buck and his popular stage band **did good business** at the Sheridan.

Los Angeles

THE Movietone has taken the West by storm to the extent that the Tower Theatre is advancing its admission prices, and opening its doors at 8:45 in the morning, the earliest hour at which any picture theatre has ever opened its doors for regular business. **This in spite of the fact that the Movietone Fox picture, "What Price Glory," is being shown for the third time** in downtown Los Angeles, this being its 29th week.

Five new feature film attractions were billed last week at the various houses. **"She's a Sheik"** with Bebe Daniels, **the most popular comedy offering,** showed at the Metropolitan. At Loew's State was more comedy in the form of **"Becky"** and **which drew very good** attendance. "Lace," an elaborate Fanchon and Marco "Idea," was greatly enjoyed. At the Boulevard was more fun in the way of **"The Irresistible Lover," and drew the usual Boulevard patrons** to the satisfaction of the management.

"The Devil Dancer," Gilda Gray's latest film venture, finished the first week of its showing at the Million Dollar and proved to be a box office winner as predicted.

"The Gaucho" opened last Friday night with the usual Hollywood turnout of stars and star-gazers. **The Chinese Theatre has had practically a full house at every performance** during the week.

"The Loves of Carmen" continues to draw crowds to the Carthay Circle Theatre although the picture is receiving a great deal of unfavorable criticism. **It is reported that "Sunrise" will follow** on November 29th.

Philadelphia

DUE largely to the ideal fall weather prevailing, as well as the two holidays, downtown theatres enjoyed better than usual business.

The Stanley, with the popular stars, Ronald Colman and Vilma Banky, in **"The Magic Flame," augmented by two excellent presentation acts, played to good** houses all week.

The Fox, with **"High School Hero"** on the screen and Jans and Whalen, Castleton and Mack and Winnie Lightner on the stage, **had an excellent week.**

Packed houses greeted Wallace Beery and Raymond Hatton in "Now We're in the Air" at the Stanton.

"King of Kings" continued to draw good crowds at the Aldine and **"After Midnight" found much favor** with audiences at the Palace.

"Alias the Lone Wolf" at the Victoria had a successful week.

"Woman on Trial" was well received at the Arcadia and **"Back to God's Country" proved a good drawing card** at the Globe.

The Capitol, with **"The Gay Retreat," had a satisfactory week. "Beau Geste"** was shown in seven neighborhood houses this week.

Boston

THERE was a slight falling off in attendance at most of the Boston theatres during the week, probably due to a considerable degree to the flood conditions shutting off the usual number of visitors to Boston from those sections of New England, partly due to the activity of various bodies in relief work for the flood and partly due to ideal weather conditions for out-of-door activities.

Part of this falling off was made up for by the large football crowds in Boston over the week end, which filled the theatres Saturday night and Sunday. Friday, Saturday and Sunday practically every theatre played to capacity audiences. It was in the mid-week attendances where the falling off was felt.

Arrangements are under way for various flood benefit programs and special shows by almost all of the Boston and suburban theatres.

At the Metropolitan business remained on an even keel. "The City Gone Wild" is the film and "Shadowland" is the presentation revue number. **"Seventh Heaven" played to a good run** of business at Loew's State with Art Johnson's Harmony Boys on the stage. **The second week of "Les Miserables" at the Colonial brought even larger** houses than the first week, when the run was unusually heavy for a road show. It remained for another week. **The first Boston showing of "Body and Soul" at Loew's Orpheum grossed exceedingly well** and will be followed by "Ben Hur" next week. **"The Gay Retreat"** at the Keith-Albee Boston theatre, **"Rose of the Golden West"** at the Washington Street Olympia, **"Annie Laurie"** at the Bowdoin Square, **"The Rough Riders"** at the Capitol, **"American Beauty" and "Annie Laurie"** for the double bill at the Exeter, **"The Life of Riley"** at the Fenway, **"Rough Riders"** at the Scollay Square Olympia, and **"Once and Forever" and "Shootin' Irons"** for the double bill at the twin houses, Modern and Beacon, **all report good gross** business for the week. **"Swim, Girl, Swim"** at the University **and "The Cat and the Canary"** at the Lancaster have **played to average** houses.

Seattle

AVERAGE business is all that can be claimed for the local film houses during the last week. Despite strong advertising and good attractions, the film theatres are not doing the business expected at this time of year.

The Fifth Avenue Theatre, leading first run house, failed to rise above its slump of the past four weeks. **"Breakfast at Sunrise" was the film feature, and it failed to please the audience.** The show was saved by Fanchon-Marco's "Jade Idea" with a remarkable acrobatic troupe. Gross was around $14,500.

Two second week pictures chalked up average business, but could not be called big box office attractions. **These were "The Way of All Flesh" at the Columbia Theatre and "The Magic Flame" at the United Artists. The former film played to good houses the first week, but the second dropped** off to a noticeable extent. **"The Magic Flame" was a pleasing film that somehow failed to arouse any local enthusiasm.** Business was light.

At Hamrick's Blue Mouse Theatre, "Sally in Our Alley" and a good list of Vitaphone subjects kept the house well filled at all times during the week's run. This house is alternating a Vitaphone-scored film and an independent film each week, with very pleasing results. The Vitaphone short subjects are a weekly feature, and are being separately advertised as such.

Between the two vaudeville-film houses, Pantages came out on top with the best film attraction, as usual. "East Side, West Side" was on **the screen, and was fairly well received.** The vaudeville program was pleas-

ing. Business at this house is dropping off, however, due to the inroads of cheaper vaudeville at the Orpheum and better stage shows at the picture houses.

The Orpheum featured "The Girl in the Pullman." It was just about satisfactory, in conjunction with a vaudeville program that was about the best that the house has featured since it opened. **Business was very good.**

Neighborhood business was rather light during the last week. The Egyptian Theatre in the University district and the Bagdad Theatre in Ballard continue to do a majority of the high class neighborhood business. The Lakeside, one of the newest neighborhood houses, recently sold by West Coast, has been put on a four-day operating business, due to lack of patronage.

Kansas City

FREEZING weather sent patrons scurrying into down town first run houses this week, although a good lineup of pictures probably had as much to do with it as the weather.

"Tell It to Sweeney" played to good crowds at Loew's Midland during the second week's existence of the theatre. **"Stark Love" at the Royal also played to a brisk** attendance all week, especially to women at matinees. **"My Best Girl" played its second week** at the Newman and did a fair business. **"The College Widow" at the Main Street, drew much better than normal** attendance. **"Jaws of Steel" at the Globe played to fair** attendance for the week, while **"The Loves of Carmen" proved an exceptionally good drawing card** at the Pantages. **"The Naked Truth"** at the Liberty, which played to women only the first half of the week and to men the latter, played to many more women than it did men, but business was good all week.

Aside from a bit more advertising space by the Liberty, there was no special effort on the part of any of the house in exploitation beyond the average.

Milwaukee

BUSINESS in the down town houses was generally declared to be average for the season. Trade this fall has not been up to marks set in some previous years, but seems to be plodding along at a fair rate. Weather has offered everything from fog and rain to snow and hail last week with an occasional clear moment. **The Alhambra held over "Les Miserables" for another week** and business was just fair. **The Garden offered "Topsy and Eva,"** and the Howard Bros. and Arnaut Bros. as the Vitaphone attractions, **apparently a strong bill, but it failed to connect. The Wisconsin's offering for the week was "Adam and Evil"** with a snappy stage presentation to accompany it. **Business was very good here.** The Strand found **"Now We're in the Air" kept the house well filled.** Perhaps Eddie Dorey parading the down town streets on his stilts advertising the picture helped to boost business. **Patronage at the Merrill was fair where "Body and Soul" was featured.**

Neighborhood houses are fighting competition with good exploitation and strong programs. Business on the outskirts was fairly good this week. The Milwaukee offered **"Metropolis;" business was fair. "Rough Riders"** was featured at the Uptown, the Oriental and the Tower, **and at all three patronage was good. "Moon of Israel" drew fairly well** at the Venetian. **"Sally in Our Alley" did good** business at the Colonial.

San Francisco

LAST week at the local first run theatres was another good one, the rain helping to a great extent. **"Becky," shown at Loew's Warfield Theatre, drew a good crowd.** It was well advertised and the stage attractions also drew many.

"Les Miserables" more than crowded the San Francisco theatre and all were pleased with the acting. Some were disappointed the picture was not longer. **"Two Arabian Knights" drew crowds the second week** at the California Theatre. **"Tell It to Sweeney,"** shown at the Granada Theatre, together with the presentation acts, **drew many** and filled that house and **"Back to God's Country" at the Imperial Theatre was well thought of.**

"A Harp in Hock," together with vaudeville acts, **also drew well** at the Golden Gate Theatre.

In the residential district the Wigwam Theatre was crowded to see the last show, which presented **"Babe Comes Home"** and acting. Other residential houses did well because of the rain that kept people from going down town.

Birmingham

WINTER weather made its appearance in Birmingham the past week and the theatres put on their armor and vigorously went after business. **As might have been expected, the new Pantages had the best business of the town, with "Breakfast at Sunrise," closely followed by the Ritz, with "Cameo Kirby,"** John Gilbert, (Fox). **Loew's Temple did not fare so well with "Topsy and Eva,"** Duncan Sisters, (United Artists), and the Lyric, with the Marcus Show **and "Winning Wallop,"** with William Fairbanks, **only fared passably well.** The Strand, with Adolphe Menjou, in **"Gentleman of Paris" (Paramount) had fair business, as did, also, the Trianon, with "No Place to Go,"** with Lloyd Hughes and Mary Astor, (First National). **"King of Kings,"** road-showing at the Jefferson, **had a comparatively poor week, although business built steadily after the middle** of week, and justifies an early return.

Minneapolis

THE Minnesota Education Association held its annual convention in Minneapolis this week, and there were about 12,000 teachers and educators in town. This helped swell movie attendance, as did the fact that the children were having a three-day vacation and had both the time and inclination to go to the shows. Armistice night, too, was a big one for most of the movie houses, so all around it was a pretty fair week.

The State did an excellent business with Constance Talmadge in "Breakfast at Sunrise" and with a big stage show featuring Al Herman and a cast of 45 entertainers The Metropolitan, a legitimate house, featured the sensational sex film, "Is Your Daughter Safe?" and did a profitable business by admitting men only. The film holds a second week, when it will be shown exclusively to women.

"Ben Hur" had a second big week at the Garrick, but did not warrant a third week. **Dorothy Gish in "Madame Pompadour" proved a popular attraction** at the Strand, **as did Norma Shearer in "After Midnight"** at the Lyric. The name of Red Grange still pulls at the box office, and **Pantages benefited by showing "The Racing Romeo." "The Wreck of the Hesperus" proved an excellent** finish to the Hennepin-Orpheum's vaudeville, and this house also profited by showing some specially made pictures of the Notre Dame-Minnesota football game.

The Lagoon, Rialto, Lyndale and Loring—the larger of the neighborhood houses—**continued good business** with such pictures as **"Spring Fever," "When a Man Loves" and "Beware of Widows."**

The Shubert stock company, presenting "What Price Glory," gave the movies their chief competition.

Detroit

BOX OFFICE summaries this week show little improvement, attendance remaining below normal in many of the downtown houses.

The limited engagement specials, **"King of Kings" and "Patent Leather Kid," were fairly well received** at road show prices; **"7th Heaven" and Movietone continue strong** at the Fox-Washington. **"Ben Hur," second week in the Adams, also warranted a hold-over.**

"No Place to Go," playing in Loew's State, **failed to do average. Another weak film was "Becky,"** which reeled off poor returns during its final session around theatre circles. **Capitol registers worked half time, or, perhaps, a trifle over, with "The Forbidden Woman"** and a stage show featured. At the Oriental, **"Alias The Lone Wolf" did nice money-making, while "The Wreck of the Hesperus" rated heavy** in the Temple and Uptown wickets.

Drawing immense patronage to the Michigan in "She's a Sheik," Bebe Daniels is the real headliner of this week's lineup. Early evening performances were a decided success. A stage show was also billed on the programs.

Dear Mr. Johnston:—If you don't yell your head off about this brand-new screen "find" of ours, then we'll be badly mistaken—

GLENN TRYON

—Unquestionably our greatest gift to exhibitors in ten years!

Universal Pictures Corp.

Atlanta

LEADING an array of banner pictures showing in Atlanta theatres last week, Loew's Grand reached a high pinnacle with "7th Heaven," heaping its coffers, as well as receiving fluent sanction from the pens of local critics.

Mary Pickford brought a pleasant surprise to the Howard's patrons in "My Best Girl," being well received by the audience and receiving some favorable comments from the press. Special exploitation and some good tie-ups gave the picture a flying send-off. The Capitol played John Gilbert's re-issue, "Cameo Kirby," to a good house, bringing an appreciable increase over the preceding week. Thomas Meighan in "The City Gone Wild" brought a fair business for Keith's Georgia and was aided by a very good vaudeville bill. "The Stolen Bride" proved to be an average Billie Dove picture for the Metropolitan, drawing fairly well at the box-office.

That music is an essential element in the theatre was clearly and vividly portrayed in the Rialto Theatre last week. After being without music since the beginning of the new season, September 5, the theatre on Thursday, coming to an amicable agreement with the local musicians' union, installed three organists. The first three days of the week the house played "Angel of Broadway," with Leatrice Joy. Although a commendable picture in the eyes of local reviewers and patrons seeing it, it failed to bring but a meager attendance. Beginning Thursday a western, "Open Range," showed for the first day alone; the box-office in-take practically doubled.

"Down the Stretch" and "The Great K & A Train Robbery" gave the Tudor a successful week.

The new Almo showed four second runs and one first run, "Gunhand Garrison," to an average week's receipts.

Des Moines

"TWO ARABIAN KNIGHTS," playing at the Des Moines theatre, had an extra exploitation and was received with heartiest laughter, but it did not prove a big drawing card. There seems to be no criticism of the picture except that audiences are a little tired of war comedies.

At the Capitol Theatre the attraction was the "Road to Romance," which was well liked although the week did not gross very large. One of the most beautiful and dignified of the Publix Shows, "Tokio Blues," was presented as the stage attraction.

At the Strand for the first half of the week Thomas Meighan in "The City Gone Wild" was liked very well, while for the last half the picture billed was "The Great Mail Robbery," which did well.

Albany and Troy

LAST week's business at the motion picture theatres in Albany was characterized by two outstanding events, the showing of "Seventh Heaven" at the Mark Strand and "The Fair Co-Ed" at the Leland. And what a whopper of a week these two pictures produced! At the Leland, men and women even climbed two flights of stairs into the gallery, paying the same price as those on the main floor and with never a growl. Along with the feature picture, the theatre showed a Grantland Rice football picture that was right to the minute, at least Albany was so well pleased that it applauded the tackles time after time. The Mark Strand kept pace with the Leland, however, day in and day out without so much as a falter on the part of "Seventh Heaven," which drew like a house afire. The Mark Ritz, of Albany, was also in the running with "The Sunset Derby" that began to click on the opening day and made as fine a finish as any Derby ever run at the Saratoga course. Proctor's Grand must not be forgotten, for "We're All Gamblers" during the first three days, and "Stark Love" during the last of the week, did more than their share in packing the theatre. At the Clinton Square theatre, "Publicity Madness" did not pan out very well.

In Troy, "Seventh Heaven," running at the Troy theatre for the week, opened to nearly as large business as "The Big Parade," which means that the house was packed in every available inch. That was on Saturday. Sunday was nearly as large, but the remainder of the week was about back to normal. It was noticeable that while the lobby was crowded to capacity on Sunday for "The Big Parade," resulting in many dropping out of line and going to other houses, the crowds to "Seventh Heaven" kept coming in a steady stream during the late afternoon and up until nearly ten o'clock at night, with the result that the box office receipts for these two pictures were almost identical. At the Lincoln, "Shanghai Bound" ran to normal business. The weather was cool and snappy and all in all the week was everything that could be desired from the standpoint of the exhibitor.

Central Pennsylvania

FINE weather on Armistice Day helped to increase the week's total of receipts in the theatres of Harrisburg. Appropriate to the wartime holiday, the offering at the Victoria was "Beau Geste," and this play drew well throughout the week. In the strictly romantic vein was "Loves of Carmen," which stood up well on its own merits and also capitalized through the fact that the management of the Colonial, where it was shown, emphasized in the newspaper advertisements that the stars of the play were those who were featured in "What Price Glory," recently shown in Harrisburg with great artistic and financial success.

Loew's Regent scored heavily with the Mary Pickford picture, "My Best Girl," which appealed especially to the women and children. At the State the presence in person of William Faversham, noted screen and stage star, helped to swell the receipts for the first half of the week. Rin-Tin-Tin, in "The Dog of the Regiment," was the State's film offering for the last half of the week.

"Devil's Dice," featuring Barbara Bedford and Robert Ellis, provided the thrills at the Broad Street, while the Bebe Daniels comedy, "Senorita," made a hit at the Rialto.

Notwithstanding that the Tunney-Dempsey fight pictures were displayed in no less than four Harrisburg theatres the preceding week, they were on the bill at the Grand, a neighborhood theatre, and continued to help swell the box office receipts.

St. Louis

THIS was a fair week for the first run and neighborhood houses of St. Louis and vicinity, but no box office records were broken—so far as is known. But on the whole it was a satisfactory week, everything considered.

At Skouras Brothers Ambassador Theatre "The Gorilla" was given its world premier. It was fairly well received, but frankly this theatre going public seems to have had its fill of this particular type of thriller.

Loew's State Theatre offered Buster Keaton in a collegiate background, the feature film being entitled "College." On the whole it was a good week.

The Missouri Theatre had another of Bebe Daniels' offerings. This was styled "She's a Sheik." Even the hard boiled critic of the town said it was clever and entertaining. Perhaps the author intended it for a romantic drama, but as put on it is a knockout straight farce. Its subtitles were gems.

The St. Louis Theatre which plays Orpheum vaudeville in conjunction with feature films had another satisfactory week. On its screen the headline film was "The Gay Retreat." It was amusing, but nothing more.

Baltimore

WHAT seems to be a general business depression here affected the movie attendance very seriously during the week beginning Monday, November 7, for business around town at the first-run houses, was generally lower than normal.

There was no new outstanding production given its first-run here during that week, the strongest being "Alias the Lone Wolf," starring Bert Lytell, which did a very good business at Keith's Hippodrome with five acts of vaudeville on the bill also. Loew's Century came along with "Body and Soul," starring Aileen Pringle with the Honorable Wu and his company on the same bill and that program went over good. Business at the New Theatre held up very well for the second week of "What Price Glory," but "Ben Hur," doing its second week at Loew's Valencia, only proved a fair puller. There was a generally good bill at the Stanley with "The Prince of Headwaiters," featuring Lewis Stone, Don Barclay, comedian in person and his ancient film, and Joe Fejer and his Hungarian band, but throughout the week only a fair attendance was registered at that 4,000 seat house. Business at the Rivoli with "Hard Boiled Haggerty" and the Batchellor Octette only proved good for but a fair rating. "The Silver Slave," featuring Irene Rich, proved only good for fair business at Warners' Metropolitan but this might be attributed to a large extent to the fact that there were no 24-sheets obtainable on the picture and the press books for newspapers did not come until Saturday and very meager information could be given out.

Oklahoma City

THE Empress Theatre last week probably won the attendance record for the city with a double header of the Dempsey-Tunney Fight picture and Red Grange in "Racing Romeo." The first picture was the main attraction, of course, so that it was hard to judge what "Racing Romeo" would have done by itself.

"The Magic Flame" pleased the audience at the Criterion all week and kept business brisk at the box-office. Ronald Colman and Vilma Banky always draw crowds here.

"The College Hero" was another college story, nothing unusual, but did fair business at the Liberty for half a week. "The Gingham Girl" finished the week to good business. Goof Moyer and his jazz orchestra are playing their fifth or sixth week at this theatre and have increased business considerably.

"Open Range" ran to average business the first half of the week at the Capitol and gave way to "The Wise Wife" for the last part. This latter picture went over well.

Tampa

BUSINESS continued good with the theatres of Tampa in spite of the competition of the Better Homes exposition, which pulled large crowds all week at the Davis Island Coliseum, and the Armistice day celebration.

Receipts at the Tampa were in excess of the previous week. "Two Arabian Knights" was featured the first four days and "She's a Sheik" the last three. Both pictures were well liked, and how?—the box office statement.

"Seventh Heaven," used by the Victory the entire week, pulled very good the first two days and ran a little better than average for the rest of the week.

The Strand had a good week. "Tell It to Sweeney" went over very good the first two days, with "Three Hours" a close second the next three days and "Surrender" holding the business up to average the last two. The Franklin rounded out an average week with their three changes, "The Sunset Derby," "Moments of Temptation" and "Black Jack."

Cleveland

BUSINESS looked up a bit here last week. It takes a lot of pulling to get full houses, but when the pull is strong enough, the evidence is there to prove that the seats can be filled.

"The Gorilla" stood out as one of the big box office attractions of the week. It was given its premiere at B. F. Keith's Palace theatre and was presented with a wide spreading exploitation campaign. **"Two Arabian Knights" surrounded by a most elaborate series of acts and a fine symphonic overture, made a splendid showing** at the Allen. **"Underworld" completed its second week at the Stillman with fair** results. **The State had a good week with "Slightly Used"** as the feature attraction, a good vaudeville bill, and Vitaphone specialty numbers. **"Metropolis" held up only moderately** during its second week at the Cameo. **"Shanghaied,"** recommended by critics as a melodrama of unusual merits, nevertheless **failed to register** with the public. **"Paid to Love" got by with a mark of "average"** at Keith's East 105th Street although it was presented to the public by the critics as a sprightly box office attraction. **"Camille" made its neighborhood appearance at the Park with moderate success,** and the Circle had **only fair business** with a first-run neighborhood engagement of **"The Drop Kick,"** a picture which had been very successful during its downtown run. **"Old Ironsides," completed its second and last week at the Ohio with satisfactory** results, according to reports.

Outside competition was not unusual.

Salt Lake City

IN some instances downtown theatre reports have been exceptionally good this week. Weather conditions have been clear although somewhat cooler.

A very big week was enjoyed at the Capitol Theatre, the feature picture being "Figures Don't Lie," starring Esther Ralston, and the stage presentation consisting of Fanchon-Marco's "Idea" titled "Blues."

Jackie Coogan in "The Bugle Call" went over very well at the Pantages Theatre here, being an especially good drawing card for the children. This picture was in addition to the regular vaudeville program.

"The Secret Studio" with Olive Borden was the feature picture shown at the Victory in connection with the Ackerman Harris vaudeville bill, **and capacity houses were the rule** with the management scarcely able to accommodate the crowds several evenings.

The Paramount Empress Theatre played to very good business during the showing of Florence Vidor in **"One Woman to Another."** A stage presentation of local talent was also offered.

Clara Bow in "My Lady of Whims" proved to be a great drawing card at the American. Lois Wilson and George K. Arthur in **"The Gingham Girl" was very well liked** at the Gem and crowded houses were enjoyed.

The second showing of Emil Jannings in **"The Way of All Flesh" did a capacity business** at the Rialto here.

Newsreel Resume

Football followers were treated to plenty of views of their favorite sport in this week's newsreel releases. The clashes of the different elevens received due homage in the various issues, Paramount's edition, No. 32, containing some 18 gridiron contests—some of them national affairs and others just regional. Stories of a more serious nature—the Pittsburgh explosion, the New England flood, Pershing's return from Europe and Canada's monument in memory of fallen American soldiers—these were highlights generally of a varied collection. Ruth Elders, too, got a good break in the celluloid press, for her reception in New York was presented in about five different issues.

The summarized contents of the new reels follow:

International News, Vol. 9, No. 93: Unveiling of Canadian memorial; $500,000 brewery revealed in Detroit raid; Texas turkeys' annual trot to market for the sacrifice; opening of Hollander motor tunnel connecting New York and New Jersey; football, and Ruth Elder. No. 92: Santa Claus and his reindeers—a novelty for children; juggler does stunts on top of Eiffel Tower; vehicular tunnel underneath the Hudson; Mussolini acclaimed at fifth anniversary; General Pershing and Fanny Ward—in the "personality" shots; the Soviets celebrate 10th anniversary of regime; New England measures flood damage; aquaplane scenes down in Florida.

Pathe News No. 93: New York welcoming Miss Elder; new U. S. submarine launched; German tests new airplane equipped with whirling wings; New England rushes flood relief program; Roumanian prince opens dog show; more views of Hollander Tunnel. No. 94: Results of the explosion in Pittsburgh of gas tank; country's gallant airmen received by President; Canada's monument dedicated at Arlington; the turkey gaily trotting to market in Texas; Austria's tribute to war heroes of foreign nations; ship caught on reef in Northern seas.

Kinograms, No. 5343: Virginia state cops arresting bootlegging gang; crew of President's yacht receive Red Cross buttons; W. H. Vanderbilt mounts a coach and four, reviving memories of a by-gone New York; British cruisers at practice; kid patients at hospital aided by artificial sunlight; baptismal rites held in cold Lake Michigan waters; Germany enforces law prohibiting speed; Miss Elder's return. No. 5344: Mr. and Mrs. Coolidge at Unknown Soldier's tomb; Canadians uncover shaft remembering our fallen soldiers; world's largest submarine launched at Portsmouth; New York Zoo's new guest—a 120 pound baby elephant; the Germans' latest aeronautical device, an air-liner, tested; on the rough Atlantic with Coast Guard.

Fox News, Vol. 9, No. 14: Uncle Sam's new submarines engage in war game; Dwight Morrow, our ambassador to Mexico, Count Czernin, Austrian foreign minister in late war, and General Pershing—all of whom figure in news of the day; the Aquitania's dog-show in middle Atlantic; world's tallest wooden bridge in far West; machine-gunners at drill; New Zealand's famous trout pools; Spain's royal family attend devotions; difficulties New England sufferers have to contend with; chorus girls in rehearsal. No. 15: The new memorial presented by Canada to U. S.; a tropical scene among South Sea islanders; latest Paris hats which go in for aviation; effects of recent gale which devastated English Coast; European royalty in current news; Ruth Elder home after her recent hop.

Paramount News, No. 31: Miss Elder returns to New York; recent motor hill climb in California; Britain recalls troops from China; parachutes and airplanes; Fascisti celebrate in Rome; General Pershing; ailing kiddies who benefit from mercury light; a motor boat with which German expects to cross Atlantic; latest Parisian styles in hats. No. 32: The wrecked area of Pittsburgh destroyed by explosion; Alfonso, Spanish King, visits Italy; Canada gives war cross honoring American dead; Ruth Elder's return home; Lindbergh joins first pursuit group of planes for combat practice; Indians meet in Kansas for harvest festival; the Heinkel plane which crashed upon its take-off from Azores, Max Reinhardt, impresario of the drama.

M-G-M News, Vol. 1 No. 27: Thanksgiving birds parade streets of Texan town; ruins caused by Pittsburgh explosion; America's best airmen gathered at Capitol reception; Canada honoring fallen U. S. heroes.

First National Buys "No, No, Nannette" Rights

The world motion picture rights to "No, No, Nannette," H. H. Frazee's production of the musical comedy by Otto Harbach, Frank Mandel and Vincent Youmans, have been purchased by First National. Based upon the play by Emil Nyitray and Frank Mandel, "My Lady Friends," the musical comedy, it also proved successful abroad.

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Opinions on Pictures

The Harvester

Not Convincing as Screen Story

(Reviewed by Chester J. Smith)

FROM a photographic standpoint this Gene Stratton Porter story is a beautiful piece of work. In the form of a novel it is claimed that it is selling in its second million. As a photoplay it hardly measures up to its book form. It is evidently easier for a great authoress to paint a convincing word-picture around such subject matter than it is to portray the same matter convincingly on the screen.

The screen version retains all the sentimental appeal, but it is far from convincing. It is too evidently and too continuously a plea for tears, and for the most part it is an ineffectual appeal. Most of the weeping comes from the characters within the story. Even the dog is called upon to shed his quota of weeps.

It is hard to believe in this modern day and age that a real he-man such as the Harvester is supposed to be, would, after many days of marriage, express to his wife his complete satisfaction at the first kiss, and that given him unwillingly. "It is more than I expected," reads the title. The kisses are withheld because the young wife pledged herself to her mother's doctor if he would ease the mother's sufferings previously to her death. There is nothing in the screen story to indicate that the young doctor would be at all interested in such a sacrifice. In fact, he immediately falls in love with the wife's nurse, thereby freeing the wife from her obligation.

It is all very unconvincing and, but for its pictorial beauty, would have little to recommend it. Orville Caldwell is the Harvester and Natalie Kingston, the girl. Their work is passable.

Drawing Power: The popularity of the author and novel will probably make it go well. **Exploitation Angles:** The sale of the novel is on its second million.

THEME: Romantic drama of the woods in which gatherer of herbs meets his "dream girl," who is badly mistreated by her brutal uncle, weds her, sees her safely through a precarious illness and all ends happily.

Distributed by F B O. **Released,** November 23, 1927. **Length,** 7,045 feet. **Cast:** Orville Caldwell, Natalie Kingston, Will R. Walling, Jay Hunt, Lola Todd, Edward Hearn, Fanny Midgley. **Directed** by Leo Meehan.

Good Time Charley

Melodrama of Backstage Life

(Reviewed by Chester J. Smith)

BUT for an excess of footage, which slows up the action in spots, this would be a splendid picture. It has all the necessary ingredients for success with considerable stuff that has been done before, but it is entertaining, and would be more so if it was edited down and a slight elimination of footage made here and there.

It is a story of back-stage life in the days gone by, which reflects both credit and discredit upon the theatrical profession, and it probably is not overdrawn. The various types may still be found around the playhouses of today.

There is all the pathos one would desire. There is comedy relief which is not too good, and there is plenty of action to the good story by Darryl Francis Zanuck. Warner Oland as Good Time Charley, the likable but broken down actor, does a splendid bit of work. In fact, he all but steals the picture. It is a role that might easily be overdone, and, in fact, is in spots but, taken as a whole, the portrayal of Oland is a highly commendable one.

Helene Costello is the daughter of the old actor and it is easy to realize that she might spring overnight from a Greenwich Village cafe to Broadway stardom. She is a little too gullible and a little too unsophisticated in the role perhaps, but after all that is what makes the story, so one must accept her work as being satisfactory. She is splendid in the more dramatic climaxes. Clyde Cooke, too, is especially good as the stage hand, cheap show proprietor and friend of the broken down stock star.

Drawing Power: Good. **Exploitation Angles:** The back-stage scenes. The Christmas Eve celebration in the Actors' Home. The good work of the well-balanced cast.

THEME: Melodrama of broken down actor, whose daughter, after the murder of his wife, becomes a reigning sensation on Broadway and in Europe, loses trace of her father when he goes blind and becomes inmate of Actors' Home. She finds him while performing at a Christmas Eve celebration at the Home, and cares for him in the happy conclusion.

Distributed by Warner Bros. **Released,** November 12, 1927. **Length,** 6,302 feet. **Cast:** Helene Costello, Warner Oland, Clyde Cooke, Montagu Love, Hugh Allan, Hulanne Johnston. **Directed** by Michael Curtiz.

A Bowery Cinderella

Entertaining and Well Done

(Reviewed by E. G. Johnston)

SINCERE work of the principals, an elaborate fashion show, scenes backstage and some striking photographic reflections of "L" trains thundering alongside a Bowery tenement are the features of what we believe to be a well worked out and entertaining picture. If there be any criticism at all it lies in the long footage; however, even its length is not to a tiresome point, and at the close it becomes apparent that cutting was difficult so as to not destroy real picture values. Some time is taken getting into the story, but Director King has taken care that you are impressed with squalid life in a tenement—made still worse by the nerve-splitting noises of close-by elevated trains. Then, the fashion show might have been trimmed a few feet—but this, too, has real attraction value.

Gladys Hulette and Pat O'Malley have the parts of a boy and girl of the Bowery. The former is practically the sole support of an invalid mother (here's hokum), while the latter is a typically pocket-bare reporter with hopes of selling a play and obtaining a raise in salary. The girl adopts a stage career after convincing her lazy father of a larger wage. Here, Ernest Hilliard appears as the producer of musical shows and immediately sets his snares for the new chorus girl. Hilliard's wife, long tired of his unfaithfulness, plans a raid on his apartment and the girl is innocently made the co-respondent in a divorce action. The reporter, anxiously awaiting a beat for his paper, is also innocently made a witness to a supposed delinquency on the part of his fiancee. The show promoter pretends real friendship for the penniless girl, provides her and her mother with an apartment and is on the way toward the accomplishment of his evil designs when her former boy friend experiences a change of heart, interrupts an attack and all turns out well.

Drawing Power: For first class trade. **Exploitation Angles:** Excellent fashion show and names in cast. Music Box Revue chorus.

THEME: Society melodrama, dealing with difficulties experienced by a Bowery girl who aspires to a stage career.

Distributed by Excellent Pictures Corp. **Released,** Nov. 1, 1927. **Length,** 6,900 feet. **Cast:** Gladys Hulette, Pat O'Malley, Pat Hartigan, Kate Bruce, Ernest Hilliard, Rosemary Theby, Pauline Parr, Howard Mitchell, Leo White, J. Webb Dillon, Music Box Revue chorus. **Directed** by Burton King. **Story** by Melvin Houston and **scenario** by Adrian Johnson. Art Reeves was the clever **camera man.**

The College Widow

Average but Entertaining

(Reviewed by Laurence Reid)

ONE of the first of the collegiate comedies to grace the stage was George Ade's "The College Widow." After all of these years it comes back in celluloid dress—modernized, of course, to keep up with the current campus high jinks. The piece has a football plot—and is well flavored with the rah-rah atmosphere. There isn't so much of Ade to the story now, for the author takes a back seat during the development of the action so that the director can score a few points himself.

Dolores Costello plays the title role—that of the flapper idol of good old Atwater. And she cuts up some mild capers which will surprise those who have catalogued as watchful of her step. The piece doesn't get away from the beaten path. Since the screen has been flooded witth campus stories the past year—they have to come awfully snappy to click all of the way. The football game as with the other collegiate films is the high light here.

The picture spells average entertainment, which never becomes boresome even though it doesn't give any new screen yell.

Drawing Power: Title, author and star. Suitable for average houses. **Exploitation Angles:** The popularity of star and author. Teaser possibilities of title. Tie-ups with colleges and high-schools.

THEME: Story of girl who vamps athletic stars from other colleges so that they all flock to her school, which, receiving new life in the influx of gridiron and other material, again finds itself on the map of sport.

Distributed by Warner Brothers. **Released**, November, 1927. **Length**, six reels. **Cast:** Dolores Costello, William Collier, Jr., Anders Randolf, Charles Hill Mailes, Douglas Gerard, Robert Ryan, Big Boy Williams. **Director**, Archie L. Mayo. Author, George Ade.

The Crystal Cup

Fair Picture Offers Its Moments

(Reviewed by Laurence Reid)

THERE are marks of originality about this film, adapted as to from Gertrude Atherton's novel of the same name. For one thing it features a different characterization in its central figure. The heroine is a man-hater whose complex is to ape them as much as possible—thereby revealing that she likes them much more than she'll admit. The story simply puts this eccentric creature through her paces and Dorothy Mackaill sees to it that the role is sufficiently colored.

Of course it is easy to guess the outcome of the story. The very mannish heroine permits herself to fall in love sufficiently to emerge a radiant butterfly. It is all characterization—and had it been treated honestly it might have stirred up some agitation. But the idea was developed with half an eye on the box-office, consequently its pathological suggestions are but faintly indicated.

Miss Mackaill as the tight-skirted heroine with the masculine complex gives a performance that is consistent all of the way. Not once does she forget herself to lapse into any feminine moods. And her support is competent enough.

Drawing Power: Average houses. **Exploitation Angles:** Popularity of author—and characterization of star.

THEME: Drama of girl suffering from inhibitions which dwarf her outlook upon life. Undergoes a metamorphosis of character and emerges a normal human being.

Distributed by First National. **Released**, October, 1927. **Length**, six reels. **Cast:** Dorothy Mackaill, Jack Mulhall, Rockcliffe Fellowes, Jane Winton, Edythe Chapman, Clarissa Selwynne. **Directed** by John Francis Dillon. Story by Gertrude Atherton.

Sorrell and Son

A Famous Novel is Screened

(Reviewed by Laurence Reid)

THE film version of Warwick Deeping's widely read novel is one that commands interest even though it is pitched in a mood that is heavy with sentiment. In translating it into terms of cinema Herbert Brenon has been faithful enough to the original though it has dramatic possibilities that haven't been fully realized here.

The director is a stickler for situation and climax and he knows how to build up his scenes. But the high spirit of the book has eluded him. He tugs at the emotions and he has a cast of players who know how to extract feeling. Yet it isn't the perfect piece of work that one expected from the man who fashioned "Beau Geste."

The plot is saturated with sentiment, with the result that it doesn't soar dramatically except at infrequent intervals. But the heart tale of the British army officer who found his world turned upside down after his return from the war and how life licks him is one that commands sympathy for its protagonist—played with fine restraint and sincerity by H. B. Warner.

It isn't a finished, even production, but it shows an earnest effort on Brenon's part to keep faith with a throbbing heart story, even though he has exaggerated its pathos.

Drawing Power: 1st runs. Title, cast and director. **Exploitation Angles:** Adaptation of best-seller. Prominent cast. Book store tie-up. Good record of director.

THEME: Drama of army officer returning from war to find his illusions shattered—and his tragic end after devoting the rest of his life to his son.

Distributed by United Artists. **Released**, November, 1927. **Length**, eight reels. **Cast:** H. B. Warner, Anna Q. Nilsson, Mickey McBain, Carmel Myers, Lionel Belmore, Norman Trevor, Louis Wolheim, Paul McAllister, Alice Joyce Nils Asther, Mary Nolan. **Directed** by Herbert Brenon. **Story** by Warwick Deeping.

Body and Soul

Lionel Barrymore Does a Fine Bit

(Reviewed by Laurence Reid)

THE triangle situation goes rampant in this picture which revolves around a drunken husband who brands his wife with a red-hot iron. It is pretty strong stuff but so lacking in plausibility that its suspense, naturally, fails to carry any sustained "kick." The locale is the Swiss Alps—and the director has given it very picturesque backgrounds. Against these elemental scenes it is quite fitting and proper that the story should become primitive in its play of emotions. Incidentally this atmosphere is the most genuine thing about the picture.

It is acted with the technique of the old-school melodramatists—especially by Lionel Barrymore, the crazed figure who wields the branding iron. A derelict from drink, he falls in love with a maid at an inn and subsequently marries her. Intensely jealous of his fair possession he imagines every man is attracted with her. So when a youthful ski-jumper suggests that the doctor brand his wife like farmers brand cattle—the derelict rushes home and does it.

That's "Body and Soul," which becomes a hair-raiser through the intensity of Barrymore's acting. It is a single-track story and not a pleasant dessert for patrons with fine sensibilities.

Drawing Power: Suitable for average trade. Title has appeal. **Exploitation Angles:** Feature author's original story. Bill as highly emotional story of primitive passion. Play up scenery.

THEME: Drama of triangle with husband branding his wife to prove his ownership of her.

Distributed by Metro-Goldwyn-Mayer. **Released**, October, 1927. **Length** 6 reels. **Cast:** Lionel Barrymore Aileen Pringle, Norman Kerry, T. Roy Barnes. **Director**, Reginald Barker. **Author**, Katherine Newlin Burt.

The Bugle Call

Young Coogan's Vehicle Effective

(Reviewed by Raymond Ganly)

JACKIE COOGAN, who is fast growing into a slim lad, is still the best actor of his age on the screen, with probably more followers than his competitors can boast of. Put this little fellow in front of a camera and watch him emote with boyish earnestness and intense sincerity; you don't find him overacting, as even at his age he knows the knack of giving a reserved performance. It was David Warfield or some other authority who once remarked that Jackie would develop into a great actor. There is much truth in that prophecy.

As the son of an army captain in the days of the '80's, the boy takes an intense dislike toward the step-mother he unwillingly acquired. He resents that word "mother," so dear to his memory, in the person of his father's new wife, who is gentle and fine but who cannot bridge the gap between herself and the lonely boy. There is one scene wherein Jackie does Trojan work; he has fled to the attic where his dead mother's things are stored and there he dreams of having her back again. Expressions of joy flood his face, he tenderly fondles her, even teases her in winsome fashion. But the thread of thought snaps and he remembers that his dear mother is no more. The transition of emotions in this scene are done well.

The story swerves to action after a while with Indians attacking the fort while his father and the soldiers are away. It is in

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the heat of conflict, protecting his stepmother from the tomahawk, that the lad realizes how empty is his prejudice. He blows the bugle which he carries and about which the soldiers had joshed him, alluding to his inability to produce a real bugle call. Answering the summons, his father and the soldiers return, rout the Indians and all's well with the world.

Drawing Power: Good. Children and adults both will enjoy it. **Exploitation Angles:** Use the bugle to attract attention. Dress lobby in military manner. Bill Jackie and his support.

THEME: Heart drama of lonely boy who refuses to accept his new stepmother. When she is in peril and he has defended her from an Indian attack he comes to like her.

Distributed by Metro-Goldwyn-Mayer. **Released** August, 1927. **Length,** 5,821 feet. **Cast:** Jackie Coogan, Herbert Rawlinson, Claire Windsor, Tom O'Brien, Harry Todd, Bodil Rosing, Nelson McDowell, Sarah Padden. **Director,** Edward Sedgwick.

"Shamrock Alley"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

THIS is not as good a laugh-producer as some others of the series of juvenile comedies Educational is producing, but it is good "Big Boy" nevertheless.

The young star is an Irish lad living in a locality where numerous other nationalities mingle. His widowed mother receives attentions from the Jewish pawnbroker, whose shop is located downstairs. So you have an Irish-Jewish taste to the story. "Big Boy's" moments for putting over comedy are not so numerous, but those that he has are done with that charming baby naturalness that is his. The kid will always click when given the chance, for he has oodles of appeal.

"Big Boy" is the cut-up of the neighborhood, or at least of the particular tenement which he calls home. One scene shows him using the stairs as a grade for a baby carriage minus its wheels. He goes over all the neighbors in his way, shooting over them in a manner resembling a "shoot-the-chutes." Quite different is his return up the stairs to his home, where the angry neighbors are all lined up on their respective floors with a stick with which to belay him as he passes by. Other good scenes are with little Lorraine Rivero on a merry-go-'round and another tough little boy.

Charles Lamont directed the comedy. Eva Thatcher and Hy Meyer play the roles of the boy's mother and the pawnbroker.

"Peter's Pan"
(F B O—Two Reels)
(Reviewed by Raymond Ganly)

THIS latest of H. C. Witwer's "Beauty Parlor" series, which Reggie Morris directed, is just an average comedy. The comedy supplied by Cooke and Guard is of a rough and ready, fall and tumble variety, amusing in its way, but not up to the calibre of the comedy that these two can put over when given the chance.

A woman client in the girls' beauty establishment, who was revived from a faint by a bucketful of water thrown into her face, must be appeased for the loss of her dress—therefore the parlor's cash register becomes very, very empty. Just about this time a detective comes along and demands the owner's license. The girls are taken to the court house while a policeman guards the shop. Al and Kit, the two assistants, in quest of money to pay for the license, offer to repair the damage done to a bunch of chorus girls by using the various beauty appliances in their parlor on condition that their manager come across with some cash.

Al, with the money held tight in his hand, is socked to sleep by the policeman on guard, but Kit drags him along in that condition to the police station pursued by the thoroughly aroused cop. Here everything is finally settled. The two offer to pay for the girls' license, but have to pay their own fine for violating the public peace. Danny O'Shea, the girls' friend-in-need, pays for their license in the end.

"Ain't Nature Grand?"
(Educational—One Reel)
(Reviewed by Raymond Ganly)

THEY have a lot of fun "down on the farm." You arrive at that conclusion after you have seen the antics of Eddie Quillan and George Davis in this Cameo which Stephen Roberts directed. Eddie has a vapid look, absolutely void of intelligence. He uses this attribute to good effect, staring at the camera or Davis with an expression of innocence and mute appeal. He is the country hick, moron, yokel or what have you.

Davis had a bone of contention to pick with Eddie because, in the presence of pretty Constance Howard, he had set a goat upon him. They run all over the farm, Eddie in front and Davis right behind. One is anxious to sock the other, who is too nimble for him. Finally, clothesline and other impedimenta in the way of Davis cause him to stumble and fall and batter his head against tree trunks so that the girl thinks Eddie has whipped his rival.

There are a fair amount of laughs, the two falling over themselves with considerable zest. The two are a good team, and they get along very well together.

"Fiddlesticks"
(Pathe—Two Reels)
(Reviewed by Chester J. Smith)

HARRY LANGDON is seen again in one of the two-reelers which launched him on the road to fame and fortune. It is not so humorous as some of the other Langdon comedies have been, but it has its moments. Harry has a yen for the bass viol in this one. He is determined to be a musician and to earn his livelihood in this way, much to the disgust of his father and brother, who turn him out of the house over the protest of his mother.

He voluntarily joins up with a street band, but his efforts ruin their business, and he is completely discouraged when he is fired. A junk man offers him cash for his overgrown fiddle, but demands that he play it first. Harry does so and a rain of junk from adjacent windows follows his effort. The junk man is a business man. He sees possibilities in a partnership and collects the hurled junk as Harry plays the viol. They both prosper and Harry returns to the welcoming arms of his family.

"Assorted Babies"
(M-G-M—Ufa—One Reel)

QUITE interesting is this Ufa 'oddity' which bears Major Bowes' appropriate set of titles. As is practically always the case with German screen efforts the camera work here is exceptionally good and the idea elaborated upon—that of presenting shots of the young of animals—is fairly well handled..

Views of a baby, a basketful of dachshunds and intimate scenes of a cat and her offspring take up the majority of the scenes, more attention being given to the felines' antics than to those of the other animals. The kittens' playfulness is duly emphasized and they are shown scrapping among themselves, one little fellow even going to the extent of pawing his parent. The scenes of the mother cat cleaning her young, and carrying them by the scruffs of their necks are always entertaining. The young of almost every species have a way all their own of attracting and holding the attention. The cats, here, are particularly interesting and they have many poses that are not generally seen by the average human.—RAYMOND GANLY.

"The Elegy"
(Paramount—Two Reels)
(Reviewed by Raymond Ganly)

ONE of the best little novelties that has been released in a long time is this sympathetic tale, exceedingly well told and acted. Of a "different" and distinctive sort, it has a note of sincerity notable for its lack of mawkishness. There is more genuine drama in its two reels than many a longer and costlier production can lay claim to. Moving with simplicity, the story is unfolded with broad strokes. When coupled with the winning strains of well-rendered music, "The Elegy" is bound to leave a pleasing impression, unless your audiences crave entertainment of a light and fickle nature. However, it is a worthwhile piece and, whether or not your patrons like a story with a sombre shade, it will lend distinction to a program.

The story is of a lonely little boy in a French village, whose dog is brutally kicked to death by a gendarme. Alone, with his dead friend, the boy plays Massenet's melancholy air (which gives the production its title) thinking that perhaps the sweet strains of his violin will bring life back to the still body. When he realizes the cold fact that his unfailing friend is forever gone, his little heart breaks, and he falls lifeless. After witnessing this incident, the gendarme becomes a changed man, and the final scene shows him paying his respects at the boy's grave beside a girl who had brought a bit of happiness into the lad's life.

"Oh, What a Man!"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

LARRY SEMON, back again in the field of short comedies, has a fairly laughable vehicle here. The veteran comedian in the role of a detective fast in the toils of a feminine crook will create laughter among the patrons seeing his latest effort, no doubt; but no small amount of laughs, however, will go to Gertrude Astor, who is such an energetic performer, that, acting with swing and verve, the title of the screen's leading blonde mama should go to her, unquestionably. She props up noticeaby the effectiveness of this comedy and shades the performance of the starring player.

Semon is commissioned to capture Notorious Nora, criminal extraordinary. He goes to his prospective victim's night club, where a free-for-all fight between the police and Nora's followers soon occurs. Semon, armed with a club, joins the fray and, after unwittingly socking to sleep his fellow detectives, is mistaken by the lady crook as a friend. She clasps her hands and rapturously surveys him, exclaiming, "Oh, what a man!"

Follows a pursuit by Nora and Semon of her former satellites, who are now bent on outwitting her and robbing her of her jewels. The chase is well filmed, and is better done than such scenes in average comedies. After the piece has mounted to a climax it is revealed that this tale of crooks and police is but a thriller that Semon has been dictating to his stenographer, Miss Astor.

Others in the cast are: Jack Richardson, Willie Dennis, Paul Dennis. Semon wrote and directed the comedy which I. E. Chadwick produced.

"Cups and Contenders"
(Pathe-Sportlight—One Reel)

GRANTLAND RICE offers some interesting shots of international competitions of various kinds in this Sportlight. There is a brief history of the Davis tennis cup, the Westchester cup of polo, America's cup of yachting and the Gold cup of the motor boats. Interesting shots are shown of the competitions for the different trophies. Leading figures among the defenders of the tennis cup are seen in action against all rivals. America's star polo four are pictured as they defend the trophy, as are the different yacht cup defenders and the speed boats in the motor tests. This should make a good filler for any program.—CHESTER J. SMITH.

Regional News from Correspondents

Albany

THE first change of importance along Albany's Film Row to take place in several weeks came a few days ago when Harry Weinberg resigned as manager of the Albany F B O office. He has been succeeded by Al Gutek, who was formerly a saleseman out of the Boston exchange, and whose home is in Fitchburg, Mass. Mr. Weinberg came to Albany about two years ago from Omaha, and plans to return to that city. Announcement of the change was made by Charles Rosenzweig, of New York city, division manager, who came to Albany to accept Mr. Weinberg's resignation.

Charles P. Gilmore, of Syracuse, a well known exhibitor, is now booking vaudeville and presentation acts for his own houses and has also written Troy and Albany exhibitors that he will be glad to furnish acts at varying prices.

Alan Hayes, son of the late Walter Hayes, of the Stanley chain of houses, made a short visit to Albany last week, stopping over night and meeting his friends, Uly S. Hill and Tony Veiller.

E. D. Burns, who was connected with the Rose theatre in Troy, last winter, and left his job to go with a circus, has written Jacob Rosenthal, asking if there is an opening for him back at his old job. Mr. Rosenthal wired him to come on at once.

Employees of the Lincoln theatre in Troy were jubilant on election night when the victory of Cornelius Burns, who ran for Mayor on the Democratic ticket.

Although William B. Tweedy, a former exhibitor in Mechanicville, won out for Mayor last week, other exhibitors in politics were not as fortunate. Irving I. Goldsmith, part owner of the Palace in Saratoga Springs, was defeated in his contest for a place on the Supreme Court bench, although carrying his own county. John L. Meyers, owner of the Star in Schenectady and the Grand in Scotia, was defeated for the office of Comptroller in Schenectady.

It is rumored that William Van Alstyle is in the market to dispose of his theatres in Fonda and Fultonville.

A. J. Pincus, who recently resigned from the Pathe sales forces in Albany, to accept a similar position with the F B O exchange, severed his connection with the latter last week and has gone to New York city.

The Mark Strand, in Albany, is observing its seventh anniversary. The house is managed by Thomas Clark.

Once again Charles Sesonske, of Watertown and Lowville, has won out in a disagreement between himself and one of Albany's film exchanges, which was threshed out last week at a meeting of the arbitration board.

Lew Buettner, of Cohoes, is back home from a trip to Montreal and other Canadian cities. He was accompanied by Mrs. Buettner.

Ray V. Conner, manager of the Olympic theatre in Watertown, went up in the air one day last week when he was informed that a picture that he had booked had not been shipped out of Rochester in time to reach Watertown for the evening show. Mr. Conner proceeded to get in touch with a Watertown aviator, and made the trip to Rochester and return, bringing the film with him in sufficient time to catch the opening show.

Julius Berinstein, owner of the Colonial theatre in Albany, was on hand at the election place, bright and early Tuesday morning, and was among the very first to cast his ballot. In conversation with friends, later, he stated that there was a possibility that next summer would find him a resident of Elmira, where his brothers are now located and where the Berinstein estate has a number of houses.

Albany exchanges telephoning to Vermont towns last week, were limited to a three minute conversation over the wire, by orders issued in that state in an effort to relieve as far as possible telephone congestion due to the flood.

Milton Caplon, a Pathe salesman in Albany, was in Rutland during the flood period, and upon his return later to Albany had many thrilling stories to tell of his experiences.

Mitchell Connery has been made assistant to Abe Stone, who operates two theatres in Rensselaer and one in Albany.

Vincent Daley has notified exchanges that he will close the Pastime in Granville during the winter and operate only the Pember.

The first of the Vermont flood reliefs was given at the Strong theatre in Burlington, last Thursday night and netted a large sum for the sufferers.

The Vitaphone, which has not been operating for several weeks at either the Mark Strand in Albany or the Troy theatre, will be resumed, starting at the Troy theatre on November 19, and at the Mark Strand two days later.

Harry Brooks, president of the motion picture machine operators' union in Troy, went to New York city one day last week for the purpose of discussing the local situation with the president of the international organization.

Abe Stone, who already has one theatre in Albany and two in Rensselaer, is planning to take over the Eagle in Albany, which was operated up until last June by George Roberts, and which has been vacant for several months.

C. H. Buckley, of the Leland, and his son, attended the Yale-Princeton game last Saturday.

Des Moines

THE theatre at Pershing, Iowa, which has made a number of changes in recent years is now under new management. The house was bought last week by Charles Moses, a new exhibitor in this territory. The Pershing theatre was previously owned by Mr. Karowitz.

C. O. Meisner, who just about a year ago built the new theatre at Greenfield, Iowa, an up-to-date small theatre which was a model on theatres of this class, sold the house last week. H. A. Stanley was the purchaser of the theatre. Mr. Meisner has not yet made definite announcement of his plans.

The Palace Theatre at Carlyle, Iowa is another theatre which changed hands recently. Ted Yarowsky, head of the ad poster company which he organized in DesMoines, has had this theatre for about a year. He sold the theatre to John Dielhman.

Youngclass and Latta who now have two theatres at Perry, Iowa, are adding another house to their theatre interests and it is probable that they may invest in other houses. They last week bought the theatre at Woodward, Iowa, which is located in the I. O. O. F. Building. Some changes are to be made in the theatre under the new management. The former owner of the Woodward theatre was Martin Wade.

M. L. Lamb who has been an exhibitor in Iowa territory in times past has bought the theatre at Carroll, Iowa. Mr. R. Van Heusen has been in charge of the theatre there.

George Nalor, manager of the DesMoines Universal office, recently purchased a new Lincoln car. He traded in his old Lincoln for the new car which is now on exhibition in Film Row, receiving the compliments of the trade.

Katherine Reynolds, the contract clerk at the office of Universal, appeared last week in a lovely new fur coat. Official opinion is that she looks "plenty hot" in it.

The Strand Theatre at Milford, Iowa, which was recently purchased by Mr. and Mrs. A. M. Leitch, has previously been under the management of the Leitch's. The recent repurchase of the theatre was made from Davies and Livingston.

J. H. Murphy, from the home office of Universal, was in the office in Des Moines checking up on play dates.

The American Legion Post at Malvern, Iowa, will sponsor the showing of pictures at the Community building on two evenings of each month. They have rented the auditorium on two nights of the month and will have charge of the shows on those nights.

Perry, Iowa, will decide the Sunday show question on November 18 when the special election will bring the voters to the polls to cast their ballots for or against the Sunday show. A special election was held at the time when the Blue Laws were imposed upon Perry and the theatres have been dark since May 1, 1924. William Youngclass and C. J. Latta, exhibitors at Perry, Iowa, who own the Rex Theatre in operation there and the opposition house, which they also recently purchased, have presented to the council a petition signed by the majority of the voters asking for the special election. The battle has ardent contenders for both sides and the discussion has at times become more heated than seems to be fitting for complete peace. However, both sides are anxious that the matter shall be settled most amicably.

J. I. Schnitzer, first vice president for F B O, will be in Des Moines this week and will hold a conference with the office and road force. Mr. Schnitzer is very well liked by the people of the trade and received a hearty welcome as well as Mr. Penrod, sales manager, who accompanied him.

Sunday movies are again the question. And Cumberland, Iowa, is seeing a reversal of the most common situation in Iowa territory, where the petition has been made to ban the Sunday shows. However, the fight to oust the Sunday movie is now at a deadlock, the council having ignored the petition signed by 100 women of the town, asking for the banishment of Sunday shows in Cumberland.

Lansing, Iowa, is also debating upon the question of Sunday shows. Here the decision will be made in a special election, the exhibitor there paying the expense of this special election.

Opening for the fall season the theatre at Lowden, Iowa, which has been closed for the summer months, was reopened last week The Lowden theatre is called the Liberty

Chicago

GREAT STATES THEATRES, INC., is making plans for the opening of its new Waukegan Theatre, the Genesee, on Christmas day. A civic pageant participated in by leading Waukegan business houses, will precede the opening and a big publicity campaign will be carried out. The theatre, which has two thousand seats, will operate under a stage band policy with W. O. Butts, now manager at the Academy, Waukegan, as manager.

Isaac Brotman's handsome, new Avaloe Theatre, Diversey Parkway and California Avenue, opened its doors to the public on Wednesday night, and got away to a good start. The house seats seven hundred and is a good example of small, de luxe theatre architecture, decoration and equipment.

Clare Foley, popular film board secretary of Pittsburgh, stopped off in Chicago this week to visit her many Chicago friends.

J. Jules Rubens and his brother L. M. have sailed for Europe and expect to return to the good old U. S. A. about Christmas time.

Charles C. Pettijohn, general counsel for Will Hays, stopped off in Chicago last week for a two day visit.

Al House, well known Chicago manager and organist, it is reported, will take over the Midway at Rockford, on January 1st, from Great States.

Orchestraphone has made arrangements with the Eighth Street Theatre for the installation of one of its instruments for demonstration purposes.

Clyde Quimby, popular Fort Wayne exhibitor, was a Chicago visitor this week and called on a number of his friends.

H. C. Young reports that he and W. P. Miller, St. Louis representative of National Screen Service, signed up Skouras Brothers for service in all their thirty St. Louis theatres, during Mr. Young's recent visit to that city.

Johnny Kempton of the Linden Theatre, Van Nokomis of the Wabash Theatre, J. R. McPherson of National Screen Service, and seven friends, attended the Illinois-Chicago game at Champaign last Saturday. Football is becoming as popular with film men as golf was a few weeks ago.

Del Delbridge, who for the past year has conducted his stage band at the Capitol Theatre, has been replaced by Husk O'Hare and his music makers.

The Orpheum Circuit's Riviera inaugurates its new reserved seat policy this week, offering residents of Rogers Park the novelty of reserved seats in a vaudeville and photoplay theatre. At the same time another act of vaudeville will be added to the program, which will consist of six vaudeville acts and feature photoplays. All seats will be reserved at evening performances from Monday to Friday, inclusive.

Milton Gore, formerly head of Paramount's accessory department in Chicago, has been promoted to be assistant to H. A. Ross, district manager.

The managers of fifty Great States' theatres are working for prizes which will be awarded to the theatre showing the greatest improvement during Joy Month from November 7th to December 4th.

L. R. Fleischer, owner of the Home Theatre on West Chicago Avenue, has just purchased the Clybourn Theatre from I. Brotman.

Charles L. Casanave, former Chicago exchange manager, who has been making his headquarters in Cleveland for some time past, has returned to Chicago where, it is reported, he will engage in the theatrical end of the industry. Mr. Casanave has a large number of friends in Chicago who will hail his return with considerable pleasure.

Sidney R. Kent, of Famous Players-Lasky Corporation, is scheduled for a stop in Chicago, Friday, for a visit with Manager Neal Agnew, after which he will continue his journey to the west coast.

Chinatown is to have a handsome theatre of its own, construction having started on the new Chinese opera house at 2118-22 Wentworth Avenue. It will be named Thai Wing Wah, which means "Abode of the Gorgeous Goddess." Four stores outside and seven hundred and fifty seat theatre, will be housed in the handsome structure, which will be of distinctive Chinese architecture. It is reported that the theatre will be operated as a motion picture house in the day time and at night ancient celestial dramas will be offered.

South West

TWO new theatres are being built at Odessa, Texas, by Dallas and Abilene, Texas interests, respectively.

A new Wurlitzer Organ is being installed in the Rits Theatre at Wylie, Texas.

The Colmbus Theatre at Columbus, Okla., is being remodeled.

R. L. Moore has been appointed manager of the Palace Theatre at Anson, Texas.

The Signal Theatre at Baird, Texas, remodeled at cost of about $7,000.

John Mitchell, office manager Federal Theatres, Dallas, Texas, has recovered from a major operation and is at work again.

The Grand Theatre at Paris, Texas showed all the fall and winter fashions in addition to the regular performances and with crowded houses as result.

The new Camp Wood Theatre opened by Tom McGowan at Camp Wood, Tex.

The Palace Theatre at Colorado, Texas, has a new organist in the person of Miss Vela Melton.

Fred Williams has been appointed manager of the Strand Theatre at Port Arthur, Texas.

A. V. Wade and Associates will erect a new $20,000 theatre at Gainesville, Texas.

The Pictorium Theatre at Vernon, Texas, has been purchased by Dent Theatres, Inc.

Four men charged with throwing stink bombs into a suburban theatre at Dallas, Texas, recently have beeen arrested and are awaiting trial.

New radiators witth steam heat proclivities have been installed in the Majestic Theatre at Wills Point, Texas.

The Palace Theatre at Shiner, Texas, has been purchased by R. C. Garabade and H. J. Woltus.

Howard L. Swain, local supervising manager of the Saenger-Enrlich theatres at Shreveport, La., died Monday Oct. 24, after a month's illness. His body lay in state in the Scottish Rite Cathedral at Shreveport preceding the funeral. He was a resident of Shreveport for about 50 years, being a native of Texas.

The Royal Theatre at Bentonville, Ark., closed permanently.

The Dixie Theatre at Huntsville, Ark., purchased by James Warrent from Clarence Kelly.

Clay Jenkins has taken over the Ozark Theatre at Gravett, Ark.

L. J. Caupert & Son have remodeled their Franklin Theatre at Piggot, Ark.

Operator Blagg was severely burned in a fire in the projection room of the Palace Theatre at Jonesboro, Ark.

Canada

CONFEDERATION AMUSEMENTS, LIMITED, Montreal, is busily engaged in the erection of the Empress Theatre, a handsome suburban house, seating 1,800, at Sherbrooke Street and Old Orchard Avenue, Montreal, the theatre to be opened during the first week of January.

The Empress Theatre is being built by H. and A. Dufresne, general contractors, and various Montreal firms are under contract for installations and decoration. William C. Christmas, Canadian distributor, Beardmore Building, Montreal, has installed an Ozone Purified Air Ventilating System in the Empress for the Ozone Pure Airifier Company, Chicago, Ill.

George Rotsky, manager of the Palace Theatre, Montreal, Quebec, cashed in on local sporting interest when he offered a handsome silver cup for a Palace Theatre Handicap Race at the fall meet at Blue Bonnets track, Montreal. The newspapers carried much publicity in connection with the race, which was made a feature by the Jockey Club, and, in addition, Mr. Rotsky had moving pictures taken of the race and of the cup presentation which were shown on the screen of the Palace for one week.

Al. Sedgwick, brother of Harry Sedgwick, an official of Famous Players Canadian Corp., Toronto, has been appointed treasurer of the Tivoli Theatre, a Toronto downtown house, the manager of which is Thomas Daley.

Residents of the district have organized the Jubilee Theatre Co., Limited, with headquarters at Sarnia, Ontario, for the purpose of erecting a theatre in Sarnia. The directors are: Fred H. Walker, merchant; J. Gordon Logan, solicitor; C. J. Moore, accountant, and Norris M. Burgess, electrical contractor, all of Sarnia, and Frank J. Miller, farmer, of Sarnia Town ship.

R. J. Harrison, manager, has adopted the double-feature bill policy for the Capitol Theatre, St. Catharines, Ontario, and has added a 10-piece orchestra as a permanent attraction for good measure.

G. J. Forhan, manager of the Griffin Theatre, St. Catharines, has also made a change by the addition of five acts of vaudeville.

Seattle

JOHN HAMRICK, managing director of the Hamrick chain of Blue Mouse theatres in this city, Tacoma and Portland, left last week with Mrs. Hamrick for a three-week trip to New York City and Chicago. It will be a combined business and pleasure jaunt, according to Vic Gauntlett, Blue Mouse publicity and advertising expert, and far-famed trade paper author.

J. S. Davis of San Francisco arrived in town recently to take over the management of the Co-operative Film Exchange branch, succeeding Clarence Hill. Mr. Hill, who announced his resignation a few weeks ago, has associated himself with the sales staff of Manager Art Huot's local F B O office

The Lakeside Theatre, formerly owned by John Hamrick and West Coast Theatres, and taken over recently by Al Rosenberg and Al Finkelstein of the DeLuxe Theatres, Inc., has changed its operating policy. Instead of running every day, as formerly, with three changes weekly, it is now open on Thursday, Friday, Saturday and Sunday, with two changes each week.

Carl O. Weaver, recently appointed to the sales staff of the Columbia Film Exchange in this city, arrived to take over his new territory last week. He was formerly in the newspaper business, and has also had film sales experience with Famous Players in the Cleveland territory.

Sam K. Wineland, former director of the concert orchestra at the Coliseum Theatre here, and more recently musical director for broadcasting station KOMO in Seattle, recently resigned that position to become head of the orchestra at Ray Grombacher's Granada Theatre in Spokane. Eddie Rivers, exploitation director of the house, has been staging Sunday noon concerts under Mr. Wineland's direction that have taken the inland city by storm.

L. L. Bascom, theatre operator of Minnesota, who came to the Northwest recently and purchased the Liberty Theatre in Dayton, Washington, from J. G. Maddox, opened that house last week to capacity business. Since acquiring the theatre, Mr. Bascom has completely remodeled it, and now features some de luxe film programs.

George Endert, manager of the Famous Players exchange here, left last week for the Paramount sales conference in Chicago. He was accompanied on the trip by Neal East, manager of the Portland branch. The two expected to be gone for ten days or two weeks.

Word was received from the Oregon territory last week to the effect that the Magnolia Theatre at Garibaldi, Oregon, was totally destroyed by fire which broke out from an undetermined source one night after the last performance. Leo Morrison, the owner, has announced no plans for the future reconstruction.

George Ekre, former sales representative for the local Pathe exchange, last week joined the sales staff of the F B O office.

Following a change in the film and stage presentation policy, Manager Joe Danz of the Embassy Theatre has announced a new local price scale of 15c until 6 p. m., and 25c thereafter. The large stage shows have been dispensed with, and the ttheatre alternates with one and two-a-week first run films.

Plans of burglars to enter the Bagdad Theatre, Jensen-VonHerberg's new key house in the Seattle neighborhood territory, were frustrated by the timely arrival of police one night last week. A parked automobile in front of the theatre at 3 a. m. aroused the suspicion of two officers on the beat, and when they attempted to investigate a signal from the auto horn brought the would-be thieves from the theatre for a hurried getaway.

Local friends of Bill Morgan, former Northwest film man and recently with Producers Distributing Corporation, were sending their congratulations this week upon his appointment as general manager in Europe for First National Pictures.

Jack Schlaifer, head of the Universal houses in the Pacific Northwest territory, left for Portland last week, where he joined Bob White of the Universal-Multnomah Theatres and William Cutts, supply specialist, for a hurried trip to Corvallis to arrange for repairs to the Whiteside Theatre, damaged by fire last week.

H. W. Peters, assistant to division manager A. R. Ballantyne of Pathe, arrived here this week from Portland, where he has been spending a few days with Manager Harry Percy.

O. J. Klawitter, owner and operator of the Gem Theatre in Seattle, is working on plans for a new 450-seat house in the southern part of the city. The new structure will be a 10c and 15c house, and is located witthin two doors from the present Market Theatre on First Avenue and Yesler Way.

Fred Mercy, rapidly acquiring a chain of houses in the smaller cities around the state, has announced his intention of remodeling the American Theatre in Walla Walla, and reopening it under the name of the Liberty. It is a first run house.

Another reopening will take place within a few weeks, when the doors of the Mission Theatre in Mount Vernon are thrown open by R. C. Dunham, following renovating and the installation of new film and musical equipment.

Alex Singelow, well-known film man of this territory, has just been appointed to the sales staff of Warner Bros. branch.

Detroit

THE new United Artists Theatre building at Bagley and Clifford was dedicated recently with Buster Keaton and his wife, Natalie Talmadge, taking part in the ceremonies. The building will be ready Jan. 1. Persistent rumors that the new house is to be operated by John H. Kunsky Theatres Corp. have not been confirmed.

One of the unique features of the new Fox theatre, now under construction, will be a broadcasting station similar to that in the Roxy, New York City, which means that this house will probably broadcast programs at least once a week.

A theatre and store building including apartments is being planned for a site near Woodward and Saratoga streets, Ferndale. The architect, P. Pereria, also designed the new Oriental.

L. R. Wodusky was recently appointed manager for the Oriental. Work on the new $40,000 theatre at Roseville is progressing rapidly.

In the list of standings of the various Metro-Goldwyn-Mayer exchanges on actual feature business taken for the new season, Detroit stands in first place, which is a credit to Frank Wowney, local manager.

The Michigan and Capitol, Publix houses, have adopted a new weekly change policy. All pictures and stage attractions will open on Saturdays hereafter, according to an announcement just issued by the Kunsky office.

More than 40 children from the neighborhood participated in a Halloween costume contest held by J. E. Stocker at his Myrtle Theatre, Oct. 28.

Foundations have been completed and workmen are now placing cinders for the basement floor of a new theatre in Ironwood. Construction progress has been so rapid that the seating contract has been awarded already to the A. H. Andrews company of Chicago.

Roy Maypole, who managed and handled all the publicity for the Greater Detroit Piano playing contest last summer, has been appointed house manager of the Oriole, recently purchased by Lester Briggs.

Plans are being drawn for a new theatre which will be situated at Six Mile Road and Davison. J. A. Paloski will operate the enterprise and M. K. Ingall, architect with offices in the Dime Bank Building, is busily engaged on the design.

Hunter Robbins, it is rumored, has sold the Robinhood Theatre in Grand Haven to Paul Schlossman, of Muskegon. Hunter expects to spend the winter in California and will return to Michigan next season for his summer golfing.

Jake Sullivan, formerly general manager for the Fred DeLodder circuit and lately with the Orient Theatre (recently reopened) has joined the Krim organization. He assumes full charge of all Krim houses in Mt. Clemens.

The Lyric, owned by Leon Krim, has been closed for nearly a week while alterations and repairs are under way.

Oscar Hanson, Pathe manager in Detroit, left the office a few days ago for Nebraska. Upon arriving at the old home town he met a sweetheart of his college days and a wedding followed. They are now honeymooning in the east, expecting to be gone for several weeks.

With the Miles becoming a first-run picture house of the road show type, a few thousand more seats have been added to the downtown district.

Frank Drew recently was appointed Detroit manager of the M-G-M exchange, succeeding Arthur Ehrlich. He came here from Cleveland some time ago and most of his theatrical career has been spent in this vicinity. At one time he operated the Avenue Theatre when it was a burlesque house. He later became affiliated with various exchanges as salesman and branch manager.

After resigning from Pathe, S. K. (Kelly) Decker signed on the dotted line to sell Greater Features for F. O. Peters.

B. G. Clare has been engaged to handle the publicity for Ben and Lou Cohen's circuit and Alicia Gorham's typewriter is clicking in behalf of the new Oriental. C. H. Miles latest enterprise. The Cohen brothers recently appointed Thomas A. McGuire general manager of their interests. McGuire has been with them for the past [illegible] years.

The Miles theatre reopens indefinitely with a roadshow film policy starting Oct. 29.

Bill [illegible] who has been in charge of the Standard branch at Cincinnati, is in Detroit again selling around the city and key towns. Bill was in Detroit several years previous to his departure for Cincinnati and has a contented look since his arrival at the depot.

Atlanta

FOLLOWING an informal conference that lasted throughout Tuesday when they foregathered at the Anley Hotel to hear the new sales policies outlined by their Southern Division Sales Manager W. E. Callaway, First National salesmen "took the field" Wednesday in behalf of the company's five specials.

Participating in the conference which was led by Mr. Callaway were Manager C. R. Beacham, Assistant Manager Fred M. Jack, and the following salesmen: Paul A. Strachin, L. W. Carter, George C. Almon, and J. M. Young.

Keith's Georgia Theatre, Atlanta, will celebrate its first anniversary next week with an unusually ambitious program, and with a special plan that links up the various civic clubs, each of which will be honored by having one day designated as its own.

Harvey Herschenshon, of the Strand Theatre, Albany, Ga., made a trip to Film Row last week.

John W. Mangham, Atlanta manager of Bromberg Attractions, is touring Tennessee on a business trip.

W. G. Minder, southeastern division manager of Tiffany, spent part of last week in Jacksonville.

Paul C. Bryan, manager of Fox's Atlanta branch, spent the week in Florida.

E. F. Foster, who has been connected at various times with film exchanges in Atlanta, has joined the sales force of Fox's Atlanta branch.

C. L. Peavey, Atlanta manager of F B O, accompanied his salesman, A. R. McRae, through Alabama and Tennessee this week.

Friends of T. F. Thompson, of the Palace Theatre, Cedartown, Row last week, recuperating from Ga., were glad to see him on Film his recent illness.

Mrs. Curtis Ware, of the Princess Theatre, Thompson, Ga., also visited exchanges last week.

Charlie Oswald, Publix booker, Jacksonville, Fla., made a trip to Atlanta last week.

L. G. Jenkins, of the Deal Theatre, Nashville, Ga., was seen busily occupied with the new product in the exchanges last week.

R. B. Williams, Universal's southeastern division manager, returned Wednesday from a visit to the Charlotte branch office.

Lionel Keene, Loew's southern division manager visited Birmingham the pst week and conferred with Harry Weiss, manager of Loew's Temple.

R. T. Hill, of the R. T. Hill circuit of theatre in Tennessee, was a recent visitor in Atlanta.

Byron Cooper, of the Palace Theatre, Dawson, Ga., visited Atlanta last week.

C. S. Smith, of the Alamo, Newnan, Ga., made a short trip to Atlanta recently.

B. Y. Cammack, Atlanta branch manager of Universal, spent last week in Tennessee.

H. Miller, of the American Theatre, Conyers, Ga., was another recent visitor to Atlanta.

Publix's Alabama Theatre, Birmingham, is rapidly nearing completion. While no definite date has been set for opening, it will, presumably, be some time late in December.

Charles Hodkins, Eastern Representative of Alexander Pantages, attended the opening of the Pantages Theatre.

Ben Y. Cammack, manager Atlanta exchange of Universal, attended the Pantages' opening, accompanied by his Alabama representative, J. W. Greenleaf. Earle E. Griggs, popular Universal exploiteer, was also a guest at the Pantages opening, and later attended the informal supper tendered by the officials of Pan-Ala, at the Southern Club.

A. Brown Parkes has resigned from the Pan-Ala Amusement Co., Birmingham, and will devote his entire time to managing the Jefferson Theatre. Hunter M. Smith, president of Pan-Ala, has taken over the managerial duties of the new Pantages' Theatre.

C. R. Beacham, First National manager, visited Birmingham the past week and attended the Pantages opening, as well as visiting his many friends.

Milwaukee

FRANK COOK, manager of the Rex theatre at Sheboygan, paid Film Row a visit recently.

Fischer's new theatre at Oshkosh, known as "Fischer's" will be opened on Nov. 23d. Ralph Mosiman is manager of the new house. Mr. Mosiman was the former owner of thte Rex theatre which the Fischer circuit has taken over.

The Whitehouse theatre here has installed a new orchestraphone with two amplifiers installed at the front of the theatre.

F. J. McWilliams, manager of the Fischer theatre at Madison, was counted among Film Row's visitors this week.

J. Wm. Deubach has been appointed manager of Saxe's new Garfield theatre on Third St. which opens Nov. 19th. Mr. Deubach was formerly associated with the North Shore theatre at Chicago.

R. J. Theiler, manager of the Orpheum at Richland Center, dropped in at exchanges for a brief visit on Wednesday.

O. A. Wodke, manager of the Majestic theatre at Lake Mills, was among receent Film Row visitors.

Cecil Maberry, district manager, is visiting the Pathe exchange for a few days.

W. J. Luth of the Alamo theatre at Pembine, spent a few hours in local exchanges on Thursday.

R. J. Sickels of M-G-M staff is now driving a new Chevvy landau which replaces his Nash.

Aug. Berkholtz of the Mermac theatre at West Bend was in the city early in the week.

Miss Mildred Solberg has been added to the M-G-M office staff.

J. C. DeWaal, traveling auditor, is spending a few days in the Pathe exchange.

Wm. Roob of the Grand theatre at Port Washington stopped in at several exchanges for short visits.

T. Burke, traveling auditor for Educational, is visiting the Milwaukee branch.

Mr. and Mrs. M. Gilman of the Princess theatre at Sheboygan drove down to the city Wednesday.

Charles M. Steele, supervisor of exchanges from New York, spent Wednesday in the Milwaukee branch of First National.

Neil Thompson of the Crystal theatre at Ft. Atkinson made his appearance at local exchanges early in the week.

W. Uglow, manager of the Strand theatre at Waterford, was in the city on Thursday to report a $1,500 loss which he suffered the previous night when the projection room of the Strand was destroyed by fire. The blaze started during a performance, but the patrons left quietly. All equipment and film in the booth was destroyed.

William Wiske of the Community theatre at Red Granite was in the city to visit the various exchanges last Tuesday.

R. C. Wheeler of the Lloyd theatre at Menominee, Michigan, was also in the city on a business trip.

South East

HENRY OWEN, formerly ad sales manager for Paramount, Charlotte, has been transferred to the booking department of the Atlanta branch of this concern. R. E. Parsons succeeds Mr. Owen as Charlotte ad sales manager.

Zeb. Beam of the Princess Theatre, Shelby, N. C., spent last Tuesday in Charlotte.

W. P. White, manager of the National Theatre Supply Company, left Wednesday for a trip through Eastern North Carolina.

Walter Griffith of the Horlacher Delivery Service, D. M. Eaves, Union, S. C., and H. J. Paradis, Wilson, N. C., returned Thursday from a week's trip to New York, Philadelphia and Washington.

A. C. Earps, formerly salesman for Educational, is now connected with the Piedmont Amusement Co., of Winston-Salem, N. C.

The Film Club, a basketball team, composed of girls from the different film exchanges, organized this week, has entered the Charlotte City League. Their first game is scheduled for December 2nd.

Gus Mitchell, owner Imperial Theatre, Newton, N. C., visited Film Row Wednesday.

Edwin Reeves of Cookeville has taken over the management of the Colonial Theatre at Carthage, Tenn. The Strand at Cookeville and Jackson Theatre at Gainesboro are also under his management.

Mrs. Idel Stevens has taken over the Jones Theatre at LaFayette, Tenn., and has renamed it the Stevens Theatre.

Fred Campbell, head of the B. F. Keith Enterprises, Louisville, states that the new policy of Keith's National Theatre has gone over with a bang.

The Swan Theatre, Wickliffe, Ky., is going out of business.

Mrs. T. E. Jasper, wife of the exhibitor at Somerset, Ky., has returned home after a visit in Louisville.

Lee Goldberg, secretary of Big Feature Rights, Louisville, was in Indianapolis last week on a business trip.

The Family Theatre, at Dover, Ky., operated by E. E. Kidwell, has been taken over by Pabst and McMillan.

Bruce Aspley of the Aspley Theatre at Glasgow and Horse Cave, Ky., was in Louisville last week.

New England

THE new Park Theatre in Taunton, Mass., opened Thursday. It is of the stadium pattern and seats about 1,600. James J. Donovan and Fred McAloon are the owners.

J. Boland is erecting a new theatre at Sacco, Me., which is to open soon and which will be named the Mutual Theatre.

At Fall River the new Empire Theatre opens Nov. 20. It replaces the former Empire, which was destroyed by fire some months ago. Nathan Yeamans is the owner and managing director.

Fred Sharby, who owns theatres in Brattleboro, Keene, Lebanon, Leominster and other New England cities, has bought a half interest in the Tremont Theatre at Claremont, N. H., which has been owned by Smith & Stearns. He buys out Roy H. Searns' interest.

David Brandt has bought a new Packard sedan and is planning to make a trip to the Pacific coast in the new machine, spending several months in the West.

Moe Silver, now of the New York office of the Stanley-Mark interests and formerly manager of the Mark-Strand interests in New England, will be tendered a dinner at the Copley Plaza Hotel, Boston, by his army of New England film friends the evening of Dec. 1. A committee of film men, consisting of Thomas Meehan of Worcester, chairman; Benjamin Rosenthal, secretary; Abe Montague of Independent Films, Inc., treasurer; Al Newhall of Lynn, who succeeded Silver as New England manager, and Clarence Robbins of Worcester, comprise the committee in charge.

Harry Rosenblatt has joined the staff of Metro-Goldwyn-Mayer at Boston and will be assigned to the sales staff.

District Manager Tom Bailey, Branch Manager Wm. Erb, Sales Manager Kenneth Robinson and Al Bevan of Paramount have returned from the Chicago convention.

F. Cutler has been appointed cashier at the Paramount exchange, Boston.

Al McIntyre of the Paramount Booking department is on a vacation at Moosehead Lake, Maine, the vacation period being longer than anticipated as flood conditions made it temporarily impossible for him to return to Boston.

Boston exchanges are having their hands full and some have been obliged to add to their clerical forces, to handle adjustments for theatres affected by flood conditions.

C. W. "Pathe" Perry of Pittsburgh, formerly with the Boston Pathe organization, was a visitor to the Boston exchange during the week.

David Brandt and Frank Venett, en route to Boston from New Haven, were slightly injured when Brandt's Cadillac was in collision in Connecticut. Vennett's injuries were treated at a hospital and both were then able to proceed to Boston. Venett received a broken rib.

Miss Mary Faire, assistant booker at Educational, and Richard Mooney of the Boston Police traffic squad, were married Sunday.

Frank Burns, of Burns' Theatre at Newport, Vt., was in Boston during the flood period. He had come to Boston for some bookings and was unable to reach home for nearly a week. Word has come from Newport that he finally reached home safely.

I. H. Rogovern of Independent Films, Inc., covering western Massachusetts, is the recipient of congratulations, Mrs. Rogovern having presented him with a son, which accounts for Rogovern's absence from the flood district.

Markel's Gem Theatre at Weymouth opened Thursday. Phil Markel of Boston is the owner.

Miss Caroline C. Jones, booker at First National, left on Saturday for an extended vacation to the West Coast. On Thursday night she was tendered a dinner at the Copley Plaza, Boston, by associates in Film Row and was presented a beautiful fitted travelling bag.

John H. Miller, organist at Laurier's Theatre, Woonsocket, was the last man to leave the theatre when flood waters drove out the audience. The theatre was closed for a week because of damage done.

Central Penn

CHARLES E. HAMILTON, perhaps the most picturesque figure allied with motion picture and other theatres in Scranton, Pa.; former circus publicity man, and for years head of the Scranton Bill Posters' Union, died in Mercy Hospital, that city, on November 8, after an illness of about three weeks. He was 60 years old and entered the amusement business 47 years ago, at the age of 13, as a program boy with the P. T. Barnum circus. In various advertising capacities he has been successively employed by the old Frothingham theatre, the Lyceum, Academy, Dixie, Family, Strand and Poli theatres, Scranton, having been with the Poli for the last twenty-two years.

Mischell Kaufman, head of the Cameo Amusement Company, of Allentown, Pa., announces that the new Cameo theatre, being erected in that city, is about ready for dedication. It is a highly artistic motion picture theatre with a seating capacity of 700. The architecture is of the Italian Renaissance style. The house will be under the direction of Henry B. Freidman, attorney for Mr. Kaufman. It is on a site immediately adjoining the new Americus Hotel.

The equipment will include a modern ventilating system and a $15,000 Marr & Colton organ and the theatre will be very ornate throughout in its decorations. The building will include beside the theatre a number of offices and store rooms. The manager will be Michael Nederosteck, formerly manager of the Lyric theatre, Elizabeth, N. J.

Charles E. Newbaker, owner and manager of two motion picture theatres in Steelton, Pa., will be next Sheriff of Dauphine county—one of the most important counties of Pennsylvania, including in its territory the state capitol, Harrisburg.

Mr. Newbaker was elected sheriff on the Republican ticket at the general elections on November 8. He will take office the first of the new year.

Mr. Newbaker bought the Strand and the Standard theatres, Steelton, several years ago, and has been personally directing their management.

George N. Shewell, who has been secretary to Manager C. C. Pippin, of the Strand Theatre, York, since this splendid theatre was opened a year ago last summer, has been made assistant manager of the house, effective November 7. The Strand is the finest of the half dozen York theatres owned and operated by the Nathan Appell Enterprises. Mr. Shewell was formerly assistant treasurer of the Orpheum, another Appell house.

Announcement was made that the new Capitol theatre that the Comerford Amusement Company, of Scranton, is building in Pottsville, would be opened about Thanksgiving. The house, which will seat 2,800, will be managed by Sam Friedman, formerly manager of one of the Comerford houses in Scranton.

Lawrence E. Jones, assistant organist of the Rialto theatre, Allentown, married Miss Ellen J. Patten in Burlington, Vermont, on November 3.

Dr. Harry Schad, of Reading, former head of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, has been made chairman of the general committee which will arrange for the convention of the Grand Commandery, Knights of Pythias, of Pennsylvania, in Reading next May.

The Capitol Theatre, Reading, announces that John W. Osley, for five years organist at one of the Wilmer & Vincent theatres in Allentown, has been made organist of the Capitol, succeeding Ben Portnoff. He will be assisted by Mrs. Margaret G. James, of Reading.

R. A. Steele, of Carlisle, head of the Cumberland Valley Amusement Company, controlling the Strand theatre in that city, and other theatres in the valley, has so far recovered from injuries received recently when he was struck in the head by a falling beam, as to be able to leave the Carlisle Hospital. It was feared for a time that Mr. Steele could not recover from his injuries.

A motion picture theatre will be included in the new City Hall that is to be erected in Fleetwood, near Reading. The structure will cost $55,000 and will be constructed by the Firemen's Association of Berks County.

Mayor Hugentugler, of York, who made a strong but unsuccessful fight for Sunday theatrical and motion picture performances in that city, was defeated for re-election at the general election on November 8. Friends of the mayor, who ran on the Republican ticket, do not, however, attribute his defeat to his stand in the theatre controversy, as most of the other Republican candidates for municipal offices were beaten in a Democratic landslide.

H. Cheertcoff, who recently purchased the Strand Theatre, Lancaster, from the estate of the late George W. Bennethum, of Reading, who owned many theatres in Central Pennsylvania, took over control ofthe house on November 21. The new owner plans to make some improvements to the building.

P. R. Shenk has reopened the Millerstown theatre, Millerstown, and is operating it on the basis of which was the first picture house three nights a week.

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Cleveland

THE Cleveland First National exchange won first prize in the recently concluded First National sales contest. Gradwell L. Sears, manager, and his twenty-five associates participated in the melon which was distributed here last Wednesday. Manager Sears donned a Santa Claus suit and gave out the bonuses at the end of the day. Montreal finished in second place; New Jersey, third and Salt Lake City, fourth.

Secretaries of the Film Boards of Trade of Cleveland, Buffalo, Indianapolis, Pittsburgh and Cincinnati attended the M. P. T. O. of Ohio convention in Columbus. Those present were Georgia Moffett, Cleveland; Evelyn McNamee, Cincinnati; Clare Foley, Pittsburgh; Mariona McCollough, Indianapolis, and Emma Abplamalp, Buffalo.

A Film building romance will culminate on Thanksgiving Day when Mary Kelly of the Pathe organization will become the bride of Adolph Braeunig, of the First National sales force.

Arthur Engelbert, for several years with the local F B O organization, is now part of the Cleveland M-G-M family.

The general shake-up in the sales system of United Artists has resulted in several changes in this territory. Harry L. Gold, who has been manager of the Cincinnati United Artists branch, has been promoted to assistant eastern general sales manager, under Cresson E. Smith, who has charge of eastern sales. Gold has been with United Artists for seven years and has steadily mounted the ladder of promotions. William Rosenthal, for the past year manager of the Cleveland United Artists exchange, has been made a special home office representative. Miss Estelle Goldberg has been officially installed as local office manager. It is reported that the change in sales system will be to confine all sales in a territory under one head, relieving the branch manager from sales responsibilities, and leaving him free to supervise service and organization.

Nat B. Kaplan has come out of Louisville to join the local First National sales force. Kaplan was with Paramount in Louisville.

J. C. Flack has informed the Film Board of Trade that his theatre, La Grande, in Conneaut, is closed because of the death of his daughter, and that it will remain closed until further notice.

Jack Freeman, who has owned and operated the Main theatre, Conneaut, last week sold the house to G. B. Clark.

L. B. Cool, general manager of the Shea houses in this territory, is taking a week's vacation. Cool has been spending most of his time of late in Jamestown, New York, where the newest Shea house was recently built.

Harvey Day, representing Kinograms, spent a few days in the local Educational exchange last week.

Nat Charnas, circuit theatre owner of Toledo, and Miss Lillian Sheinbach marched down the aisle to the tune of the Lohengrin Wedding March last Tuesday evening, before a large gathering of friends and relatives. Phil Charnas, brother of the groom, and manager of the Southern theatre at Bucyrus, was best man. The bride's sister, Miss Sally Sheinbach, was maid of honor. Little Miss Aileen Fishman, daughter of Jesse Fistman, general manager of the Standard Film Service Company of Cleveland, and a niece of the groom, was flower girl. After an elaborate wedding supper, Mr. and Mrs. Charnas left on a honeymoon in New York and Atlantic City.

Ike Friedman, formerly associated with Milton Bryer in the operation of a chain of picture houses in Akron, will spend the winter in California. He has started out on his way to the coast via New York, where he plans to be for a couple of weeks.

Meyer Fischer, president of the Fischer Film Exchange, spent the past week visiting his Cincinnati office.

Jos Schnitzer, vice president of F B O, stopped off here for a day last week on his way west.

Milton Bryer, owner and manager of the Waldorf, Ideal, People's and Winter's theatres in Akron, succeeded in completely rehabilitating the People's theatre without the loss of a single performance. Alterations were in progress for more than three weeks. Work was done in the daytime. But it was always arranged so as not to interfere with the evening show. A new floor was installed. But even this did not stop the show. One half was laid at a time, so there was never a time when the auditorium was out of commission. terior of the theatre.

New decoration throughout, new seats, new lobby, new marquee and new equipment have completely lifted the theatre from its rating as one of the oldest neighborhood houses in Akron to a place among the most modern and attractive.

Cincinnati is in first place in the Standard Film Service Company's Bookers Contest, which opened November 6th and continues until December 31. Cleveland is second. Pittsburgh is third, and Detroit, fourth. Everybody's straining hard for the coveted first place in the finals, and for the cash prize that goes with it.

William Raynor has resigned as manager of Reade's Hippodrome, and has gone to Buffalo to manage the La Fayette theatre. Raynor has been manager of the Hippodrome for the past five years. During that time he has built up a large clientele, with consistently high class entertainment. His successor has not yet been named. However, Henry Dykeman, manager of Keith's East 105th St. theatre, is temporarily handling both houses.

Norman F. Thom has leased the Opera House at Beverly, Ohio, from R. P. Altwater. Thom is a showman of twenty-seven years' experience, and is rapidly incorporating some of his policies into the management of the house. Thom is well known all along the Ohio river as a show-boat man. He owns the Princess Floating Theatre, which is now in winter quarters in Beverly. The Opera House is owned by the Oddfellows, who have plans under way for entire renovation and redecoration of the in-

Baltimore

THE Garden Theatre, a 2,500 seater, here, has been purchased by the James L. Kernan Company, Fred C. Shanberger, president, from the Whitehurst Theatrical Interests for a price said to be over $1,000,000.

The Kernan Company now operates the Maryland and Auditorium theatres and the Kernan Hotel. The Garden will be closed about December 1, to be entirely remodeled to reopen Monday, December 26, with Keith-Albee vaudeville playing there instead of at the Maryland, an 1,800 seater as fomerly. The Garden has been playing a feature picture, a comedy, news weekly and cartoon and five acts of family vaudeville.

The Maryland will then either have a stock company or legitimate stage shows every week according to present plans.

Fred Sarr, formerly manager of the Rialto theatre, Washington, D. C., has succeeded Leo Garner, as salesman for United Artists.

A charter has just been given the Central Amusement Company, Inc., Hopewell, Va., and a general movie business and a movie playhouse can be conducted by the company now. Those in the company include: C. W. Mays, East Radford, president; Josephine E. Harris, vice president; J. A. G. Simpson, secretary and W. F. Harris, treasurer and manager. The latter three are of Petersburg, Va.

Robert F. Sisk, New York motion picture and theatrical critic for the Baltimore Sun and publicist for the New York Theatre Guild, spent some time in Baltimore receently.

Sherry's, a new night club cabaret under the direction of E. A. Sherwood, was opened Thursday night, November 10, on the roof of the Stanley Theatre here, with the original Wardman Park Hotel Orchestra directed by Moe Bear.

A new theatre is to be built on Seventh Street, Washington, D. C., by E. A. Lichtman, for colored people. Rosalia Theatre in that city was bought recently by Mr. Lichtman, that making seven under his control.

Harry Cluster, proprietor of the Crystal Theatre here, president of Operators' Union No. 1 and Business Manager of the Motion Picture Theatre Owners of Maryland, Inc., is seriously ill at his home on the Reisterstown Road. He has suffered a severe nervous and physical breakdown due to overwork.

The Broadway Theatre, Washington, D. C., is closed now and is being renovated.

The Garden Theatre, Cumberland, Md., has been reopened.

Colby Harriman, formerly with the Loew Interests as stage director for Washington and Baltimore, who left that company to go with the Stanley Crandall Company, has returned to the Loew organization.

The Little Film Theatre being built on North Howard Street here by the Motion Picture Guild of America, will open to the public, Thursday, December 1. The seating capacity is 280 persons. The length of the show will be two and a half hours with fifteen minute intermissions, during which cigarettes and coffee will be served. Prices will be 35 cents in the afternoons and 50 cents at night. Music will be furnished by a stringed quartette. The opening production will be the Paramount picture "Stark Love."

Stewart A. Pike, formerly assistant manager at Crandall's Tivoli Theatre, Washington, D. C., has been succeeded by James Landers formerly with Balaban and Katz, Chicago.

M. Teney is now operating the Arcadia Theatre, Monterey, Va., formerly operated by K. H. Trimble.

Caught in the accident at Tate Field, Richmond, Va., recently when a stand collapsed while a football game was progressing, Stanley Hand, Pathe salesman, had his back and right leg injured.

Tom Gannon has been succeeded as orchestra leader at Loew's Palace Theatre, Washington, D. C., by Harry Borjas and Claude Burroughs, formerly at the Palace, has succeeded Mr. Borjas at the Columbia.

Ike Slukzker, connected with theatres operated in Waynesboro, Pa., and Hagerstown, Md., recently had to undergo an operation in a hospital in Altoona, Pa.

New York & New Jersey

THE formal public opening of the new B. S. Moss Madison theatre, Myrtle and Wyckoff avenues took place Thursday evening, November 17th, before a large attendance of prominent Brooklyn officials and residents. Bringing to this neighborhood everything that is modern in a playhouse, the Madison's premiere must be looked upon as one of the most important events in Brooklyn's amusement circles in recent years. Following the usual dedicatory ceremonies, the audience enjoyed the presentation of the feature picture "Underworld" and a program of Keith-Albee vaudeville.

The Madison will have a split-week policy changing programs each Monday and Thursday. There will be offered Keith-Albee vaudeville and a feature photoplay, with other film novelties each half week. Performances will run from 1 to 5 and from 7 to 11 p. m. daily. The films will be shown before and after the vaudeville bill, or twice at each performance. Saturdays, Sundays and Holidays—shows will be continuous 1 to 11 p. m.

The Madison theatre seats three thousand people on two floors. It is built on the most modern technical lines for comfort and efficiency. The sight lines are scientifically planned to give a clear and unobstructed view of the stage from every part of the house. A large refrigerating ventilating and air-conditioning system has been installed in this theatre. The stage is large, completely equipped and adequate for every kind of theatrical production, no matter what the scale. There is a rising orchestra pit, with separate rising platforms for the organ, piano and for the orchestra itself. A great organ has been installed and a concert organist will be a permanent member of the house staff. The projection room embodies the latest improvements in the art and science of movie exhibition. In every respect except that of location, this is a theatre "of Broadway."

It is reported along film row that Morris Kutinsky has not purchased the Franklin theatre, Nutley, N. J., as stated recently in trade papers.

The Motion Picture Salesmen will hold their Ball at the Hotel Commodore, Nov. 26. Sol Trauner and Meyer Solomon are in charge of arrangements.

Jack Goldstein, Commonwealth New Jersey salesman and editor of the Motion Picture Salesman Bulletin, is preparing copy for his first Fall issue. "Ippish," who served last season as his "stick correspondent," will be retained among the present staff, which also includes Jack Ellis, F B O salesman. Mr. Ellis has already written one of his famous poems.

Carl Sonin is the new assistant manager of Metro-Goldwyn-Mayer's local exchange. According to further report, Dave Gross and Syd Strauss, both being connected with M-G-M, have handed in their resignations.

Fine Arts Booking Office, theatrical enterprises, 745 Seventh avenue, managers and producers, is the inscription on the new card which either Al Moley, Ed. Seider or Paul Nathanson will hand out the next time you meet. Seider and Moley, along with their new partner Nathanson, have lately gone in for a "higher type of presentation" for motion picture theatres in this zone.

Keith's Riviera theatre, St. Johns Place and Kingston avenue, Brooklyn, recently taken over by the downtown Brooklyn theatre owner, Werba, is reported to have been leased to Jack Linder for Sunday concerts. The rest of the week the house will be devoted to legitimate shows.

Leon Rosenblatt returned to his offices at 745 Seventh avenue this week after being confined to his home for several days with a bad attack of grippe and found a pile of theatre-organization matter awaiting his personal attention.

Harry Harris, New York City chain theatre owner, has returned from a business trip to Chicago.

Loew's new Corona theatre opened Thursday, Nov. 17.

E. Thornton Kelley, operator of the Fort Lee theatres of New Jersey, was in town this week on a film shopping trip.

Eddie Canter is still in the Lebanon Hospital, slowly recovering, it is hoped, from his recent illness.

Theatre owner, Ravitz, opened his Arlington theatre, New York City, this week. Manager Strauss will be in charge.

It had been reported that the Fox theatre interests had taken over the Windsor theatre, upper New York City, for Sunday concerts. It is now said that they have abandoned the proposition and turned it over to another.

After some remodeling the Sayville theatre, Sayville, L. I., has reopened.

Herman Starr is now connected with the Joelson-Suchman circuit.

Edward Simons is managing Irving Lesser's Capitol theatre, Bayside. Manager Mayer, of the same circuit, is now at Great Neck.

San Francisco

A PROPOSED ordinance providing for inspection of moving picture machines and theatrical projection apparatus received labor approval at a recent meeting of the San Francisco Labor Council. The measure was unanimously endorsed according to Secretary John A. O'Connell.

It provides for the appointment of a part-time inspector to check and approve all moving picture machines, spotlights and similar apparatus, and to see that no fire hazards are created in the installation and operation of such machines.

Manager Louis Reichert has moved his Tiffany product and office equipment from the corner of Turk and Leavenworth across the street to the offices formerly occupied by Educational at 288 Turk Street. The change is occasioned because of the great necessity for more room and film vaults.

Work on the new theatre at Fort Bragg for George Mann is nearing completion. The new addition to the circuit will be known as the State Theatre. Projection room equipment, together with reflector lamps, is being installed.

Finishing touches are now being put on the new theatre for the Kinema Circuit in Santa Clara. The house will be known as the Casa Grande, a Spanish name for a theatre of the Spanish type.

M. D. Caldwell is the new owner of the Strand Theatre, Colusa.

Mrs. Jack Delacy, Educational biller, is in the Mt. Zion Hospital where she is recuperating from an operation for appendicitis.

Walter S. Rand, formerly with M-G-M in Washington, D. C., resigned his position there and is now on the road in this territory for F B O.

J. Frank Shae, formerly connected with Famous Players-Lasky in the northeastern division, is now district manager for F B O.

The Diamond Theatre is now closed owing to the illness of the owner.

Hustler, manager of the Capitol Theatre, Sacramento, was a visitor here recently.

Les Weir, division manager for Pathe-De Mille, recently arrived in San Francisco from New York.

Miss Nadine Amos, secretary to Mr. Parsons, has been ill at home for several days but is back on the job again.

George Mann, who is building a new theatre at Fort Bragg, California, has placed an order for new seats.

Popular Pat Partridge is attending the Famous Players-Lasky Managers' convention which is being held at the Drake Hotel, Chicago.

Phil Weinstein's San Francisco exchange now holds second place in the rating of the Columbia exchanges of the west, having jumped from the fourth place where it stood recently.



Kansas City

THE Uptown building, which adjoins the Uptown theatre, Broadway and Valentine road, Kansas City, the theatre being owned by Universal, was purchased by Universal this week. Universal probably will move its Kansas City offices from the Davidson building to the Uptown building. The Uptown, which will open New Year's Eve, will be the first run outlet for Universal.

A "sandwich" or in-between lease on the northwest corner of the new Loew's Midland theatre building, Kansas City, was purchased this week by Mrs. William H. Chapman for $46,500 cash. A. C. Bilicke was the original lessee, his claim still calling for a claim for $12,000 a year. The lease will pay a net income of $3,000 a year for the next eighty years.

The following changes in theatres and new houses in the Kansas City territory have been announced: Patrick McGee, formerly of Oklahoma City, has succeeded W. C. Watson as manager of the Missouri theatre, St. Joseph, Mo.; the Airdome theatre, Haven, Kas., will be disposed of, according to the Haven Community Building, owners; the Pearl theatre, Alta Vista, Kas., has been leased by Mike Mickael; new scenery will be installed in the De Luxe theatre, Bucklin, Kas., by the Madden Scenery Company of Kansas City; a new screen is being installed in the Meade theatre, Kingman, Kas.; a site in Palmyra, Mo., has been purchased by C. C. Lewelleen, owner of the Savoy theatre in that town, and a modern theatre will be constructed; a $10,000 Kilgen organ is being installed in the Colonial theatre, St. Joseph, Mo., according to Morgan C. Ames, in charge of Universal amusement houses in St. Joseph.

The Kansas City First National branch is preparing for a "Bill Warner Week," which will come in Decemeber.

W. E. Truog, assistant sales director for Universal, returned to Kansas City from a business trip to St. Louis.

A. J. Moeller of the American Cinema Association was a Kansas City visitor.

M. C. Smith, Warner Bros.' branch manager, was hustling in the territory this week, as were Bill Warner and Tom Byerle of First National.

Arthur Cole, Paramount branch manager, and R. C. LiBeau, district manager, returned to Kansas City from a meeting of managers and district managers of Paramount in Chicago.

C. A. "Red" Jones, Tiffany branch manager, was busy in the territory last week.

Florida

JOHN B. CARROLL, general manager of the Consolidated Amusements of Tampa, is in New York on a business trip. All of the big down town houses of Tampa are owned and operated by Consolidated in conjunction with the Publix circuit.

The new Palm theatre at Sulphur Springs opened Armistice day. The house is operated with a combination policy. A feature picture running about an hour and a stage performance of about forty-five minutes, given by a stock musical tab company, makes up the program.

Manager George B. Pack announces the opening of the vaudeville season at the Victory, Tampa, for Thanksgiving day. The house will use the usual bill of five Keith acts and a feature picture for the last three days of each week, three shows daily at prices of 50c for the matinee and 60c for the night performances.

Charles P. Lester, manager of the Jacksonville Universal exchange, was elected head of the City conference, an organization of four local football teams, for this season.

The Palace Theatre opened Sunday night, November 13, for a vaudeville season.

Bolivar Hyde arrived in Jacksonville this week to assist Mr. Clark in managing the Palace and the Temple. Mr. Hyde is an experienced theatre man, having had service with Famous Players and Warner Brothers. He has been stationed in Daytona and St. Petersburg.

After undergoing extensive remodeling at a cost of approximately $25,000, and changing its policy from regular program pictures to outstanding productions of the road-show class, the Republic Theatre, Jacksonville, re-opened Thursday night, November 10th.

John L. Crovo, newly appointed manager of the Republic and Imperial, both under the direction of E. J. Sparks Enterprises, has taken over the duties, relieving Jesse L. Clark, who returns to his old post as manager of the Palace Theatre.

The Pheil theatre in St. Petersburg is the first theatre in this territory to show the new "sound pictures." The house is using space in many of the papers of this territory to announce the opening.

The "West Shore Theatre Bulletin" is the name of manager John E. Campbell's new house organ. The little paper is a nifty. Printed on enamel stock, with four 6 by 9 size pages. The first page is devoted to the weekly program. The next three are given over to pure reading matter, two columns to the page, mostly breezy talks about local people, events and community patter. The news feature is going to make the people look for the Bulletin and it should do much to keep up interest in John's little show shop in Port Tampa City.

Denver

THE movieless Sunday in Holly, Colo., is now a reality after a long and bitter struggle between R. E. Wood of the Isis theatre and local reformers. The town council passed the ordinance at its second reading last Wednesday night and it became a law. The vote was five to one.

The local Orpheum theatre will inaugurate its new policy providing a feature picture with the regular vaudeville programmes next Saturday night, November 19th, 1927. On the same night the new Denver Theatre, a Publix 3,000-seat theatre said to have cost $2,000,000, is scheduled to open.

Tom Walsh, former Pathe employee in the Kansas City office of that company, is in Denver working for United Artists as a salesman.

Sam H. Cain, Universal branch manager, has returned to his desk after an extensive sales trip in the northern part of the Denver district.

Mrs. Blanche Tyo, owner and manager of the Tyo theatre of Wray, Colo., spent several days visiting exchanges along the row during the week.

James R. Granger, General Sales Manager for Fox, is scheduled to arrive in Denver for a visit with the local branch office of his company the latter part of the week. He will arrive about November 17th.

R. J. Garland, branch manager for M-G-M, is in Nebraska calling on exhibitors. He will return early next week.

The Movietone made a very successful first appearance in Denver at the Aladdin theatre during the past week. It is held over for a second week.

Mrs. W. R. Logan, owner of the Rex theatre of Basin, Wyo., was also seen along film row.

Report is out that Englewood, Colo., out at the edge of Denver's city limits, will have a new theatre in opposition to Tom Sullivan's theatre. The new amusement house will have a seating capacity of 600 and will be named the Gothic theatre.

Minneapolis

A RECENT visitor in Minneapolis was C. H. Macgowan, general manager of Columbia Pictures, who has been making a two weeks' trip through the middle west territory.

Visitors from Milwaukee at the recent Minnesota-Wisconsin football game at Minneapolis included Charles Trampe of Midwest Films, Frank De Lorenzo of Columbia and Morrie Anderson of Celebrated Films.

L. W. Liddle, owner of the Majestic theatre at Lake Benton, Minn., passed away the latter part of October after a brief illness. The theatre, which had been operated for many years by Mr. Liddle, will now be managed by his son.

The Modern Woodmen of America entertained the citizens of Rushmore, Minn., with a free motion picture show recently.

W. E. Dickson's new theatre at Lemmon, S. D., will not be ready for opening until the end of this month. The theatre will have a stage large enough for the playing of road shows.

Mr. and Mrs. F. W. Larson, who sold their Star theatre at Crofton, Neb., to L. E. Ritts, have purchased the theatre at Lennox, S. D.

J. C. Arnold expects soon to announce the opening date for his new Photo-Play theatre at Rollette, N. D. It is expected that the new building will soon be completed.

Salt Lake City

THE American Theatre, under the management of Eddie Diamond, has inaugurated a change of policy regarding the opening night of each week which will now be on Fridays rather than Wednesdays.

Louis Marcus, head of the Louis Marcus Enterprises, and owner of the Capitol Theatre here, returned last week from Chicago and New York, where he has been in attendance at the Paramount convention in Chicago, as well as attending to other business matters in New York.

The Victory Theatre here, which has changed its policy eliminating the Ackerman Harris vaudeville, will present a high grade of first run pictures, it is announced.

O. Wog, manager of the local Paramount exchange, is back from the convention held in Chicago, which he attended recently.

Seth D. Perkins, District Manager for Metro-Goldwyn-Mayer, is still visiting the Salt Lake exchange. Local Manager L. C. Wingham is in the office for a few days.

The Pantages Theatre of this city, under the management of Grant Pemberton, has a very attractive electrical lobby display arranged which flashes in colored lights some of the special picture attractions.

Special Home Office Representative Russell Egner left the local Metro-Goldwyn-Mayer office a few days ago for Denver, and is expected to return shortly to the Salt Lake branch.

District Manager R. S. Ballantyne of the Pathe Corporation, spent a short time in this city en route to Denver this week.

L. L. Savage, District Representative for Pathe, was in the local office last week.

O. W. Helwig, District Auditor for Pathe, is spending the next two weeks in the Salt Lake office.

The Universal Chief Traveling Auditor, W. K. Lendon is in this city for a couple of weeks.

The Salt Lake Associated First National exchange, under the management of W. F. Gordon, has won the McGurk Drive for the Western Division, having competed with all offices west of Chicago. This is the third time during the few years of Gordon's management at this exchange that similar prizes have been won.

J. D. McGowan, Home Office Representative for First National, enjoyed a visit at the local exchange last week.

J. E. Ryan, exhibitor visitor from Brigham City, Utah, is spending a few days here.

Manager Clyde H. Messinger is still in the Southern Utah territory with his Educational product.

John Rugar of the Egyptian, Orpheum and American Theatres at Park City, Utah, was attending to his booking along the Row here last week.

The local Fox office is being visited by Traveling Auditor Tom Cleary. Manager Chas. Walker is in Idaho at the present time. Representative George Cloward has been assigned the Montana territory since joining forces with the local Fox staff.

While doing some work at the Hub Theatre here a short time ago, former manager I. E. Losee had his leg broken and is now in a local hospital.

Among exhibitor visitors seen along the Row this week are: The Peery Brothers of the beautiful Egyptian and Ogden theatres of Ogden, Utah; George Lindsey of the Star theatres at Eureka and Payson, Utah; J. H. Miller of the Cameo Theatre at American Fork, Utah, and Reno Mennott of the Amusement Hall at Scipio, Utah.

Manager E. E. Harris of the local Columbia office is in Idaho on a several weeks' trip.

Manager Harry Stern of the United Artists exchange in this city, is making a trip through Northern Utah.

After having made a trip into Wyoming, Fred Lind, manager here for F B O, is back to his office here.

District Manager Able Davis of the Tiffany Productions, recently left the Salt Lake branch for his Denver headquarters. Office Manager E. M. Gibson here, is spending some time in the Idaho branch at present.

Philadelphia

WHILE in Philadelphia to attend the Penn-Harvard game, Joseph P. Kennedy, president of F B O, Ted O'Leary, manager of the Boston office, and Eddie Moore, also of Boston, dropped in at several Vine Street exchanges. Following their visit here they made a short stay in Atlantic City.

The Dixie Theatre, Philadelphia, which was operated for some years by the late Jake Wolfe, has been sold by his estate to Louis Rubin.

The lease of the Allen Theatre, Philadelphia, has been transferred from L. Casanova to A. Shulman, who has taken over the operation of the house.

Leon Behal and A. Gerton have opened a new short subject exchange at 1333 Vine Street, to be known as the Philadelphia Film Exchange. Mr. Behal, who was an exchange salesman, has been a prominent figure along Vine Street for several years. He was for some time connected with the De Luxe sales force.

Bill Clark, short subject booker for the Stanley Company of America, was married recently and left with his bride for a honeymoon trip to Bermuda. On the trip he and Mrs. Clark were assigned a stateroom next to that of Mr. and Mrs. Lee Marcus, also newlyweds from this city. Mr. Marcus is sales manager for F B O.

W. E. Smith, district manager, and Percy A. Bloch, branch manager, of Paramount-Famous Players-Lasky Corporation, recently returned from Chicago, where they attended a convention of Paramount branch managers.

The Roxy Theatre, of Maple Shade, N. J., a new venture of the Roxy Amusement Company, is now playing to daily showings.

The Opera House at Red Lion, Pa., has passed to the management of C. E. Bull.

The National Theatre Supply Company has moved into new quarters at 1315-17 Vine Street, the building formerly occupied by the Fox Film Corporation. The new quarters give the company the largest display space available to any accessory distributing organization in this city.

The Elmer Theatre, Philadelphia, has been taken over by L. Casanova from Elmer Tulman. Mr. Casanova has also taken the Elk's Theatre from C. F. Kline.

The Embassy, Lewiston, a new 800 seat house, has been opened under the management of Harold D. Cohen. The National Theatre at Lewistown, it is announced, has been closed for an indefinite period, while the Grand Theatre at Centralia is closed temporarily.

St. Louis

THE St. Louis Theatre, Grand and Delmar Boulevards, St. Louis, Mo., will celebrate its second anniversary the week of November 20 with a special show.

Thomas McKean, manager of Film Booking Offices in St. Louis, who is one of the squarest-shooting and popular film men in St. Louis, must be forgiven should he have appeared a trifle chesty the past several days, for on Thursday, November 10, the stork presented to Mrs. McKean at the Liberty Hospital, St. Louis, a pair of big boys —Thomas Harry and George Warren McKean. The youngsters are named respectively after their father and grandfather. The mother and babes are doing finely.

Joe Schnitzer, vice-president and general sales manager for F B O, was a visitor to St. Louis on November 12.

Edward Valentine of Boston has replaced Max Fader as assistant manager for the St. Louis F B O office. Valentine is a dandy chap and is certain to make a big hit with the exhibitors of this territory.

Buck Lewis formerly of Covington, Ky., has taken over the Lyric Theatre at Lebanon, Mo.

Don F. Portis has transferred the Majestic theatre, LePanto, Ark., to I. W. Jackson.

Ed. Lowry, master of ceremonies for Skouras Bros. Ambassador theatre, St. Louis, Mo., has the distinction of being the first person to sing Irving Berlin's latest song.

The Uptown Theatre, Maplewood, Mo., was reopened on October 29. W. J. Colanna is the manager. The Uptown was formerly known as the Marshall Theatre.

The St. Louis Motion Picture Operators Union gave their annual ball on the night of November 16th at the Arcadia ballroom, 3517 Olive street. A very unique beauty contest for girls was arranged as a feature of this affair. Prizes totaling $200 were awarded the four girls who made the best appearance in men's attire. A number of pretty manettes also entered the contest.

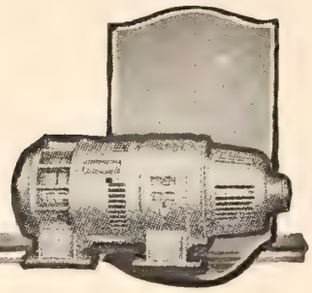
Visitors of the past week included Mrs. I. W. Rodgers of Cairo, Ill., and J. DeFrenne of Mexico, Mo.

The Hacket Construction Company has been awarded the contract for the construction of a motion picture theatre at Third and Francis streets in St. Joseph, Mo., for the Glenwood Realty Company. The house will be one story with balcony and cover a site 40 by 107 feet. It will cost about $30,000.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Good Lenses Also Necessary

THE reflector arc lamp for projecting movies has been, by this time, fairly well straightened out so that little enough is heard of the faults which, earlier in its life, gave everyone considerable food for thought.

In a way, it is not altogether fair to say that these faults were those of the reflector arc lamp, because the same lamps, which formerly were blamed for all manner of things, are today operating satisfactorily in theatres with no changes having been made in the lamps themselves.

One of the principal sources of trouble encountered in the early application of the mirror arc was that of poor screen definition. Equipments which before then had been operating satisfactorily, were observed to give poorly defined pictures after an exchange of lamps had been made. Since nothing but the projector lamps had been changed, what was more natural than to lay the blame for poor definition upon the new reflector arc lamp?

An Old Fallacy

There is a firmly rooted conviction in the minds of most projectionists, and even in the minds of designers and manufacturers of projection equipment, that the light source and the optical equipment immediately related to it exercise a powerful effect upon the definition of the picture image as projected upon the screen.

The writer distinctly recalls the insistence with which one projector manufacturer tried to make him believe that it was possible for the condenser system to give either a sharply defined or a poorly defined picture, depending upon the type of condenser and the manner in which it was adjusted.

Nothing could be farther from the truth because it is absolutely impossible for the condenser system, regardless of its type, to exert the least bit of influence upon screen definition.

Another equipment manufacturer and no small number of projectionists tried to convince the writer that the type of light source used for projection could either make or mar picture definition and, in support of their claims, pointed to the Mazda lamp projection outfit as being a good example of a faulty light source, as the optic system of a motion picture projector can be divided into two principal working parts, each of which differs entirely from the other.

On the one hand we have the illuminating system as comprised of the light source and its condenser system. It is the sole purpose of the illuminating system to illuminate the film as it passed before the aperture and, in this manner, render it as bright as possible for projection later to the screen.

In other words, the illuminating system prepares the film for projection but it does not in any way influence actual projection of the picture.

The film, when so illuminated, really acts as a separate light source which is distributing its light over only a very narrow angle—an angle which, generally, is not much larger than that subtended by the projection lens.

When the illuminating system has lighted the film in this manner, its work is done, and the real work of projection is then taken up by the second part of the projection optic system.

The second part of the system might be termed the projection system, because its only function is to reproduce on a distant screen a magnified image of the brightly lighted film.

If there is anything wrong with the quality of the projected picture, the trouble, quite logically, should be sought out at the place where the real projection occurs; i. e., at the projection lens.

The projection lens alone is accountable for picture quality, because its only excuse for existence is the faithful reproduction of the illuminated film.

Condenser Affects Evenness of Illumination

There is only *one* way by which the appearance of the screen picture can be affected by the illuminating system and that is the item of *even* screen illumination.

If the condenser, or illuminating system, does not evenly illuminate the film, the projection will form an image which will also be unevenly lighted since it cannot correct deficiencies in the appearance of the film.

How It Happens

It still remains to be explained how an exchange of illuminating systems resulted in a change from a satisfactory condition (in point of picture definition), to one which was entirely unsatisfactory.

Since the illuminating system has nothing to do with picture quality, why did both the reflector arc and Mazda lamp system fall down in this respect?

The reason for the failure in this respect rested in the projection lens, and came about in this fashion:

With the old style of arc lamp, quarter-size projection lenses measuring 1¾ inches in diameter were the rule. Now, a quarter-size lens having a small aperture, and working at relatively slow speeds, has, in consequence, excellent defining properties.

Both the reflector arc and the Mazda lamp are on the same basis, optically, in that they both require half-size, or 2½-inch diameter lenses for best results. Herein lies the secret of their efficiency.

In order to make these systems effective in their operation, it was necessary, therefore, to replace the highly corrected quarter-size lenses with half-size lenses of the same focal length range. These half-size lenses, by virtue of their greater lens area (twice that of the quarter-size), had twice the light collecting power but, at the same time, were not as highly corrected over their entire surface as were the smaller lenses.

The proof for the above lies in the fact that it remained for manufacturers to place a lens on the market which was highly corrected over their entire surface, with the result that when this lens was used in conjunction with the reflector arc, thoroughly satisfactory results were obtained.

The only element in a projection lens which can affect the screen intensity is that of transmission factor. High grade projection lenses do not vary much in this respect—certainly not enough so that the difference in screen illumination is readily apparnt to the eye.

Carolina Newest Link in Publix-Saenger Chain

The Carolina Theatre, Greensboro, N. C., newest link in the rapidly growing chain of Publix-Saenger Theatres of North Carolina, was formally opened to the public Monday evening, October 31st.

The present policy of the Carolina calls for Keith vaudeville and de luxe pictures every Monday and Tuesday, with a completely new program Friday and Saturday.

Many exhibitors and exchangemen from

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various sections of the state attended the opening, the Charlotte group including Mr. and Mrs. Walter Griffith, Mr. and Mrs. F. P. Bryan, R. L. McShane, Charles White, Warren Irwin, Harry Hardy, James Hobbs, Jas. Reynolds, Dean House, W. P. White, John Fuller and Ray Gardner.

Others from out of town were S. S. Stevenson, Henderson, N. C.; Al. W. Barber, Danville, Va.; Don Nichols, Durham, N. C.; O. R. Browne, Raleigh, N. C., and E. W. Street, Salisbury, N. C.

Foremost in the groups of important officials of the holding and operating companies who combined to give Greensboro the Carolina Theatre were T. G. Leitch, major factor in the National Amusement Corporation; R. B. Wilby, of Atlanta, Ga., prime executive in Publix-Saenger chain in North Carolina, and H. F. Kincey of Greensboro, general manager of the Publix-Saenger chain in North Carolina.

Pantages Theatre Opened in Birmingham, Ala.

Before 2,600 enthusiastic theatregoers, Pan-Ala Amusement Company's new Pantages Theatre opened in Birmingham, Ala., Monday evening, October 31st. Long before the appointed hour of six p.m., all seats had been taken and isles filled with interested throngs anxiously waiting the rise of the curtain on the stage of the old Loew's Bijou Theatre, now known as the Pantages, where vaudeville and moving pictures of the highest order will be presented.

Situated on Third Avenue and 17th Street, the newly remodeled house, owned and operated by the Pan-Ala Amusement Company, bespeaks of Spanish style.

The foyer gives the impression of a Spanish patio, the walls inlaid with finest Tennessee Formosa marble and the floors inlaid with rubble random faience tiye, bright colors predominating.

All decorations blend to convey a Spanish mode, including the especially selected carpets, woven with scarlet and black patterns reminiscent of Seville. Brilliant embroideries adorn the reception room walls and red velour curtains with gold galloun bands for the spacious stage are outstandingly beautiful.

Pantages is in a true sense a Birmingham theatre, having been remodeled, decorated and otherwise equipped by Birmingham concerns, with the exception of the projection booth equipment and Kilgen organ, which were furnished by the National Theatre Supply Company, Atlanta, also stage scenery.

Hundreds of congratulatory telegrams and letters from theatre colleagues, officials and stars were received by the management of the Pan-Ala Company, whose officers are: Hunter Smith, president; Brown Parkes, first vice-president; Joe Steed, second vice-president, and J. W. Andrews, secretary.

Illing Has New 500 Seater in Mississippi

Eugene W. Illing's new theatre will open early in December and will add another motion picture theatre to the rapidly growing list of first-class small town houses in the Gulf Coast section. The new Illing will cater largely to the Winter residents of Ocean Springs.

The house will seat 500 on the ground floor, with approximately 200 balcony seats.

Bids Open on Tennessee Theatre Project

Bids are now open on the $1,000,000 Tennessee Theatre which will be built by local capital for lease to Tennessee Enterprises, Inc., a subsidiary of Publix Theatres Corporation. The project includes a five-story office building. It is expected that contracts for the construction will be let during the week.

Vallen Opens New York City Warehouse

The Vallen Electrical Company, Akron, Ohio, have just announced the opening of a new warehouse in New York City, where a complete line of Vallen equipment will be kept on hand.

This new warehouse will facilitate deliveries for the Vallen Electrical Company.

Kentucky Theatre Permit Issued

A permit was issued last week for the erection of the Uptown Theatre at Bardstown Road and Eastern Parkway, Louisville, Ky. The theatre is to cost $75,000 and has been leased to the Fourth Avenue Amusement Company. It will be used for Vitaphone and motion pictures.



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Studio Briefs

William Powell and Ivy Harris, players; H. D'Abbadie D'Arrast, director; and Nunnelly Johnson, Louise Long and Ethel Doherty, writers, have entered into new contracts with Paramount.

First National has closed contracts for the screen rights to "The Heart of a Princess," by Maxine Alton.

Clarence Burton is playing a role in "Chicago," now being made at the De Mille studio. Virginia Bradford has also been cast.

"The Last Command" will be the definite title of Paramount's new Jannings vehicle.

Creighton Hale has been cast for "The Divine Woman," a new M-G-M picture.

The technical staff of the De Mille film, "The Leopard Lady," including Leigh Smith, assistant director, Stephen Garsson, art director, and John Mescall, chief cameraman.

In Tiffany-Stahl's "Streets of Shanghai" Pauline Starke will co-star with Kenneth Harlan. Margaret Livingston, Eddie Gribbon and Jason Robards will support.

Victor Schertzinger is preparing to film "Honky Tonk," a new Paramount production.

William Powell will be seen in Paramount's "The Last Command."

In an effort to get caught up with his schedule, "Big Boy" is working at the Educational studio without any customary periods between pictures.

Edward Connelly will impersonate Anatole France, French literary artist, in M-G-M's "The Divine Woman."

Doris Hill will appear in "Tillie's Punctured Romance," the forthcoming Paramount-Christie comedy.

Tiffany has completed the picturization of "Wild Geese."

"The Battle of the Century" is the latest Hal Roach comedy for M-G-M offering Stan Laurel and Oliver Hardy.

Gary Cooper will be the male lead in "Doomsday," a Paramount picture.

Sally Rand has joined the cast of "Gallagher," now being produced for Pathe.

Myrtle Stedman, Claude King, Hal Craig and Helen Lynch have been assigned roles in Paramount's "The Jazz Orphan."

Josephine Borio, George Goforth and Joseph Mari will appear in "The Cossacks," a new M-G-M production.

The new Fox Films vehicle for George O'Brien and Lois Moran has been definitely titled "Sharpshooters."

Norma Shearer has begun work on a new picture, as yet untitled, based on an original by A. P. Younger. Della Peterson, a find of the star's, William Bakewell and Margaret Landis have roles.

Lane Chandler will play opposite Esther Ralston in her next Paramount vehicle which Frank Tuttle will direct.

A bevy of Cameo beauties appear in "Rest Day," a new Monte Collins comedy for Educational.

Jack Luden will portray the chief role in "Under the Tonto Rim," which Paramount will film shortly.

Jean Arthur will be the feminine lead in F B O's "Wallflowers," to be produced by Leo Meehan.

Billie Copland and Leon McAuley, newcomers, are acting in Christie comedies for Paramount.

Babe London is seen in "Scared Silly," a new Educational comedy.

Fred Kohler will be the heavy in Paramount's "Honky Tonk."

Percy Hilburn will photograph "The Cossacks" for M-G-M. Dave Howard, Charles Stallings, A. Tolubuf and General Theodore Lodi are on the technical staff.

Anita Garvin and Marjorie Moore supply the feminine atmosphere in Lupino Lane's new Educational comedy.

Magnolia, a three-year old colored girl, has been signed by Mack Sennett to play in the "Smith Family" series for Pathe.

Herman J. Mankiewicz wrote the titles for "The Gay Defender," a Paramount picture.

Jack Holt, Alice Day and Hobart Bosworth have been signed for William Haines' new M-G-M vehicle.

Recently added to the cast of Pathe's "The Leopard Lady" were Hedwig Reicher, Sylvia Ashton, Richard Alexander and James Bradbury.

Director James Tinling has just placed "Soft Living," a new Madge Bellamy film, into production at the Fox Films studio. John Mack Brown is the male lead.

Lydia Yeamans Titus, who has a role in Tiffany-Stahl's "Night Life," has the distinction of having been elected, more than 30 years ago, an honorary member of the Elks, the first woman to be so honored.

"Robert Flaherty's Southern Skies" is the new title chosen for a forthcoming M-G-M production hitherto called "Shadows of the South Seas."

"Roulette," the story recently acquired by First National, will serve as a stella vehicle for Richard Barthelmess.

Columbia has finished shooting on "The Warning." Norman Trevor was a last-minute addition to the cast.

Sylvia Ashton has been cast for a part in "Ladies' Night in a Turkish Bath," now being made by First National.

Mack Sennett is personally cutting "The Romance of a Bathing Girl" (tentative), which he finished last week.

"The Little Snob" has just been finished at the Warner studio. Frances Lee, Bobby Vernon's leading lady, was loaned for a role in the picture.

F. Schumann Heink, son of the operatic contralto, Mme. Schumann Heink, plays a role in "Night Life," the Tiffany-Stahl production.

Director Alf Goulding is shooting his fourth Sennett girl comedy, after having finished one featuring Daphne Pollard and Carole Lombard.

Instead of "The Royal American," "The Canyon of Adventure" will likely be Ken Maynard's next Western for First National.

Active work was started last week at the Gotham studio on "The Fruit of Divorce." Recent additions to the cast include Alma Tell, George Stone and Hobart Cavanaugh.

Charles Rogers, Paramount player, has returned to the studio after a vacation at his home town, Olathe, Kansas. He will next play in "Red Hair."

Edna Murphy will play the feminine lead in "Across the Pacific," which has just been started at the Warner studio.

Robert McGowan has finished preparations for his next Hal Roach "Our Gang" comedy for M-G-M. "Wheezer," a discovery, will have a prominent part.

Sterling's "Outcast Souls" is now in the cutting room being titled for release on December 15th.

Harry Myers, comedian, has been signed by Tiffany-Stahl to act as helper to directors in the improvement of stories from the comedy relief angle.

Ralph Yearsley, Harry Gribbons, Svend Hugo Borg, Polly Moran and Gertrude Astor have joined the cast of M-G-M's "Rose-Marie."

Alice Joyce, Mike Donlin, Emil Chautard and Robert T. Haines complete the list of players in "The Noose," which First National is producing.

Roy Del Ruth will direct "Powder My Back" for Warner Bros.

Patsy Ruth Miller has recovered from her recent operation and has returned to work on Universal's "Hot Heels."

William Ryno has been added to the cast of the Fox Films Western, "Horsemen of the Plains."

"The Bellamy Girl," a Saturday Evening Post serial story by Francis Noyes Hart, has been purchased by M-G-M.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Tellegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Terror of the Bar X	B. Custer-R. Blaine	F B O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 feet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6108 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Belle of Avenue A		First Division (S. R.)		
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarror-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4416 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H Ford	Pathe-De Mille	5573 feet	
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 6
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S.R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-P. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 12
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6128 feet	May 13
Fighting Hombre The	Bob Custer	F. B O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	6255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warner Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5438 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	Nov. 18
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	5854 eet	Oct. 7
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
She's My Baby	M. Harris-R. Agnew	Sterling Pict	5249 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B .O.	5476 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros.	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict	5750 feet	
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros.	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.	5013 feet	
Callahans and the Murphys, he	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	5875 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict.	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures	5470 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-C. Windsor	M-G-M	4986 feet	
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies Beware	G.O'Hara-N.Luxford	F. B. O.	4900 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures	5267 feet	Nov. 18
Rubber Heels	Ed. Wynn-T. Todd			
Secret Studio The	C. Conklin-L. Gray-O. Borden-C. Holland-M. Livingston	Paramount-Fox	5614 feet	July 15
Simple Sis	L. Fazenda-C. Cook	Warner Bros.	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier Jr.-R. Lewis	First National	5007 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict.	4723 feet	
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros.	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox	5301 feet	
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National	5488 feet	Nov. 18
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 9
For Ladies Only	J. Logan-J. Bowers	Columbia	5507 feet	
For the Love of Mike	F. Sterling-G. Sidney-R.Lyon-C. Colbert	First National	6588 feet	
Galloping Thunder	B. Custer-A. Sheridan	F. B. O.	4691 feet	
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros.	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	Oct. 28
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Ladies at Ease	P. Garon-G. James	First Division (S. R.)	5800 feet	
Lady Bird, The	Compson-McGregor	First Division (S. R.)	6568 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Little Firebrand, The	E. Thornton-L. Tellegan	Pathe-De Mille	4615 feet	Dec.12 '25
Lonesome Ladies	A. Q. Nilsson-L. Stone	First National	5718 feet	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox	4557 feet	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5671 feet	Aug. 12
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6400 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6053 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.	4954 feet	
Twelve Miles Out	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6667 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia	5831 feet	Oct. 7
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O.	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M	5821 feet	
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		Oct. 28
Coward, The	W. Baxter-S. Lynn	F. B. O.	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
Face Value	J. Mower-F. Ridgeway	Sterling Pict	4393 feet	
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount	5399 feet	Oct. 21
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O.	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-			
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
	P. Haver	Pathe-De Mille	5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M Harris	A. C. A	5446 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Say It With Diamonds	B. Compson-E. Williams	First Division (S. R.)	6041 feet	
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 23
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict.	5443 feet	Sept. 16
Swell Head, The	R. Grover-J. Walker-W. Gilbert	Columbia Pictures	5484 feet	
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	Oct. 1
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11109 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros.	10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Woman's Law	P. O'Malley-L. Rich	Peerless Pict (S. R.)	6000 feet	
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict	5867 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel or Broaway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 21
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6961 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6

Feature	Star	Distributed by	Length	Reviewed
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 29
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess-D. Revier-B. Kent	First National	6802 feet	Sept. 30
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict	7393 feet	Oct. 14
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Lden	Paramount	6006 feet	Oct. 28
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6 reels	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M		
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Comrades	G. James-A. Sheridan	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	7000 feet	
Gambler's Game, The	Tom Tyler	F. B. O		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany	5233 feet	Sept. 23
Girl in the Pullman	Marie Prevost	Pathe-De Mille		Nov. 18
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Gun-Hand Garrison	Tex Maynard	Raycraft (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Lingerie		Tiffany		
My Best Girl	M. Pickford-C. Rogers	United Artists		
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Pajamas	O. Borden-L. Gray	Fox		
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	L. Moran-E. Lowe	Fox	5893 feet	
Ranger of the North	Ranger (Dog)	F. B. O		
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rough Riders, The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trail, The	Negri-Cortez	Paramount	5960 feet	
Women's Wares	Brent-Lytell-L. Kent	Tiffany	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	7 reels	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox		
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict		
Cheer Leader, The		Lumas		
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National		
Grass Widows		Tiffany		
Gun Gospel	K. Mayuard	First National		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4890 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	5 reels	
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox		
Let 'Er Go Gallagher	Junior Coughlan	F. B. O		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
My Friend From India	F. Pangborn	Pathe-De Mille		
Night Life	A. Day-J. Harron	Tiffany		
Once and Forever	P.R. Miller-J. Harron	Tiffany	5639 feet	
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On Your Toes	R. Denny-B. Worth	Universal		
Polly of the Movies	Jason Robards	First Division (S. R.)		
Quality Street	M. Davies-C. Nagel	M-G-M		Nov. 18
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		Oct. 7
Sadie Thompson	G. Swanson	United Artists		
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Stage Kisses	K. Harlan-H. Chadwick	Columbia		
Streets of Shanghai	P. Starke-K. Harlan	Tiffany-Stahl		
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Tempest	J. Barrymore-Sebastian Wolheim	United Artists		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaiz	First Division (S. R.)		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Very Confidential	M. Bellamy	Fox		
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille		
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Desert Dust	Ted Wells	Universal	4349 feet	
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros.		
Fruit of Divorce	P. Marmont-M. Busch	Lumas (S. R.)		
Good-Time Charley	W. Oland-H. Costello	Warner Bros.		
Her Wild Oat	Colleen Moore	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.		
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Lovelorn, The		M-G-M		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
Paris or Bust (tentative)	Glenn Tryon	Universal	6 reels	
Power	William Boyd	Pathe-De Mille		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Rebecca O'Brien	May McAvoy	Warner Bros.		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Slingshot Kid, The	"Buzz" Barton-J. Morgan	F. B. O.	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists		
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Streets of Shanghai		Tiffany		
Swift Shadow, The	Ranger (Dog)	F. B. O.		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	Sam E. Rork (producer)		
Valley of the Giants	M. Sills-D. Kenyon	First National		
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale	Tiffany-Stahl		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Coney Island	Lois Wilson	F. B. O.		
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O.		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
French Dressing	B. Lyon-C. Colbert	First National		
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Love in a Cottage		First Division (S. R.)		
Man Crazy	Mulhall-Mackaill	First National		
Man, Woman and Sin	John Gilbert	M-G-M		
Noose, The	R. Barthelmess-L. Basquette	First National		
Ramona	D. Del Rio-W. Baster	United Artists		
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Sailors' Wives	Astor-Hughes	First National		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
United States Smith		Lumas		
Wagon Show, The	K. Maynard-E. Gregory	First National		
West Point	William Haines	M-G-M		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Algerian Nights		First Division (S. R.)		
Bare Knees		Lumas		
Down Went McGinty	C. Murray-G. Sidney	First National		
Napoleon (French Film)	Special Cast	M-G-M		
Over the Andes	D. Fairbanks-E. Southern-L. Valez	United Artists		
Passion Island	Special Cast	Pathe-De Mille	7 reels	

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Darling of the Gods, The	Special Cast	United Artists		
Free Lips		First Division (S. R.)		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Surrender	M. Philbin-I. Moskine	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
$5,000 Reward	T. Mix-N. Joyce	Fox		
Abie's Irish Rose	J. F. McDonald-J. Hershalt	Paramount		
Ace High	Hoot Gibson	Universal		
Across the Atlantic	M. Blue	Warner Bros.		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O.		
Alex the Great		F. B. O.		
Avenger, The	Bob Custer	F. B. O.		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Bad Little Good Girl		Chadwick		
Barnum (road show)	Wallace Beery	Paramount		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ivory (road show)	M. Blue	Warner Bros.		
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Blood Will Tell	B. Jones-K. Perry	Fox		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Brass Knuckles	M. Blue-B. Bronson	Warner Bros.		
Breed of the Sunset		F. B. O.		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Burning Daylight	M. Sills	First National		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Cancelled Debt, The	Rex Lease	Sterling Pict.		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight		F. B. O.		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
City of Sin	M. Hoy	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-D. Del Rio-E. Lowe	Fox		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
College Hero, The		Columbia		
Come to My House		Fox		
Cossacks, The	J. Gilbert-R. Odorel	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Do It Again	M. Astor-L. Hughes	First National		
Don Juan	J. Barrymore-E. Taylor-M. Astor	Warner Bros.	10018 feet	Aug. 31
Don't Marry	Lois Moran	Fox		
Doomsday	F. Vidor-G. Cooper-Cobb	Paramount-Universal	4295 feet	
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Finders Keepers	Laura La Plante	Universal		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flower of Spain, The	Coleman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.		
Four Devils, The		Fox		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Freckles		F. B. O.		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros.		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros.		
Good Morning, Judge		Universal		
Grand Army Man, The	Alec. B. Francis	Fox		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M. Livingston	Fox		
Grandma Bernie Learns Her Letters	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros.		
Hangman's House	W. Farnum	Fox		

Feature	Star	Distributed by	Length	Reviewed
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5999 feet	
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
Her Summer Hero		F. B. O.		
His Night		M-G-M		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Holy Terror, A	B. Jones-G. Hale	Fox		
Honeymoon Hate	Florence Vidor	Paramount		
Horseman of the Plains	T. Mix-S. Blane	Fox		
If I Were Single	May McAvoy	Warner Bros.		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13600 feet	April 29
Ladies of Leisure		Tiffany		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies' Night in a Turkish Bath		First National		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Lady Be Good	Mackaill-Mulhall	First National		
Legion of the Condemned, The	G. Cooper	Paramount		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Lilac Time	Colleen Moore	First National		
Little Buckaroo, The		F. B. O.		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Million Dollar Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)	6022 feet	
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Wife's Honor	Dolores Del Rio	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nineteenth Hole, The (tentative)	H. Langdon- G. McConnell	First National		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 11
Once There Was a Princess	B. Dove	First National		
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Opening Night, The	C.Windsor-J.Bowers.	Columbia		
Opening Night, The	C. Windsor-J. Bowers	Lumas (S. R.)		
Open Range	L. Chandler-B. Bronson	Paramount		
Ordeal, The	Garbo-Chaney	M-G-M		
Outcast Souls	P. Bonner-C. Delaney	Sterling (S. R.)		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Patsy, The	Marion Davies	M-G-M		
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Phantom of the Range, The		F. B. O.		
Pigskin	D. Rollens-S. Carrol	Fox		
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Quality	Gardner James	Inspiration Pict.		
Rachel	P. Negri-G. Cooper	Paramount		
Race For Life, A		Warner Bros.		
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O.	5992 feet	
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Red Hair	C. Bow-W. Austin	Paramount		
Red Mark, The	G. von Seyfferlitz	Pathe-De Mille		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes.	Columbia		
Serenade	Adolphe Menjou	Paramount		
Sheiks and Shebas	Junior Stars	Paramount		
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount		
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Silk Legs	M. Bellamy	Fox		
Show Boat		Universal		
Side Show, The	Fields!Conklin!Brian.	Paramount		
Silk Legs	M. Bellamy-J. Hall	Fox		
Silver Slave, The	Irene Rich	Warner Bros.		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Song of Steel		Tiffany		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy	Harold Lloyd	Paramount		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Spoilers of the West	Tim McCoy	M-G-M		
Spotlight, The	E. Ralston	Paramount		
Squads Right		Tiffany		
Stand and Deliver	R. La Rocque	Pathe-De Mille		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Symphony, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tenderloin	D. Costello	Warner Bros.		
Texas Ranger, The	Tim McCoy	M-G-M		
Thanks For the Buggy Ride	L. La Plante -G. Tyron	Universal		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Traveling Salesman, The	R. Dix-F. Sterling	Paramount		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Under the Tonto Rim	J. Luden	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
Wall Flowers		F. B. O.		
War Birds		M-G-M		
Warning, The	J. Holt-D. Revier	Columbia		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas (S. R.)	5000 feet.	
When the Law Rides	Tom Tyler	F. B. O.		
Where Love Is	E. Taylor-A. Moreno	First National		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl		
Wild West Show, The		Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wizard, The	E. Lowe-G. G. Katsonaros	Fox Films		
Woman Wise		Fox		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian.	M-G-M		
You Will Marry Me	Clara Bow	Paramount		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4.	1 reel	
Angel Eyes	"Big Boy"	Dec. 25.	2 reels	
At Ease	Lloyd Hamilton	Sept. 4.	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11.	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17.	1 reel	Aug. 19
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen.	Jerry Drew	Nov. 6.	2 reels	Oct. 28
Bubbles of Geography	Hodge-Podge	Aug. 14.	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23.	2 reels	Oct. 7
Capers of a Camera	Hodge-Podge	July 17.	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5.	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18.	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17.	2 reels	Aug. 13
Delving Into the Dictionary.	Hodge-Podge	Sept. 11.	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		1 reel	
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9.	1 reel	Oct. 14
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11.	1 reel	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10.	1 reel	Aug. 5
Felix the Cat Behind the Front	"Sullivan Cartoon"	Dec. 25.	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30.	1 reel	Nov. 18
Felix the Cat in Dough-Nutty	"Sullivan Cartoon"	June 12.	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18.	1 reel	Oct. 7
Felix the Cat in Jack From All Trades	Sullivan Cartoon	Aug. 7.	1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26.	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16.	1 reel	Nov. 11
Felix the Cat in the Non-Stop Fright	"Sullivan Cartoon"	Aug. 21.	1 reel	Sept. 16
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2.	1 reel	Oct. 21
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24.	1 reel	Sept. 2
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13.	1 reel	
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27.	1 reel	
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25.	1 reel	
For Men Only	Curiosities	Oct. 30.	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25.	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28.	1 reel	Sept. 23

Title	Star	Rel. Date	Length	Reviewed
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
He Tried to P ease	M. Colins-L. Hutton	Nov. 6	1 reel	
High Spots	Al St. John	July 31	2 reels	Aug. 12
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Curiosities	Aug. 28	1 reel	Sept. 2
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	
It's Me	Monte Collins	Dec. 18	1 reel	
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lovingly Yours	Curiosities	Dec. 4	1 reel	
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Models in Mud	Hodge-Podge	Nov. 13	1 reel	
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Nothing Flat	George Davis	Dec. 11	2 reels	
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pick a Pet	Curioisities	July 3	1 teel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 1	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
R'ver of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	
She's a Boy	"Big Boy"	Oct. 2	2 reels	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore	Aug. 28	2 reels	Sept. 2
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	Oct. 7
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Bottle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yulo	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12		Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 18	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyles Brooks	Sept. 25	2 reels	Nov. 4
Gentlemen Prefer Scotch	N. Stuart-S. Phipps	June 26	2 ree s	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Her Silent Wow	"Helen and Warren"	July 3	2 reels	
Hot House Hazel	T. Brooks-T. Hill		2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens		2 reels	
Midsummer Night's Steam, A	Eddie C ayton	June 5	2 ree s	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	Oct. 14
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitude	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why B ondes Leave Home	R. Walling-M. Beebe	July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	
Atop the World	Ufa Oddity	April 7	1 reel	
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Gritty Pups	Ufa Odd ty	Mar.	1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Napoleon and Josephine	(Technicolor)		2 reels	
Nature's Wizardry	Ufa Oddities		1 reel	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights	Billy Dooley	Dec. 17	1 reel	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Easy Curves	Billy Dooley	Nov. 12	2 reels	
Elegy, The	Novelty	Aug. 6	1 reel	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 15	2 reels	
For Crimes Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Horse Shy	E. E. Horton	May 19	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's K ock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korber	Inkwe Cartoon	Jan. 21	1 ree	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Mad Scrambies	Neal Burns	Nov. 26	2 ree s	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags	Featured Cast	Dec. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Ocean Blues	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
Scared Pink	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Scrambled Weddings	E. E. Horton	J7ne 30	2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Sealing Whacks	Krazy Kat Cartoon		Aug. 1	1 reel	
Short Socks	Bobby Vernon		Aug. 13	2 reels	
Short Tail, A	Novelty		Sept. 10	1 reel	
Splash Yourself	Bobby Vernon		Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon		Dec. 17	1 reel	
Swiss Movements	Jimmie Adams		Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon		Oct. 8	1 reel	
Toddles	Novelty		Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon		Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon		Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon		Aug. 27	1 reel	
Wedding Wows	Bobby Vernon		Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon		Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel.	Date	Length	Reviewed
Alien Antics	Sportlight		Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"		Oct. 9	1 reel	Oct. 7
Ant Life As It Isn't	"Aesop Fables"		Aug. 7	1 reel	
Baby Brother	"Our Gang"		June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"		July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"		Oct. 23	1 reel	Oct. 21
Brave Heart, A	"Alsop Fables"		Oct. 30	1 reel	
Bull Fighter, The			Nov. 27	2 reels	
Bully, The	"Aesop Fables"		July 31	1 reel	July 29
Chicken Feed	"Our Gang"		Nov. 6	2 reels	Nov. 4
College Kiddo, The	Hurlock-Quillan		Aug. 7	2 reels	Aug. 5
Comrades in Work	Mabel Normand			2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)			June 19	10 episodes	June 17
Cups and Contenders	Sportlight		Nov. 27	1 reel	
Cured in the Excitement	Hurlock-Bevan		June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"		Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin		Oct. 23	2 reels	Oct. 21
Died in the Wool	"Aesop Fables"		June 19	1 reel	June 17
Do Detectives Think?	Roach Stars		Nov. 20	2 reels	Nov. 18
Dog's Day, A	"Aesop Fables"		June 5	1 reel	June 3
Don't Tell Everything	Roach Stars		July 3	2 reels	July 1
Down to the Sea	Sportlight		Oct. 30	1 reel	Oct. 28
Eyes and Angles	Sportlight		July 10	1 reel	July 15
Fiddlesticks	Harry Langdon		Nov. 7	2 reels	
Flying Feet	Sportlight		June 12	1 reel	June 24
Flying Fishers	"Alsop Fables"		Nov. 27	1 reel	
Fluttering Hearts	Charley Chase		June 19	2 reels	June 17
Football Officials	"Football Sense"			1 reel	Oct. 21
For Sale a Bungalow			Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Alsop Fables"		Nov. 20	1 reel	
From Soup to Nuts	Rarebits		Oct. 23	1 reel	Oct. 21
Glorious Fourth, The	"Our Gang"		July 31	2 reels	July 29
Gold Digger of Weepah, A	Bevan-Bennett-Burke		Oct. 2	2 ree s	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett		Sept. 4	2 reels	
Hard Cider	"Aesop Fables"		June 12	1 reel	June 17
Have a Drink	Rarebits		Nov. 20	1 reel	
Hawk of the Hills (Serial)	Ray and Miller		Aug. 28	10 episodes	Sept. 2
Hole in One, A	"Aesop Fables"		Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aseop Fables"		Aug. 28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"		Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"		Sept. 18	1 reel	
King Harold	L. Baird-T. Holmes		Nov. 13	2 reels	Nov. 11
Lateral Pass, The	Sportlight			1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"		Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson		June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"		July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin		Aug. 29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed			10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur		Nov. 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel		Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"		Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"		June 26	1 reel	July 1
On the Hook	Sportlight		Aug. 21	1 reel	Sept. 2
Outwitting Time	Spotlight		Oct. 2	1 reel	
Pioneer Instinct	Sportlight		June 26	1 reel	
Pride of Pikeville, The	Ben Turpin		June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque		Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"		Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"		July 10	1 reel	
River of Doubt, The	"Aesop Fables"		Oct. 2	1 reel	Sept. 30
Roaming the Emerald Isle with Will Rogers	Travelesque		Aug 21	1 reel	Sept. 9
Sailors, Beware!	Roach Stars		Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Alsop Fables"		Nov. 13	1 reel	
Scents and Dog Sense	Sportlight		Aug. 7	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird		Oct. 16	2 reels	Oct. 21
Signs of Spring	"Alsop Fables"		Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson		Oct. 23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"		Sept. 4	1 reel	Sept. 2
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson		Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson		Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson		Nov. 13	2 reels	Nov. 11
Smith's Pony	Hiatt-McKee-Jackson		Sept. 18	2 reels	
Soldier Man	Harry Langdon				
Subway Sally	"Aesop Fables"		July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight		Sept. 18	1 reel	
Taking Punishment	Sportlight		July 24	1 reel	
Their Second Honeymoon	Baird-Holmes		Oct. 16	2 reels	
Up the Ladder	Sportlight		Oct. 6	1 teel	Oct. 21
Weaker Sex, The	Rarebits		Sept. 25	1 reel	
What Women Did For Me	Charley Chase		Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars		July 17	2 reels	July 15
Winning Around Europe With Will Rogers	Travelesque			2 reels	Nov. 18
With Love and Hisses	Roach Stars		Aug. 28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque		June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark		1 reel	
Big Pie Raid, The	McDougall Kids	Bray	June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord	Aug. 1	2 reel	
Custard's Last Stand		Bray		2 reels	Sept. 16
Derelects of the Sea	Novelty	Bray	June 30	1 reel	
Deuce, The	McDougall Kids	Bray	June 1	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp.		1 reel	May 27
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
God Made This Day For Me (Guest Jewel)		A. C. A.	Aug. 1	1 reel	
Golf and How	Novelty	Castle	Mar. 26	1 reel	
Good Scouts		Bray		2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke		2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke		2 reels	
Heralds of the Spring	Nature Special	Bray	April 19	1 reel	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Hit and Win		Bray	Aug. 20	2 reels	
Iron Derby, The				2 reels	Oct. 21
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July 10	2 reels	
Japanese Oddities	Novelty	Castle	Aug. 11	1 reel	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Let's Go	Nove.ty	Cast e	Aug. 27	1 reel	
Lift Your Face		Bray	Aug. 10	2 reels	
Little Feet	Novelty	Castle	June 14	1 reel	
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Magic Hands	Novelty	Castle	July 16	1 reel	
Memories	Color Classic	Tiffany		1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Oh Boy Paris	Novelty	Castle	July 30	1 reel	
Orphans, The	McDougall Kids	Bray		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Pals	Novelty	Castle	May 7	1 reel	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros		10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July 20	2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sky Walkers	Novelty	Castle	May 21	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Speed	Novelty	Castle	Apr. 9	1 reel	
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Stepping Along	Novelty	Castle	April 23	1 reel	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Two Arabian Sights		Bray		2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod		2 reels	Sept. 1
Water Sports	Novelty	Castle	July 2	1 reel	
Water, Water Everywhere		Bray	June 20	2 reels	
When Redskins Bit the Dust	(Guest Jewel)	A. C. A.	July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15
Yosemite	Novelty	Castle	June 18	1 reel	

TIFFANY

Title	Star	Rel.	Date	Length	Reviewed
Bridal of Pennacook	Color Classic		Nov. 1	1 reel	
Comrades	Color Classic		Nov. 15	1 reel	
King of Sports	Color Classic		Sept 15	1 reel	
Memories	Color Classic		Oct. 1	1 reel	
Me and My Pal	Color Classic		Dec. 15	1 reel	
North of Suez	Color Classic		Jan. 1	1 reel	
Roaring 'Round the Carrib-bean	Color Classic		Oct. 15	1 reel	
Romany Love	Color Classic		Dec. 1	1 reel	
Scarface	Color Classic		Jan. 15	1 reel	

UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy		July 25	1 reel	July 15
All For Uncle	C. King-C. Doherty		Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon		Oct. 31	1 reel	
And How	"The Gumps"		Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"		Dec. 11	2 reels	
Banker's Daughter, The	Oswald Cartoon		Nov. 28	2 reels	
Barrymore Tommy (Mus-tang)	Fred Gilman		June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"		Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood		Nov. 12	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson		Aug. 15	10 episodes	
Blind Man's Bluff	Jack Perrin			2 reels	Oct. 28
Buster Come On	Trimble, Turner and Dog		Sept. 14	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog		June 6	2 reels	May 20
Buster's Handicap	Trimble, Turner and Dog		Aug. 1	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog		Oct. 12	2 reels	Sept. 30
Buster's Initiation	Trimble, Turner and Dog		July 4	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog		Nov. 16	2 reels	Oct. 28
Clearing the Trail (Western)	Newton House		Nov. 26	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes		July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver		Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty		Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin		Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood		Oct. 15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman		Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan		Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor		Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards		June 20	1 reel	June 3
Do or Diet	Charles Puffy		June 13	1 reel	June 3
Empty Socks	Oswald Cartoon		Dec. 11	1 reel	
Fighting Finish, A	George Lewis				Oct. 14
Fighting Texan, The (Mus-tang)	Fred Gilman		Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor		June 15	2 reels	May 27
George Steps Out	Sid Saylor		Sept. 28	2 reels	
Great Guns	Oswald Cartoon		Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman		July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster			10 episodes	
His Day of Days	Neely Edwards		Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman		June 4	2 reels	May 13
Honest and Truly	Charles Puffy		Aug. 29	2 reels	
Horse Trader, The (Mus-tang)	Fred Gilman		Aug. 20	2 reels	
Hot Stuff				1 reel	Oct. 14
Jane's Relations	M. Marcel-E. McCarthy		July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair		June 22	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail		Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin		Dec. 17	2 reelsc	

Title	Star	Rel. Date	Length	Reviewed
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Model George	Sid Saylor	Dec. 28	2 reel	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake The	Snookums-Bartlett-McPhail	Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct. 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"		2 reels	Oct. 28
Ocean Hop	Oswald Cartoon			
Oh! Mabel	C. King-C. Doherty	Nov. 23	2 reels	
Oh Taxi!	Sid Saylor	Aug. 10	2 reels	July 22
On Deck	Sid Saylor	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor	July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb	Aug. 6	2 reels	July 15
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July 16	2 reels	June 24
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
Plain Jane		Aug. 17	2 reels	
Please Don't		Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July 30	2 reels	July 15
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Red Warning (Western)	Newton House		2 reels	Oct. 15
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood			
Roaring Gulch, The (Mustang)	Edmund Cobb	July 17	2 reels	July 1
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	
Run for His Money, A	Arthur Lake	Aug. 21	1 reel	
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Rushing Business	Sid Saylor	Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 25
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	June 24
Smiling Wolf, The (Western)	Fred Gilman	Dec. 1	2 reels	
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug. 3	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Son of America, A	George K. Arthur	Aug. 8	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Square Shooter, The (Mustang)	Fred Gilman	Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug. 1	1 reel	July 15
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July 4	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
What An Excuse	Charles King	July 13	2 reels	June 24
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	
Winning Five, The	Lewis-Gulliver	Sept. 26	2 reels	Sept. 16
Winning Punch, The	George Lewis	Nov. 21	2 reels	



"The Jazz Singer" — Warner Brothers, Warner Theatre, New York City

Times: "Received with rousing applause. In fact, not since first presentation of Vitaphone features more than a year ago at same playhouse, has anything like ovation been heard in motion picture theatre. It was a happy idea to persuade Mr. Jolson to play leading role for few men could have approached task of singing and acting so well."

World: "Only twice before in last ten years, has so sincere and so thunderous a storm of applause broken over cinema. To me acclaim represented natural reaction of intelligent gathering to phenomenally beautiful episode woven out of tragic loveliness."

American: "'The Jazz Singer' is due to make plenty of money."

Daily News: "It is touching, sentimental melodrama which will have especial appeal for Hebrew audiences although those of other faiths were likewise extremely impressed. Jolson has personality plus."

Graphic: "Film will undoubtedly be success and will have a healthy run on road as well as at Warner Theatre."

Evening World: "Quite as much of success as anything 'Father of Mammies' ever achieved on stage. One of best things Warner Bros. have done, and it is well worth your while to take it in."

Telegram: "Marvelous and compelling."

Mirror: "Jolson brought tears to eyes of most of those assembled, as powerful climax of picture developed."

Morning Telegraph: "As jazz singer, Jolson is sincere and moving."

"Uncle Tom's Cabin"—Universal, Central Theatre, New York City

Telegram: "New materialization of Uncle Tom will impress you as first rate and exciting melodrama. . . . . You will have a swell time hissing bloodhounds and cheering Eliza's fight for honor of the cabin and kiddie."

Times: "Mr. Pollard has presented some scenes with unusual skill, particularly those in which Topsy and Eva are beheld. Audience applauded sequence in which Eliza is pursued by bloodhounds over ice."

Herald-Tribune: "Proved to be one of most thrilling and satisfying melodramas we have seen in a long time."

American: "Carewe gives sincere and interesting performance as George, Eliza's husband. Most thrilling sequence is one in which Eliza crosses the ice. It elicited rounds of applause from last night's audience and was worthy of every bit of it."

World: "Major thrill of this autumn in cinema has come to town as Eliza, that lorn and harried slave mother, crosses the ice at Central. Picture will, I am confident, prove to be as grand and glorious a show upon screen as ever it was underneath tent."

Sun: "River scenes probably most worthy, from grouping and compositional standpoint, and shots of Legree plantation are marvelously atmospheric."

Daily News: "Producer Laemmle saw first night audience with tear-stained eyes and kerchiefs in hand last evening. Harry Pollard film adaptation worthy piece of melodrama—touching, poignant, sympathetic, and, for most part, convincing."

Morning Telegraph: "Loaded with thrills and crammed with suspense, its heavy drama effectively lightened with comedy relief, 'Uncle Tom's Cabin' is depicted in stirring manner. Attains marvelous heights. I recommend it to you. And by all means, bring the children."

Daily Mirror: "Audience shed many a well-provoked tear. Has all the things that make up superior melodrama. You should go to see this newest of Broadway movie successes."

"The Patent Leather Kid"—First National, Miles Theatre, Detroit

News: "A marvelously entertaining production. Has all earmarks of long run. Barthelmess enjoys double comeback. Is better than anything since days of 'Broken Blossoms' and 'Tol'able David.' Story stronger and filled with more incidents of general appeal. Molly O'Day gives a performance that almost matches that of star."

Evening Times: "Tremendously entertaining Barthelmess is better than he has ever been for years. His portrait a finely etched study. Director has developed some thrilling panoramas. Molly O'Day given important assignment. This she undertakes in amazing style."

Free Press: "Offers new angle of game of war. In realism, it equals, if not excels, other photoplays of its kind. Fearsomely intense and interesting depictions. Barthelmess does perhaps his best piece. Gives sincere and consistent characterization. Miss O'Day shows genuine ability. An altogether excellent cast."

"What Price Glory"—Fox Films, Keith's Palace, Cleveland

Press: "Comparisons are odious, so some erudite and learned philosopher once observed. And this writer does his best to steer clear of comparisons. But you may be interested in knowing that six members of journalistic profession who saw film version of 'What Price Glory' voted it a better picture than 'The Big Parade'"

"The Crystal Cup"—First National, Mark Strand Theatre, New York City

Herald-Tribune: "Much better than book. Spectators enjoyed it as comedy and laughed uproariously. Dorothy Mackaill looked very handsome. We especially liked Rockliffe Fellowes—one of finest heavies on screen."

News: "Dorothy Mackaill proves remarkable choice for portrayal of woman to whom man is repellent creature. Her work in 'The Crystal Cup' is best this young woman has ever given screen. . . Splendid performance."

American: "Miss Mackaill's clever characterization remarkable for its consistency. Not once does she lapse from masculine mannerisms into affectations of ingenue. Makes a fascinating youth."

Telegram: "Contains some original and gripping screen stuff."

Times: "Possesses sufficient originality to make it entertaining. Miss Mackaill quite charming, Mulhall satisfactory and Fellowes capital."

World: "Miss Mackaill presents attractive figure, and Miss Winton plays acceptably beside her."

Mirror: "Dorothy Mackaill proves herself first rate actress."

Evening World: "Dorothy Mackaill's selection for the role was rather a happy one. For most part she was altogether convincing and may point to it as one of her best characterizations."

Sun: "Original and well acted."

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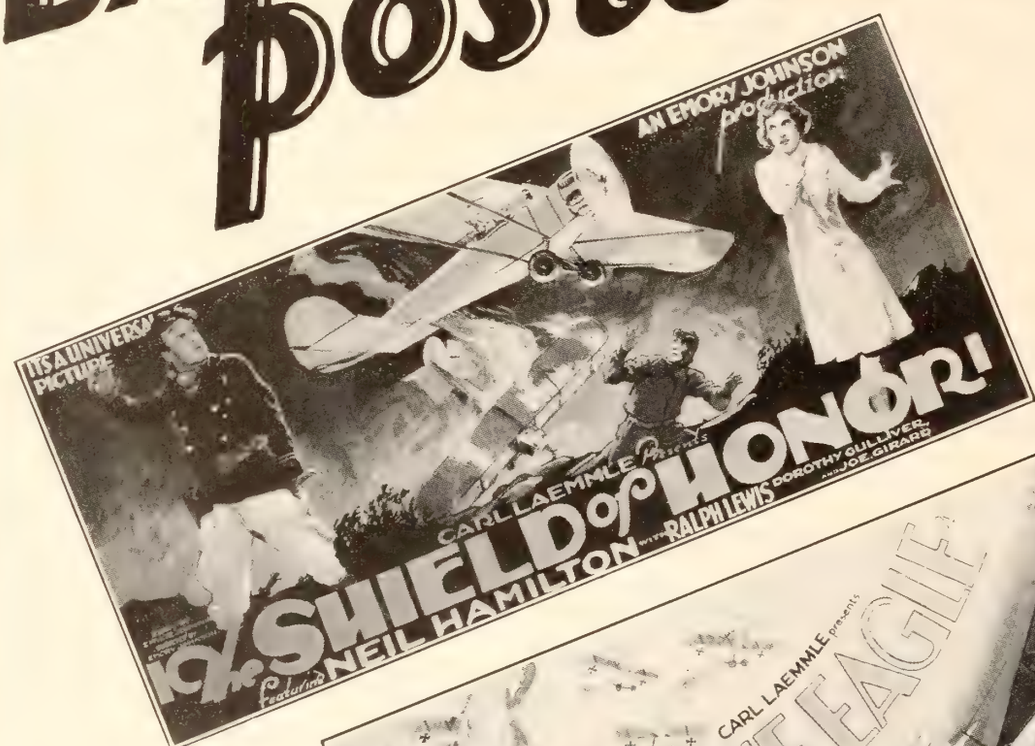
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In This Issue: "The Showman"

Motion Picture News

Reg. U. S. Patent Office

WHILE THESE ARE CLICKING AT BOX-OFFICES:

"ROAD TO ROMANCE" (*Novarro*)
"Very good week Stanley, Philadelphia." "Pulled in the crowds at State, Minneapolis"—*reports M-G-M News.*
"Midland, Kansas City, got largest gross ever taken in local house." "Clicked at Victory, Providence"—*reports Variety.*

"THE FAIR CO-ED" (*Davies*)
"Record box-office Grand, Atlanta." "Tremendous at Century, Baltimore." "Gratifying returns Regent, Harrisburg, Pa."—*reports M. P. News.*
"Stood out at State, Buffalo"—*reports Variety.*

"BODY AND SOUL" (*L. Barrymore-Kerry-Pringle*)
"Packed the State, Detroit." "Unusually good business at Strand, Tampa, Fla."—*reports M. P. News.*"

"SPRING FEVER" (*Haines*)
"Boosted receipts at Tower, Minneapolis." "Attracted many to Warfield, San Francisco." "Very good business Temple Theatre, Birmingham"—*reports M. P. News.*
"Hitting excellent pace Century, Baltimore"—*reports Variety*

ANNIE LAURIE (*Gish*)
"Opened big and held up at Uptown, Toronto." "Good week at State, Boston"—*reports Variety.*

"GARDEN OF ALLAH" (*Ingram*)
"At State, St. Louis, most popular in town"—*reports Variety.*

THESE BIG HITS ARE ON THE WAY:

LON CHANEY *in* LONDON AFTER MIDNIGHT
JOHN GILBERT *in* MAN, WOMAN AND SIN
THE 13th HOUR
GRETA GARBO *in* THE DIVINE WOMAN
NORMA SHEARER *in* HER BRIDAL NIGHT
WILLIAM HAINES *in* WEST POINT

METRO-GOLDW[illegible]AYER

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TIFFANY-STAHL PRODUCTIONS INC.

1540 BROADWAY M. H. HOFFMAN, VICE PRES. NEW YORK CITY



FOX

YOUTH BEAUTY PERSONALITY

MADGE BELLAMY

YOUR public demands on the screen ever new faces, youth, beauty in its women, intelligence and personality in all its players. Fox pictures meet this demand with an array of youthful talent to be found in no other product. At the head of each cast stands some young artist to whom your patrons have already given their approval. Madge Bellamy, who scored hits in "Sandy" and "Ankles Preferred," is next to be seen in "Very Confidential," followed by "Silk Legs" and "None But the Brave." Bellamy fans are legion.

No. 1 OF A SERIES

WHO PLAYS *with* FOX PROFITS *with* FOX



FOX
YOUTH BEAUTY PERSONALITY

GEORGE O'BRIEN

IN the short period that has elapsed since John Ford made "The Iron Horse" this young Fox leading man has traveled far. Already this season your patrons have acclaimed him in two splendid performances of widely varying types—as the *Prince* in "Paid to Love" and as *John Breen* in "East Side, West Side." George O'Brien's acting in "Sunrise" has placed him in the very front rank of the young men of the screen. Another example of the Fox policy of *youth!* He will be seen next in "Sharpshooters," with Lois Moran playing the girl.

No. 2 OF A SERIES

WHO PLAYS *with* FOX PROFITS *with* FOX

"Gentlemen Prefer Blondes"

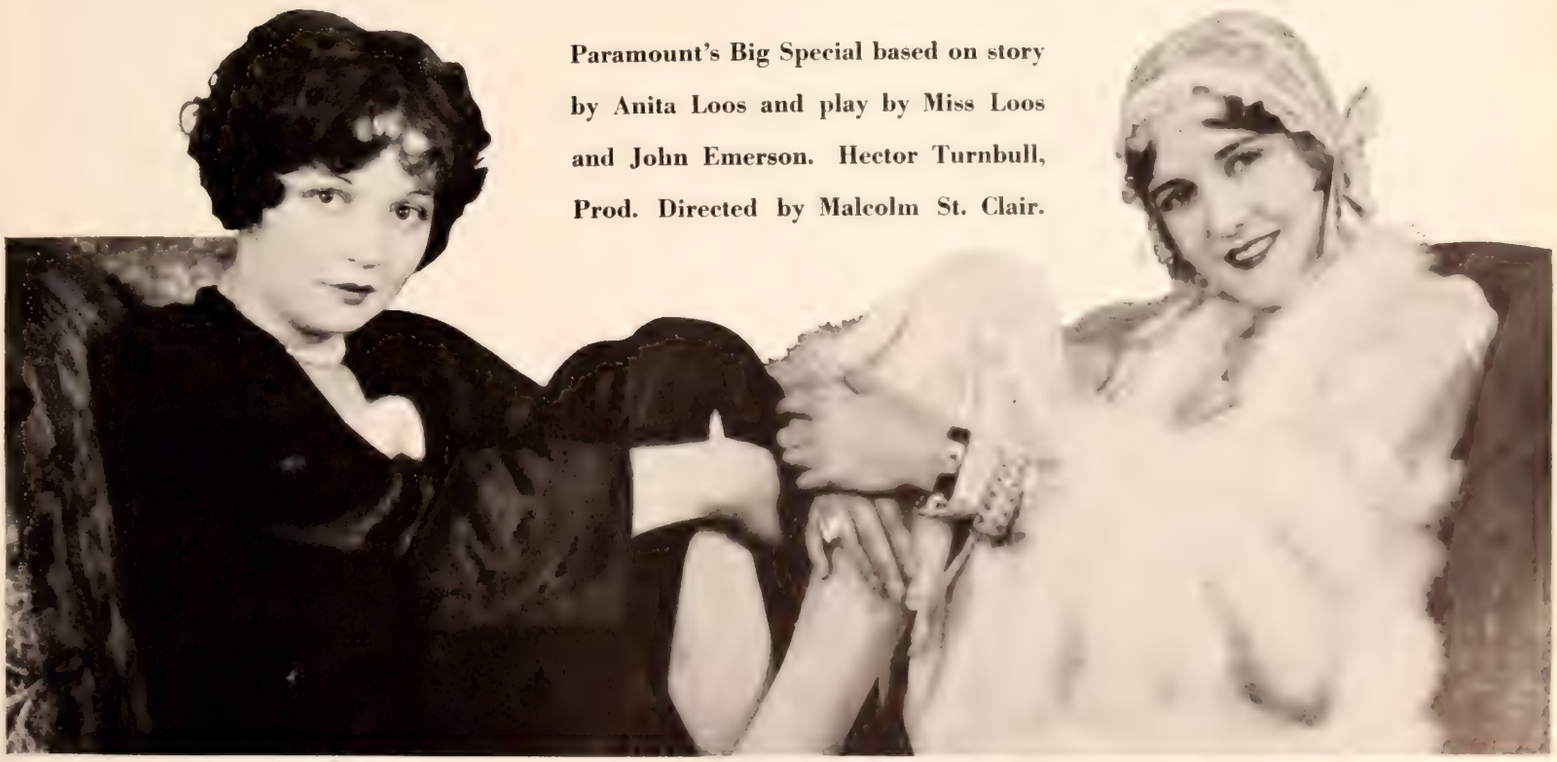
Reviewed by William McCormack

West Coast Representative, Motion Picture News

LOS ANGELES, November 16.—"Gentlemen Prefer Blondes", the Malcolm St. Clair production for Paramount, was previewed this evening at the Wilshire Theatre in Los Angeles and came in for hearty rounds of applause.

The Anita Loos story of the ultra in gold-diggers has been deftly told by the director in a style fresh, smart and crisp, clicking at welltimed intervals with real laughs. The picture is tiptop entertainment from beginning to end.

Ruth Taylor, who has the role of Lorelei, will be hailed as a "find". Alice White gave an excellent performance and helped the production materially. Ford Sterling, Chester Conklin, Mack Swain, Blanche Frederici, Holmes Herbert and Trixie Friganza all contributed their share in making what looks like one of the comedy hits of the year.



Paramount's Big Special based on story by Anita Loos and play by Miss Loos and John Emerson. Hector Turnbull, Prod. Directed by Malcolm St. Clair.

LORELEI: "Oh, Dorothy, it seems that we are a big hit!"

DOROTHY: "You're damned right we are, dearie!"

Advertisement

clara, get your man!



CLARA BOW
in an exciting moment in
"Get Your Man"

¶ With sparks of "It", some "Rough House Rosie" and a wiggly "Hula" or two, Clara gets him. And how! No wonder they're all saying this latest Clara Bow-nanza, "GET YOUR MAN", will do more cash business than any other picture Paramount's wonder-girl has yet handed you. ¶ Clara in "GET YOUR MAN" gets every man within getting distance of your theatre. The women come flocking to protect their men and to learn Clara's system. And they take quite a shine to Clara's handsome and not unwilling victim, Charles Rogers (hero of "Wings" and "My Best Girl"), too. ¶ The country's Bow-mad, men. You know it. 17,000 people write her each month. Magazines can't print enough stories and pictures of her. Theatres can't hold the mobs she draws. ¶ Clara Bow in "GET YOUR MAN". What a combination! And what a clean-up! Play it quick and buy the wife a Rolls-Royce for Christmas! + + + + + +

★ LIVE NUMBERS! ★

1. LLOYD*
2. BOW
3. DIX
4. DANIELS
5. BEERY-HATTON
6. MENJOU
7. RALSTON
8. JANNINGS
9. NEGRI
10. BANCROFT
11. MEIGHAN
12. FIELDS-CONKLIN
13. THOMSON
14. VIDOR
15. ZANE GREY

*Lloyd Productions.
Paramount releases.

TRADE MARK
Paramount Pictures

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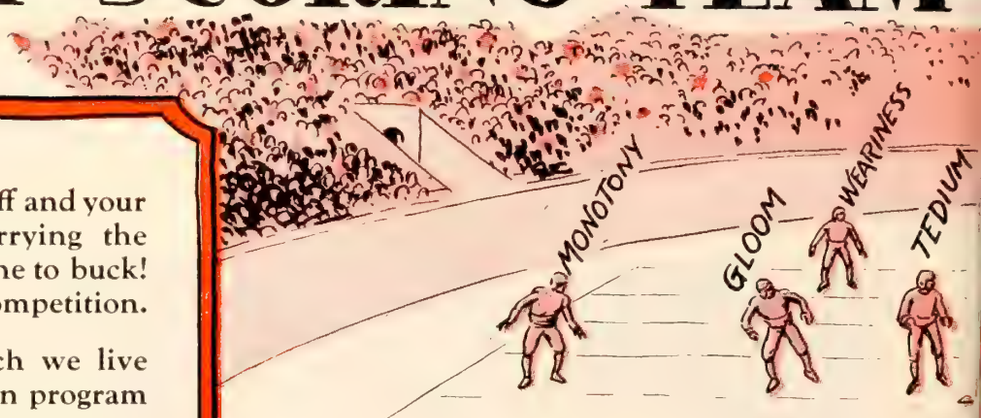
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Educational Pictures always have been the champions of their field. And now, after seven years of playing together—of specializing in Short Features—the 1927-1928 aggregation . . . because it's the snappiest of them all . . . and backed by a sweeping campaign of magazine advertising . . . is winning again.

Line 'em up today . . . this profit-scoring team of Short Feature stars. Line 'em up for you . . . for bigger crowds . . . for larger gate receipts. They'll carry your colors across the chalk-lines of higher attendance . . . to the touchdown of bigger money.

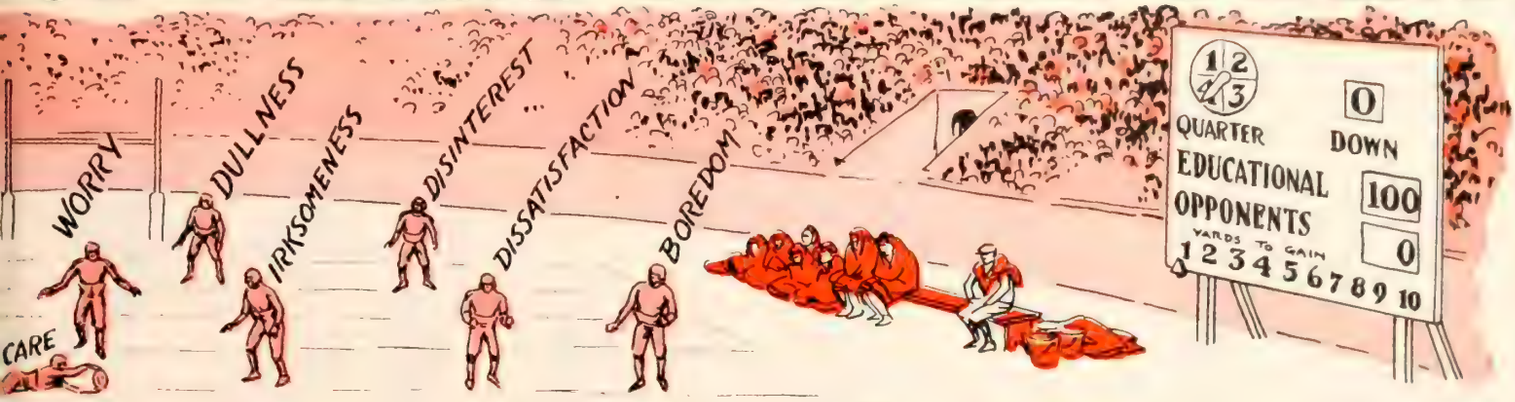


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Pictures

OF SHORT FEATURE STARS



















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Carl Laemmle
presents

GLENN TRY

With

Patsy Ruth Miller

With Burr McIntosh, Lloyd Whitlock, Bob Bilasch, Ruth Dwyer and "Bobbie". Story by Harry O. Hoyt.

A WILLIAM JAMES CRAFT Production.

A UNIVERSAL Picture



Book Now! for CARL LAEMMLE'S JOY WEEK DEC. 25th TO 31st

GLENN TRYON'S done it again. Another screaming howl. Tied up like a knot with the current craze for aviation. Carl Laemmle's great "find" in the picture of his career. A hard-boiled audience roared and raved at the special showing in the Central Theatre, N. Y., where it was shown "cold". Yessir! Even *better* than "Painting the Town"—and you happy exhibs that booked it know what *that* means! One of those pictures that's going to be on every showman's tongue. See it, by all means. But take an advance tip, and GRAB IT FOR JOY WEEK!

A HERO fo

"Painting the Town"

ON







a NIGHT

FOUR WILLIAM FOX PICTURES THAT BRING YOUTH TO YOUR SCREEN



Here's a new team for the fans—Lois Moran and George O'Brien, seen in "Sharp Shooters."



June Collyer and Walter Pidgeon contend in "Woman Wise," with William Russell.

Your patrons will adore Madge Bellamy in "Silk Legs"—she's smarter and lovlier than ever.





Tony Moreno's invitation lures Olive Borden into high drama, in "Come to My House."

FOX

YOUTH!

says Fox Films, yes—Madge Bellamy in "*Silk Legs*" with James Hall (Arthur Rosson Production); youth, again—George O'Brien and Lois Moran in "*Sharp Shooters*" (J. G. Blystone Production)—; young romance—"*Come to my House*," with Olive Borden, Antonio Moreno, Ben Bard, Doris Lloyd and Cornelius Keefe (Alfred E. Green Production); young adventure—"*Woman Wise*," with "Big Bill" Russell, June Collyer and Walter Pidgeon (Albert Ray Production);—yes, Youth is the spirit of these forthcoming Fox Pictures.

WHO PLAYS WITH FOX PROFITS WITH FOX



FOX

YOUTH BEAUTY PERSONALITY

JANET GAYNOR

TO YOU, as an Exhibitor, Fox, as a Producer, has rendered a service. Through his policy of youth on the screen he has developed new favorites for your fan patrons—he has created a demand that will register profitably at your box-office for many a day. Of all the young artists new-come to stardom—none has achieved more brilliant success than Janet Gaynor, the *Diane* of "7th Heaven," and the *Wife* in "Sunrise." Janet Gaynor can be seen only in Fox Pictures.

No. 3 OF A SERIES

WHO PLAYS *with* FOX PROFITS *with* FOX



FOX

YOUTH BEAUTY PERSONALITY

CHARLES FARRELL

HE has been called the most sought-after young leading man in pictures—this youth whose *Chico* was no less a triumph than Gaynor's *Diane* in "7th Heaven." But Charles Farrell appears only in Fox Pictures and he is a brilliant example of the Fox policy of presenting young genius in its photoplays. Already he has been cast in a number of forthcoming Fox productions of the first importance, and his presence on your screen can be counted as a cash asset at your box-office.

No. 4 OF A SERIES

WHO PLAYS *with* FOX PROFITS *with* FOX

BOYD TRIUMPHS

Sensational Success in "Dress Parade", Donald Crisp's production of West Point story, definitely establishes William ("Bill") Boyd as one of the screen's biggest box-office personalities.



WILLIAM BOYD

SINCE his first meteoric success in the title role of Cecil B. DeMille's "The Volga Boatman", William Boyd has steadily grown in popular favor. NOW in "Dress Parade" his portrayal of the young West Point cadet places him in the category of the screen's greatest box office draws.

"Bill Boyd is superb" says—N. Y. Evening World.

"William Boyd is making his work distinguished through sheer force of personality and talent",—M. P. News

"Our friend Bill Boyd acquits himself most creditably in this role",—N. Y. American



300 West Point cadets, guests of Pathe marching into the Mark Strand theatre to see William Boyd in "Dress Parade" at its sensational premiere in New York—Oct. 29.

Pathé Exchange, Inc.

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Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

"Gilda Gra





Gilda Gray

in "The DEV

with Clive Brook

y captures- Los Angeles"

Evening Herald

"Gilda Gray in mystic hit. Unusual film. She not only adds to her fame as an exotic dancer but emerges as an actress who has mastered the technique of the screen. Remarkable photography. A plot fraught with emotion and suspense."
Los Angeles Record

"Devils haven't a chance while Gilda gyrates. Probably the best dancing of anyone in pictures today. A great novelty. Story bounds along at a good pace." *Los Angeles Eve. Express*

"Wins audience. Get quite a thrill out of Gilda Gray's rendition of the Devil Dance. Miss Gray has completely revolutionized her style. More intriguing." *Illust. Daily News*

"Receiving a large ovation upon this appearence justifies predictions for the popular appeal of her current attraction. Lavishly done. The picture is a brisk burst of melodrama. Its elaborateness and spectacle merit approval." *Los Angeles Times*

"The Spirit of the Orient is superlatively represented in this strange tale increasing the interest to the very last sequence. Gilda dancers herself right into the interest of her public. A joy to watch. Emotionally dramatic."
Los Angeles Examiner

Samuel Goldwyn presents



L DANCER"

by Harry Hervey

A FRED NIBLO PRODUCTION

UNITED ARTISTS PICTURE

THE "TALKS" OF THE INDUSTRY!

Everywhere you go—they're all talking about it! The latest wrinkle in motion picture entertainment! **Simple**—can be operated by a child! No complicated machinery, no expensive preparations and mechanism! And yet it will furnish your patrons with a thrill they have never had before—they will **hear the actual voice** of the star addressing them on the coming attraction, loud, clear, and intimate! Not a fad—not a nine-day wonder. **It's here to stay.**

A LASTING NOVELTY

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THESE GREAT SHOWMEN

Commerford Amusement Company
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and scores of America's most distinguished theatre-operators have flocked to the Fitzer banner and signed contracts for the amazing Movie Star-Talks!

Exhibitors Daily Review Says:

"Talking announcement well made and finds favor. . . . the first record offers Johnny Hines in a monologue about his latest First National Picture, "Home Made." It is well done and ought to be welcomed by audiences everywhere!"

Moving Picture World Says:

"New and unique exhibitor service. . . . The record came through with the utmost clearness, and Johnny interspersed his remarks with wise-cracks good for a laugh from any audience. This new idea has all the earmarks of a showmanship success. . . . WILL AID AT THE BOX-OFFICE.

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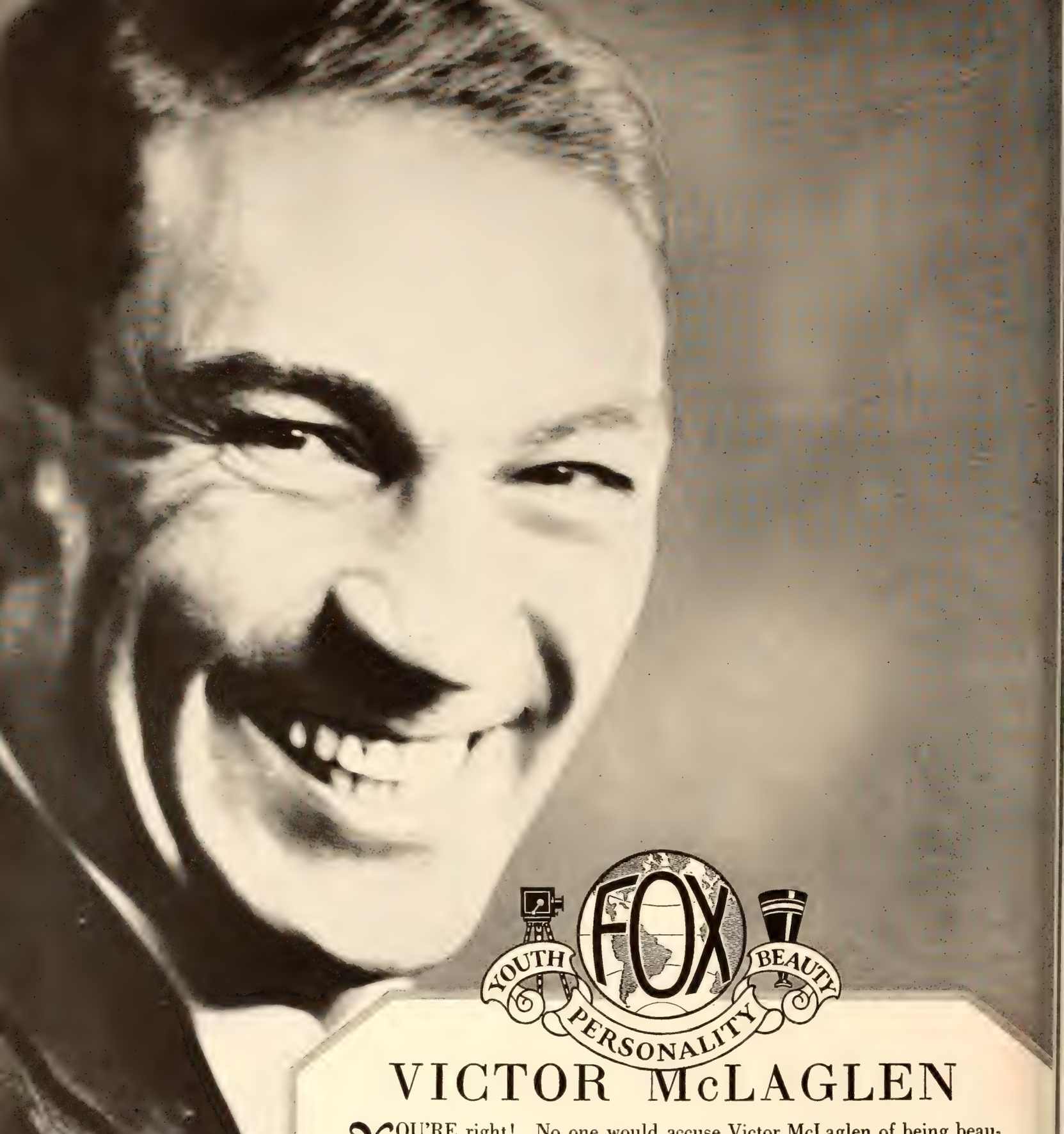
YOUTH BEAUTY PERSONALITY

DOLORES DEL RIO

A NAME to conjure with! Another proof of the wisdom of the Fox policy of featuring gifted youth in the casts brought to your theatre. The *Charmaine* of "What Price Glory," the *Carmen* of "Loves of Carmen"—Dolores Del Rio will come to you in other Fox Profit Pictures during this and following seasons. Her next release, scheduled for early in January, is "No Other Woman." You know how your patrons delighted in her portrayal of *Charmaine*—Sign contracts for every Fox Del Rio picture and cash in on this flood-tide of popularity.

No. 5 OF A SERIES

WHO PLAYS *with* FOX PROFITS *with* FOX



FOX

YOUTH BEAUTY PERSONALITY

VICTOR McLAGLEN

YOU'RE right! No one would accuse Victor McLaglen of being beautiful—but oh boy, what a personality! Here was a young actor, practically unknown until the Fox policy of developing new talent presented him as *Captain Flagg* in "What Price Glory"—and now the whole world knows him and praises him. You, as a Fox Exhibitor, cash in on this policy. Victor McLaglen appears only in Fox Profit Pictures. Following "Loves of Carmen" you'll get him next in "A Girl in Every Port"—what a title for a McLaglen picture!

No. 6 OF A SERIES

WHO PLAYS *with* FOX PROFITS *with* FOX

The Patent Leather Kid opened to capacity business in spite of playing in obsolete 10 and 20 cent house which had been closed for several months. Opening was put on in wonderful shape and audience reaction perfect. Predict very successful run for the picture. Returns should exceed gross realized in any previous production beyond fondest expectations. Regards

F. E. NORTH
(Miles Theatre, Detroit)

HIT AFTER HIT-

week AFTER week-

I consider The Patent Leather Kid the most thrilling and gripping of all the big war pictures. Barthelmess unquestionably does the greatest acting of his career in his most colorful role. Audience enthusiastic and picture engaged with great applause.

JOHN F. KUMLER
(Pantheon Theatre, Toledo)

AND-

NOW

FIRST NATIONAL

is delivering!



THE PATENT LEATHER KID

Richard A Rowland
Presents
RICHARD
BARTHELMESS
In
THE PATENT
LEATHER KID
By
Rupert Hughes
An Alfred Santell Production
Directed by Alfred Santell
Production Manager Al Rockett
Titles by Gerald C. Duffy
Scenario by Winifred Dunn



Over Capacity—

14 WEEKS, GLOBE, NEW YORK

8 WEEKS, WOODS, CHICAGO

NOW IN 4TH WEEK, MILES, DETROIT

—and still going strong

flower of FIRST NATIONAL'S Specials - FORERUNNER OF

NORMA TALMADGE
in CAMILLE
Biggest production of this great star

THE GORILLA
Greatest mystery special of the age

Harold Bell Wright's
THE SHEPHERD OF THE HILLS
America's best-selling author's biggest story

ROSE OF THE GOLDEN WEST
GEORGE FITZMAURICE'S
stirringly beautiful production

A TEXAS STEER
WILL ROGERS, LOUISE FAZENDA, and all star cast – The finest personality get of the season

THE PRIVATE LIFE OF HELEN OF TROY
Read by millions – now it will make millions on the screen

CONSTANCE TALMADGE
in Breakfast at Sunrise

THE LOVE MART
A GEORGE FITZMAURICE production
BILLIE DOVE
GILBERT ROLAND – NOAH BEERY



BIG BIG THEATRES

NEED BIG PICTURES

BIG BUSINESS WHEN YOU BUY THE BIG FIRST NATIONAL SPECIALS!

Motion Picture News

Volume XXXVI NEW YORK CITY, DECEMBER 2, 1927 No. 22

Theatre Mortality

It's Highest in the Smallest Towns---and for Good Reason

By William A. Johnston

APPROXIMATELY a thousand theatres closed their doors in the past year. Of these, fifty-two per cent were in towns of under three thousand population.

All the different classes of towns and cities of 3,000 up to 100,000 showed closings of about 29% of the total, while cities of over 100,000 provided 19% of the mortality.

And here is the most significant fact of all: in towns of less than 800 population almost as many theatres closed as in the big group of 3,000-100,000 towns and cities.

Obviously, the theatre that is not in a natural trading center is doomed, as we have hitherto pointed out, the underlying cause being the tremendous popularity of the automobile and the accompanying increase in good roads.

The point is well brought out in a letter to us from Mr. H. C. Munroe, of Bangor, Michigan, who writes:

"I agree with you that those towns which are not natural trading centers will find themselves in the soup eventually, when better theatres are built in nearby towns. In January, 1926, there were eight theatres closed in Michigan. Seven were in small towns, but so small that we wonder why they ever even opened. The population of these towns was from 200 to 500. But those towns of from 1,000 to 3,000 are still existing in this State, and those managed properly are making their owners money. More, perhaps, than the average merchant in that same town. Much more, without question, than those in the 200 to 500 population, and those towns where the building and equipment are antiquated."

Our survey also shows that, beginning with towns of 3,000 population and running up through the 5,000-10,000 group, the mortality percentages are very low. In the group 10,000-15,000, the mortality is lowest of all, being only 3.5 per cent.

To put it another way: theatre survival in the middle-sized cities and the larger towns is pronounced. These, of course, are natural trading centers, and the same thing applies, naturally, in the 15,000 to 25,000 cities up to 100,000, where the mortality again takes a jump because in the big cities the huge modern theatres are driving out the smaller, old-fashioned houses.

But in the villages of less than 800 the picture theatre is passing out. There are probably 2,500 of these, and their doom seems sealed. Most of them will disappear in favor of better theatres in nearby towns.

In fact, the natural trading centers of whatever population offer a fertile opportunity for the building of beautiful new theatres, not highly expensive, but modern in every way and suited to the town itself. More and more of these are being built, and we believe the expansion in this sector of the theatre field will become even more pronounced in the months to come.

These towns and cities are the backbone of America and they are assuredly devoted to the screen. It would be well for those persons who are attempting, apparently, to kill the motion picture by burying it under a mistaken vaudeville policy in the big city houses to consider this:

(Continued on Page 1740)

"The Circus"

Chaplin's New Work Immensely Mirthful

Reviewed by Edwin Schallert

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, Nov. 21.—There will be no question about the pre-eminence of Charlie Chaplin as a comedian after "The Circus." In this picture he returns to his old-time antics and fun-making, and has made a production that will be the delight of the public. There are some touches of seriousness and of pathos, but they are right in the general impression, and the fact that Chaplin closes on a pathetic note gives an intimacy and personal quality to his film that will be relished by his most devoted admirers.

As a mirthful creation, "The Circus" is immense. It is chock-full of ideas and of gags that have the true Chaplin stamp of individuality. The beginning with Charlie, poor and hungry, but a gentleman, ambling about amidst beach concessions, and trying to acquire a hot dog sandwich from somebody, suggests his earliest films. He is there with the cane and derby, and occasionally with the sliding skip on one foot as he used to be.

As this is a full-length feature, there is quite a sizable story, and most of it takes place in and around the big-top of a very small and hard-going circus. The girl in the case, played by Merna Kennedy, is a hoop-jumper and bareback rider. There is a conventionally cruel ring-master, her father. There is a well set-up tightrope walker as Charlie's rival, to whom he eventually gives over the heroine, in sacrifice for her happiness.

The striking aspect of the picture is the way that Chaplin has built up the action for laughs in all the bigger sequences. In these he has almost out-Lloyded Lloyd in mechanical inventiveness, that is, in his case, curiously non-mechanical. The moment when he tries to balance himself on a tightrope high over the heads of the circus audience with a bunch of monkeys clinging to his neck, pawing his face, poking into his eyes, tearing off his clothes, and finally with one of them sticking his tail into Charlie's month, is certain to cause any house almost to roll on the floor with its combination of the thrill, the grotesque and the ridiculous

Charlie has capital moments all through the picture. Many are along the lines of his usual subtlety and have to be watched closely. He has, in his habitual fashion, invested each move with some clever meaning that is and can be only Chaplin. There is one scene where he imitates the motions of a dummy figure in front of a "crazy house," as this concession is sometimes called at a beach pleasure resrt, that is unforgettable. It is a beautiful piece of timing.

There is a scene where the starved heroine, denied her dinner and breakfast because she has not done her work right, picks up some food belonging to him, and is caught in the act; it is scintillating. The way that Charlie "dresses her down" in pantomime is characteristic of his cleverness in portraying some novel reaction, and making it utterly convincing. There is a bit where he polishes up the goldfish in a bowl that has a sparkle that dates back to his earliest pictures. There is another scene where he gets mixed up with a magician's outfit, with birds, pigeons, rabbits, coming out of a false-top table in endlss succession in front of the circus audience, and Charlie trying vainly to hold them back, that is well-nigh hysteria-inducing. How he gets into a cage with a lion, how he is persistently pursued by a rambunctious circus pony, and how he attempts to blow a huge pill down a horse's throat, and then swallows it himself, are things that are bound to keep an audience in fit upon fit of enjoyment.

"The Circus" is a great comedy. It will bring Charlie back with a flourish after an absence of fully two years, and at a critical time in his career, and it deserves a place with his very best, and with the majority of his most spontaneous pictures.

More Companies Obtain New York Charters

Newly incorporated motion picture companies chartered by the secretary of state at Albany during the past week, and doing business in New York state, included the following: Delmont Productions, Inc., $20,000, Louis Delmont, Ernest Demure, Isak Safirstein, New York City; Armo Amusement Corporation, $5,000, Arthur and Morris Weinsoff, Brooklyn; Morris Pinsky, Newark, N. J.; Albany Arbor Hill Theatres Corporation, Albany, capitalization not specified, Albany Eagle Theatres Corporation, and Rensselaer Theatres Corporation, having the same incorporators, Michael D. Reilly, Katherine B. Russell and Susan Preston, Albany; A B A Film Corporation, $20,000, Timothy G. Arenson, New York City; Alexander P. Axelrud, Michael Bachman, Seagate.

September Film Exports Show Extensive Decline

September exports of motion picture film were 5,000,000 feet below those of August, totaling 25,221,120 feet, valued at $670,934, as compared with 30,309,622 feet, valued at $936,705, it is shown by figures just compiled by the Department of Commerce, Washington, D. C.

All classes of film shared in the decline, the comparative shipments for the two months being: Positives, 18,152,033 feet, valued at $446,440, in September, against 20,091,944 feet, valued at $552,433 in August; negatives, 718,019 feet, valued at $81,427, against 923,921 feet, valued at $123,267; raw stock, 4,552,204 feet, valued at $122,681, against 7,951,505 feet, valued at $233,715; and exports to non-contiguous territories, 1,798,864 feet, valued at $20,386, against 1,342,252 feet, valued at $27,290.

Alexander Frank Heads "U" Iowa, Nebraska Chain

Alexander Frank, of Omaha, organizer of the Frank Amusement Company of Waterloo, Iowa, formerly affiliated with North American Theatre and later pooled in the West Coast Theatres group, succeeds Charles G. Branha, as director of the Iowa and Nebraska Universal theatres—some 45 houses.

In the Iowa chain are: three at Fort Madison, three at Marshalltown, two at Muscatine, three at Missouri Valley. In the Nebraska chain are: two at Columbus, three at Fairbury, two at Fremont, six at Grand Island, four at Norfolk, two at North Platte, two at Holdrege, three at Kearney, three at Beatrice, four at Hastings.

J. J. Franklin Heads Los Angeles Wesco Division

J. J. Franklin, of Portland, has been transferred to the Los Angeles division of West Coast Theatres, where he will be in charge of houses in Glendale, Pasadena, Hollywood, Beverley Hills and all Los Angeles. Harry Arthur will continue in charge of the Southern division.

In addition to his Seattle duties, Hershel Stuart will assume the reins of Mr. Franklin as chief of the Portland division.

"Presentation" Making Films Chasers for Vaudeville

Hollywood May Find Product Bereft of Adequate Outlet, If Public Absorbs Notion That Pictures Are of Secondary Importance

AN INTERVIEW WITH GEORGE KLEINE

THAT Hollywood may find itself bereft of an adequate outlet for the product of its activities—outcast from its own "show windows" of Broadway and other Key Cities—is a possible development to be expected from the modern style of presentation, according to George Kleine, pioneer picture producer and showman.

"Audiences composed of many thousand people see the glorification of the jazz orchestra and the variety act, while the feature picture, which at the worst is infinitely greater and more important than the best of these acts, becomes the *chaser* and is almost in so many words branded as relatively unimportant," Mr. Kleine declared in an interview to a representative of this publication.

"There is a subtle psychological effect upon the public to be feared as an outgrowth of this peculiar vaudeville development. Unconsciously, the public is absorbing and accepting this conclusion. The result may be that Hollywood may wake up to find no adequate outlet for its product.



George Kleine

A Quarter Century Cycle

"The quarter century cycle is closing. In 1902 films served the purpose of the *chaser* in vaudeville. They supplanted the acrobatic act and the contortionist, who usually closed the show. Pictures were selected for this purpose because the public was not much interested in them and began to leave the theatre when the screen was lowered and the movies started to flicker. Thus the motion picture machine supplanted the human pretzel, and the variety show closed sharply at 10:30 without regard to the closing of the film. At 10:30 the lights went out, as often as not leaving the picture suspended in midair after being anywhere from half to three quarters completed.

"The other night I dropped into the Capitol theatre, arriving at about 9:25 P. M. to see the last show, and at an hour when the audience is presumed to be at its best and most interested. I was regaled with one solid hour of acts—vaudeville, for that is what they were even though there is an attempt to dodge the issue by calling them 'presentations,' 'name acts' and what not.

"The program treated the films like stepchildren, showing only a news reel, and at the end of a chain whose links included 'Dream Kisses with Vincent Lopez and His Orchestra,' the 'Happiness Boys with Dave Kaplan at the Piano,' McGee and Maloney, dancers, Martha Vaughn, Arthur Ball, the Chester Hale Girls, there was offered 'The Garden of Allah,' Rex Ingram's newest screen work.

"If there is anything in the atmosphere of presentation, the audience surely could not have been put in the proper mood for 'The Garden of Allah' by contemplating the Happiness Boys and the offerings of 'hoofers' and jazzmanians.' If this fine production of Ingram's was not treated like the *chaser* of the old days, I confess I cannot see the difference, except that the film of a quarter century ago opened at 10:15 or 10:25 and closed promptly at 10:30.

"In 1927 the *chaser* started at 10:30 before an audience comparatively weary, and carried on until 11:55, nearly midnight.

Unfair to the Picture

"The effect upon the mood of the audience must be one of irritation and unfair criticism of the picture when it is presented under such conditions.

"On another evening I went to the Strand. A long program opened with a topical review, followed by a jazz orchestra. Next was Marguerite Namara, an accomplished singer who seemed out of place sandwiched between jazz music and 'The Eight Cocktails.'

"As a further introduction to the film feature, 'The College Widow,' we had the 'Two Parisian Dancers,' Simes & Babette, the 'Society Songsters,' 'The Yacht Club Boys,' to say nothing of Nat Shilkret and 'Veronica.'

"The impression one receives after seeing several of these Broadway shows is that the feature production has lost its high estate in theatres which are supposed to be motion picture houses, while the place of importance is attained by Ukulele Ike, the Yacht Club Boys, The Happiness Boys, jazz orchestras with musicians on the stage dressed in monkey clothes, topped off with Marguerite Namara between the ham and the eggs.

"Audiences apparently have been trained to bigger if not better shows. Their taste having been influenced, it may be that they will demand this kind of show for a time, but it carries within itself the seeds of monotony, largely because of the scarcity of novelty material.

Not Picture Shows

"The performances are entertainments of seeming popularity, but they are not motion picture shows, and the theatres are 'motion picture' only by historical association. They are former motion picture houses, or are operated by former picture men, but at present they are variety wearing a new garment and bearing a new name.

"Motion pictures killed the one-night stand and the ten, twenty and thirty cent shows. Are they to suffer retribution and be themselves killed by vaudeville? Possibly, for a time, but for a time only.

"One of the major causes for the current type of program is the construction of the 'Million dollar theatre,' which calls for pretentious advertisements and performances.

"Roxy has led the procession for many years, and it begins to appear that his followers are approaching the quagmire. The individual manager seems helpless and must go with the procession. Broadway is not the United States, but in amusements particularly its influence is widely felt.

"If the cycle works again the industry will begin by erecting less preten-



The Gaucho accepts an apple proffered by Lupe Valez, his leading lady in United Artists' "Douglas Fairbanks as The Gaucho."



Chester Conklin, Paramount comic, looks with expectant eyes at a Thanksgiving bird which he later attacked with great varaciousness.



Claire Windsor is on sartorial display in "Fashions for Woman," Columbia's re-release.

E. H. Griffith will megaphone Pathe-De Mille's college story, "Hold 'Em, Yale."



On their way to the Coast are: C. B. Hawley, First National pres., and Mrs. Hawley; Florence Strauss, scenario chief, and R. A. Rowland, vice-pres., and Mrs. Rowland.

Ralph Graves and Ralph Emerson are going to get a "kick" out of Donald Stuart's sax moanings. They appear in Gotham's "The Cheer Leader."



Wide World



Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

A 6,000-SEAT Broadway theatre project in the block now occupied by the New York and Criterion Theatres, is reported to have been abandoned by Publix, owing to a recent alleged understanding between Publix Theatres and Loew, Inc., that neither would for the present time encroach upon their respective neighborhoods.

This abandonment appears to neatly dovetail with the report that Publix has disposed of, or leased to others, several sites in Brooklyn and New York City where de luxe type neighborhood theatres were to be built.

While never officially announced, for several months it has been understood that, at the expiration of the lease on Loew's New York Theatre, Dec. 31, 1927, the razing of this and other properties would begin to make way for what would have been Publix Theatres' largest house. Other parcels in the rear of the New York Theatre were reported to have been purchased to secure the depth of the proposed playhouse.

* * *

THERE must be a big demand for literary material in Hollywood. A writer shipped to that city a large bag, containing a quantity of manuscripts of plays, novels and scenarios, together with much material gathered for literary work during six years spent abroad, and for years before that in this country.

The bag was delivered to the hotel by truck, but, before the porter could carry it to the author's room, it was stolen. The hotel management notified the police, who have been busy since, and inserted advertisements in the newspapers, but thus far without success.

* * *

THE new Doug Fairbanks picture, which came into view at the Liberty Theatre, New York, this week, is one of the season's most important offerings. "The Gaucho" gives Doug plenty of opportunities to put over the rapid-fire action for which he is famous, and he makes the most of them. Lupe Velez, new leading woman, has a fine screen personality.

There is a strong religious vein in the picture, with considerable interplay of the supernatural, which is impressive. The production values are superb. The whole thing is exceedingly well-done and looks to us like a money-maker.

* * *

THE show at the Liberty opens with an atmospheric prologue which seems to us not only unnecessary, but absurd. Why try to create atmosphere for a picture which has magnificent atmosphere itself? If towering mountains, remarkable types, beautiful and appropriate sets do not make atmosphere, what would?

"The Gaucho" spreads a great canvas in front of the spectator in comparison with which most atmospheric prologues look like marionette shows. We can see no point in trying to prologue atmosphere into a picture which does not need it. Nothing is added; the enjoyment of the picture is only delayed.

In some cases, prologues are required, beyond question, to round out the proper setting for a picture. But not in the case of films such as "The Gaucho."

* * *

UNIVERSAL has another Glenn Tryon winner in "A Hero for a Night," which was premiered at a noon showing in the Central Theatre this week. Here is refreshing comedy, both of gag and situation, with Tryon scoring heavily as one of the coming big comedy stars.

Like all first-rate comedies, the picture has a story which gets somewhere by having a plot and being fitted perfectly to the personality of the star—in this case, a bumptious, "fresh" young man whose ludicrous adventures are one laugh after another. There is some remarkable airplane stuff. The direction by William J. Craft is excellent throughout. And the subtitles are corkers.

* * *

THE News learns that Miss Maude Adams has sailed for England with definite plans to produce "Kim" in association with a British producer. It will be recalled that Miss Adams has been at work for several years on a new natural color photography process, and it is reported that it will be used in filming "Kim," the screen rights to which she holds.

* * *

THE "back-to-the-movies" campaign seems to be gaining ground in some quarters, with important developments due along this line in the near future.

It is known that operators of chains have held two meetings in New York recently, the object being to cut down presentation costs, which have pyramided to such a point that they are now definitely a menace.

In this connection, Motion Picture News has, for some time, advocated editorially that the picture industry get back to its chief business—namely, pictures.

Leaders in several branches of the industry have voiced the same idea. At several exhibitor conventions, Charles C. Pettijohn, general counsel of the Hays organization, urged exhibitors to "get back into the picture business." In a recent issue of The News, E. F. Albee pointed out that the craze for "name acts" resulted not from public demand but from competition among theatres themselves.

And in this issue, George Kleine, veteran film executive, brings out very forcefully the truth that "presentation," so-called, is making pictures nothing but chasers for vaudeville.

The pendulum will undoubtedly swing back. And this cannot happen too soon for the good of the whole picture business.

* * *

AN exhibitor in a good-sized city located in these United States booked a picture from a big distributor and dated it for showing in his theatre, one of the most modern and up-to-date in the country.

Shortly afterwards, a small theatre in a section of the city across the river was about to open and started looking around for a picture. The distributor booked this same picture to Exhibitor No. 2 at a low rental, whereupon Exhibitor No. 2 took full pages in the city newspapers to advertise the showing, at 10c and 15c admission.

The exhibitor who had the larger theatre, and had already bought the picture first-run, of course, raised Cain, but he had to run it, and under the contract it was a percentage showing. His admission prices were higher, the net result being that the distributor got ten times as much from Exhibitor No. 1 as he got from Exhibitor No. 2.

* * *

THOUGH the vaudeville development in motion picture theatres has given Hollywood production chiefs no little concern—particularly with regard to its ultimate effect upon the picturegoing public—pictures will con-

Pictures and People–*Continued*

tinue to be made with the end in view that they are individual attractions, capable of providing a complete entertainment in conjunction with their natural allies, music and divertissements subordinated to them.

This viewpoint is reflected in the thoughts expressed by Paul Bern, general assistant to Irving Thalberg of the Metro-Goldwyn-Mayer studios, in an interview in New York this week.

Mr. Bern said that the subject is a live one in production circles, where the growing tendency to stress stage presentations to the extent that the picture is overshadowed and placed in the position of one of the "other attractions," is looked upon as dangerous for both the theatre and the picture producer.

* * *

"QUANTITY has a great appeal to the buyer," he said, "and the picture theatres competing among themselves in an effort to outdo each other in the number and attractiveness of their shows are setting precedents which they eventually may find it a hardship to maintain but which the public, educated to expect bigger and bigger shows, may insist upon having.

"The danger to production lies in the fact that the public may come to regard pictures as merely a unit of a variety entertainment and that production standards may suffer as a result of the exorbitant expenses incurred by theatres whose outlay for 'name' talent runs into huge figures.

"The producers realize their responsibility in the situation. The difficulty to make every picture an outstanding attraction capable of filling huge auditoriums is at the bottom of it. The industry in this country produces about 800 pictures a year. That is a gigantic undertaking. No art or industry so far developed is capable of making each and every one of 800 units of production perfect of its kind. There are bound to be some failures. In comparison with other enterprises, however, the picture industry has a very high percentage of success. Compare picture making with book publishing, for example. Out of all the books published in a year the average of popular successes rarely goes above ten and more often is eight.

"The theatre man is confronted with the problem of giving his patrons a show that will please and satisfy them sufficiently to keep them coming back to his theatre. Consequently when screen attractions lacking in the ability to accomplish this purpose come along he is forced to bolster up his entertainment. But it is a question if this vaudeville type of entertainment will have any lasting appeal for the American people. Americans don't like hash. We have found that a picture which diversifies its appeal by mixing different elements of emotional or intellectual appeal usually fails. The picture that tells a complete story, that creates one definite impression, is the one that scores a popular success.

"THE mixing process is not helpful to the picture," Mr. Bern added. "As a matter of fact a stage program composed of jazz music, dancing and richly colored settings could scarcely be considered a preparation for a motion picture, unless the music or the stage effects partakes to some degree of the mood of the picture. We have found difficulty in getting an accurate line on our pictures at previews where a picture of, say, a serious mood is spotted into a program having a comedy as the feature. 'Flesh and the Devil' failed at its first preview, though it was shown in the complete and exact form in which it scored a success as a regular attraction. People coming to a theatre which has a comedy advertised are in the mood to be entertained by comedy action or a comedy mood. They are not receptive to the appeal of a picture in a serious vein. In consequence of this we try to obtain preview showings—which, of course, are presented 'cold' without any announcement or advance advertising—showings on programs in which the advertised feature is of the style and general mood of our new work."

* * *

"IT is interesting to note that the biggest screen attractions established their popularity and long run records without the aid of any added features. 'The Covered Wagon,' 'The Big Parade,' 'The Ten Commandments,' 'The King of Kings'—the list can run to prohibitive lengths—all won their fame and popularity as individual attractions.

"It is also interesting to note that in the smaller cities where the elaborate programs have not been attempted, the picture theatres are enjoying as much prosperity based upon their potential returns as the big presentation houses in cities where the 'name' ballyhoo is at its height."

* * *

Theatre Mortality

By Wm. A. Johnston

(*Continued from page* 1695)

In "playing down" the picture you are discouraging picture quality and placing the screen in danger of losing its hold. The great mass of people want good pictures. We fail to see why they should be denied them. Yet the big cities have gone off on a vaudeville tangent which may jeopardize the whole future of America's favorite amusement.

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Presentations Make Films Chasers for Vaudeville

(Continued on page 1697)

tious and costly picture houses in which the public will be offered picture programs at a moderate price. Technical inventions involving sound reproduction and stereoscopic projection promise a field for novelties that may win back the public after it has had its fill of the masters of the ukulele and the saxophone, the hoofers and the warblers.

"It is a bromide to say that the essence of entertainment is novelty, and equally platitudinous to say that the elements of novelty are contained within the motion picture itself. It can develop realism and romanticism, tragedy and comedy. It is a magnificent apotheosis of all the arts, and therefore its novelty is continuous."

Six M-G-M Features for December Release

Six features are included in Metro-Goldwyn-Mayer's release output for the month of December. These new half-dozen films bring the total of feature productions released since September 1st up to 19.

The feature offering for the Christmas month from Metro-Goldwyn-Mayer follow: "London After Midnight," with Lon Chaney, directed by Tod Browning; "Spoilers of the West," starring Tim McCoy with Marjorie Daw, directed by W. S. Van Dyke; "The Lovelorn," in which Sally O'Neil and her sister, Molly O'Day, star in Cosmopolitan's picturization of a Beatrice Fairfax story directed by John McCarthy; "The Bridal Night," the tentative title of a new Norma Shearer vehicle which Sam Wood directed; "Tea For Three," a new Lew Cody Aileen Pringle co-starring venture directed by Robert Z. Leonard, and "Buttons," Jackie Coogan's newest appearance, which George Hill directed.

Noah Beery Assigned Role in "Leatherface"

Samuel Goldwyn has signed Noah Beery for the role of the Duke of Alva in "Leatherface," a forthcoming co-starring vehicle for Ronald Colman and Vilma Banky. Virginia Bradford has been borrowed from Cecil B. De Mille for the production, which is to be directed by Fred Niblo. The title, "Flower of Spain," has been discarded in favor of the original name, "Leatherface."

Erskine Film Will Have Los Angeles Premiere

The world premiere of "The Private Life of Helen of Troy," the First National special, made from the John Erskine novel, will take place at the Million Dollar Theatre in Los Angeles, following "The Gorilla."

"Love" Showing November 29th at Embassy

"Love," co-starring John Gilbert and Greta Garbo, will have its world premiere at the Embassy Theatre in New York, on Tuesday evening, November 29th.

The film is a celluloid version of the Tolstoi novel, "Anna Karenina."

Studio Problems Seen as Cause for Coast Gathering

By Edwin Schallert

Editor of the Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, November 24 (By Wire).—Informality will be the keynote of any meetings of high executives that will be held conjointly during their stay in Hollywood. This is the one definite admission growing out of the arrival here of a number of the most prominent officials of the motion picture industry, most of whom intend to remain about ten days or two weeks.

That there will be meetings for discussion of economic problems can virtually be taken for granted, but, according to present plans, they will likely be of unofficial character as regards the Motion Picture Producers and Distributors Association or any other organization with which executives are indentified.

Only Joseph M. Schenck, among major personalities in the destiny of films, is absent—and he is due to arrive in about a week or just before the close of the stay of the majority of the others. He will probably be accompanied by Al Lichtman and Harry Buckley.

Already here are Adolph Zukor, S. R. Kent and Sam Katz, of Paramount; C. B. Hawley, R. A. Rowland and Florence Strauss of First National, the last named being head of the editorial department; Nicholas M. Schenck, President of M-G-M; Carl Laemmle, head of Universal; W. R. S. Sheehan, of Fox, who is spending most of his time here; Elmer Pearson and John C. Flinn, of Pathe-DeMille.

In some quarters assembling of these officials on the Coast is referred to as indicative of that chummy disposition on the part of big executives to do the same thing at the same time, but in others, more authentic, it is generally conceded that there will be some get-togethers.

An official in high standing who did not wish to be quoted declared that it is not so much economic as artistic problems which have to be solved just at present, referring rather pointedly to the attention that will be given picture programs themselves and questions concerning production in all its phases, including those of actual service on the part of the individual.

He declared that Hollywood is entering an era when recognition of talent will, it is hoped, be based not upon promises but upon results. This may indicate a reform in the present contract system, but it is regarded doubtful whether anything like this will be fulfilled if it is even initiated.

During the Coast sojourn of the executives the present trip is said to be one primarily for observation and the settling of routine matters at the studios. Mergers are considered out at the present time in well-informed circles, but the labor problem in general will unquestionably receive very serious consideration.

Organized Theatre Owners Pledge Full Cooperation to Hays

COOPERATION of the organized theatre owners of Kansas, Missouri, Nebraska, Western Iowa, Oklahoma and Arkansas has been officially pledged to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., in conventions held in those districts.

These exhibitors are well pleased with the results of the recent Trade Practice Conference of the Motion Picture Industry held under the auspices of the Federal Trade Commission and are confident that the resolutions adopted at that conference will be carried out in letter and in spirit.

Telegrams were sent to Mr. Hays by R. R. Biechele, president of the Motion Picture Exhibitors Association of Western Missouri and Kansas; C. E. Williams, president, Motion Picture Theatre Owners of Nebraska and Western Iowa; W. Z. Spearman, president of the Motion Picture Theatre Owners of Oklahoma and M. A. Lightman, president, J. F. Norman, secretary, Cecil Cupp, past president, H. D. Wharton, past secretary of the Motion Picture Theatre Owners of Arkansas.

Flood Area Recovering

Film Shipments Reaching Many Points But Freezing Weather May Halt Activity

THE recent flood disaster through Vermont and New Hampshire has not yet reached that condition where accurate prophecy can be made regarding the immediate future. In fact things are still a good deal in chaos and weather conditions will have quite a bearing on the resumption of dependable service. If freezing weather sets in before the roads can be dug out from beneath several feet of mud and repairs made, it may be several weeks or even months before regular shipments through the established channels can be made.

Through special handling by the post office department, by means of trains and trucks, shipments of film from Boston to the Vermont and Northern New Hampshire exhibitors are being made, but only with the cooperation of exhibitors. Shipments are going through to White River Junction in Vermont and the Plymouth New Hampshire. Exhibitors beyond these points must arrange to secure their film there and transport it the rest of the way. Most of them are joining forces and each making a trip or two a week in their own autos. Film for the extreme northern part of Vermont is being shipped via Rouses Point, from which place Burlington transfer companies distribute it. Orders for film are accepted by all Boston exchanges subject to delivery delays.

As a result of the Sunday benefit in which theatres in the vicinity of Albany, Troy, Chatham, Rensselaer and Ravena contributed a part of the proceeds of their Sunday performances, approximately $11,000 was turned over to the sufferers in the flooded area. All theatres played to standing room only Sunday evening. The Leland in Albany was the largest contributor, its contribution amounting to approximately $1,900. The Troy theatres, which contributed only the afternoon receipts, turned over $1,618 to the fund. Thirty-five theatres participated in the benefit.

Edward A. Golden of Boston, franchise holder for First Division distributors in New England, has made a proposition to those exhibitors in Vermont and New Hampshire effected by the flood. He will supply pictures as well as advertising and accessories to exhibitors who cannot now afford to pay for them. When they are back on their feet they can send a check for anything they can afford.

Five New First National Productions Started

The current week saw the beginning of camera work on five new productions at the Burbank studio of First National; four more pictures are scheduled to get under way during the first half of December. Five films are now in various stages of work and the cutting room has seven more pictures being cut and titled.

The pictures which were started on their journey towards the screen were "Lilac Time," "Burning Daylight," "The Heart of a Follies Girl," "Chinatown Charlie" and "Do It Again."

The four scheduled to get under way in the near future are "The Little Shepherd of Kingdom Come," "The Canyon of Adventure," "Lady Be Good," and an untitled production which Robert Kane will produce.

Three Colleen Moore Films During 1927-28 Season

Three Colleen Moore pictures instead of four will come from First National during the season of 1927-1928. "Lilac Time" will be the first, to be followed by "Baby Face." The third and final vehicle on the program will be "Oh, Kay."

Adele Rogers St. Johns is making the adaptation of "Lilac Time"; Willis Goldbeck will prepare the script. "Baby Face," whose source is the play, "Synthetic Sin," is now being adapted by Benjamin Glazer and Chandler Sprague. Elsie Janis has been engaged to adapt "Oh, Kay" for screen use.

Monroe, Louisiana, Bans Carnival Shows

A city ordinance banning carnivals has been passed by the city commission of Monroe, Louisiana.

Will Atkinson, Monroe commissioner of parks and streets, has been fighting for the adoption of the bill for nearly a year, holding that unsanitary conditions prevail around a carnival, that an undesirable element are attracted by the traveling shows, that their main attractions were gambling devices of a doubtful nature and that carnivals come to a town under the auspices of some fraternal organization, thus avoiding the payment of the city license for showing.

Although the ordinance does not specify carnivals, it says that no tent show shall encamp within 900 feet of a resident, public building or place of business, and then for not over one day's stand. The allowance for a one-day stand still permits circuses within the city limits, but bars carnivals from setting up for a week's business.

Officials Dropped Because of Laurier Law Violations

Two official heads have fallen into the basket in Montreal, Quebec, because of the Laurier Palace Theatre disaster in Montreal last January, following the conviction of Ameen Lawand, proprietor of the theatre, and two employes.

Both Inspector James McIsaac, head of the Fire Prevention Division of the Montreal Fire Department, and Police Captain T. O. Bellefluer, in whose precinct the theatre was situated, have been dismissed on a majority vote of the executive committee of the Montreal civic administration. Inspector McIsaac was responsible for the frequent inspection of the theatre where 78 children lost their lives, while Capt. Bellefleur was responsible for the police supervision of the house.

Increase in Exemption on Admission Taxes

THE new revenue measure will provide an exemption from admission tax of one dollar as the result of action taken last Tuesday, November 22nd, by the House Ways and Means Committee in Washington, D. C. Proposals to make the exemption three dollars were defeated by a vote of 15 to five and a rate of one dollar and fifty cents was defeated by a vote of 12 to eight, but the proposal to make the exemption one dollar was accepted by a vote of 15 to three.

Prize fight admission over five dollars will be subject to admission tax at the rate of 25 per cent, the Committee having agreed, 13 to eight, to make such a change, although, by a vote of 17 to five, it was decided to leave the rate on admissions between one and five dollars at the present level of 10 per cent.

An eight million dollar loss will be suffered by the government by the increase in exemption on amusement admissions, it is estimated, although this loss will be reduced by one half million dollars derived from the increased rate on prize fight tickets.

The SHOWMAN

December 1927

Features

Pictorial Review of Theatres.

Business Building Theatre Map.

Making Good Ads from Press Book Displays that are Not So Good.

Outside Lighting that Guides the Public to Your Door.

Review of New Equipment.



The Stanley in Baltimore

Occupying the side of the old Academy of Music, this new house is a beautiful addition to the list of amusement places in Baltimore. The front elevation is of white marble. Mounted on top of the marquee are fifty multicolor flood lights for illumination of the front of the building.

On the right, sidewall view showing stage boxes. The wall spaces above the boxes are devoted to ornamental golden grilles concealing the organ chambers.



A general view of the auditorium as seen from the stage center. The new Stanley has a seating capacity of 4,000. The interior architecture and decoration is in the medieval Romanesque style.

THE new Stanley theatre, occupying the former site of the old Academy of Music in Baltimore, furnishes an interesting commentary upon the proficiency and scientific advances made in theatre planning and building. For the same ground area that formerly bore the old Academy with its total seating capacity of 1800 now serves to accommodate a theatre of more than double that capacity, or, to be exact, 4,000 seats.

The Stanley in Baltimore was planned, engineered and erected by the Hoffman Henon Company of Philadelphia, architects, engineers and builders, who have a score of the Stanley Company's houses already to their credit. The theatre represents an investment of $2,500,000.

Fronting 120 feet on Howard street and extending back from the building line to a total depth of 250 feet, this most recent addition to Baltimore's amusement places is an imposing structure viewed from either the exterior or interior.

The front elevation is of white marble, relieved of severity by large arched windows and decorative columns. On each side of the main entrance are spacious store rooms. The main entrance, divided by a marble box







office of sufficient size to accommodate a quartet of cashiers, is surmounted by a copper marquee equipped with electric "talking" signs running around both sides and across its front.

The lobby is executed in Italian marble with a Torrezzo marble floor inlaid with brass. From each side of the lobby proper grand staircases lead to the mezzanine lounge and lower balcony level. The mezzanine lounge extends the entire width of the theatre and is richly furnished with divans, easy chairs, decorative floor lamps and a grand piano. A floor covering of deep pile carpet adds to the beauty and note of comfort of this room. Side corridors lead to the mezzanine loge at the front of the balcony.

On the orchestra floor progressing through the lobby, the main auditorium is entered. It is a huge comfortably seated expanse in which the desired note of intimacy exists by reason of its design and the decorative scheme, featuring the medieval Romanesque style The color scheme has as its dominant tones buff, grey, and pale blue set off with gold, terra cotta and rich maroon tapestries, with side walls relieved by marble wainscoting and pillars that rear themselves from the orchestra

(Continued on page 1738)



Left above—a section of the inner lobby, showing one of the stairways, located at either side, leading to the mezzanine.

The proscenium arch and section of the orchestra [illegible] of the theatre—as shown above. The stage of the Stanley is 50 feet wide and 38 feet high.

On the left—one of the [illegible] tastefully decorated [illegible] which the Stanley is [illegible] the ladies' lounge.

London's Newest Cinema Palace—The Astoria

Playhouse Designed by A. E. Stone Occupies Famous Crosse & Blackwell Site in Charing Cross—Owned by Berkeley Syndicate



The lobby of the Astoria, one of England's finest picture theatres, shown above. In addition to an auditorium of large capacity the Astoria houses one of the largest dance halls in London.



Above—View of the auditorium as seen from the upper balcony level. In seating capacity the Astoria compares with the leading West End London theatres. Note overstuffed chairs used in the balcony.

Below—The auditorium of the Astoria, desgined by A. E. Stone for the Berkeley Syndicate, headed by E. E. Lyons, well-known figure in British Exhibiting circles.

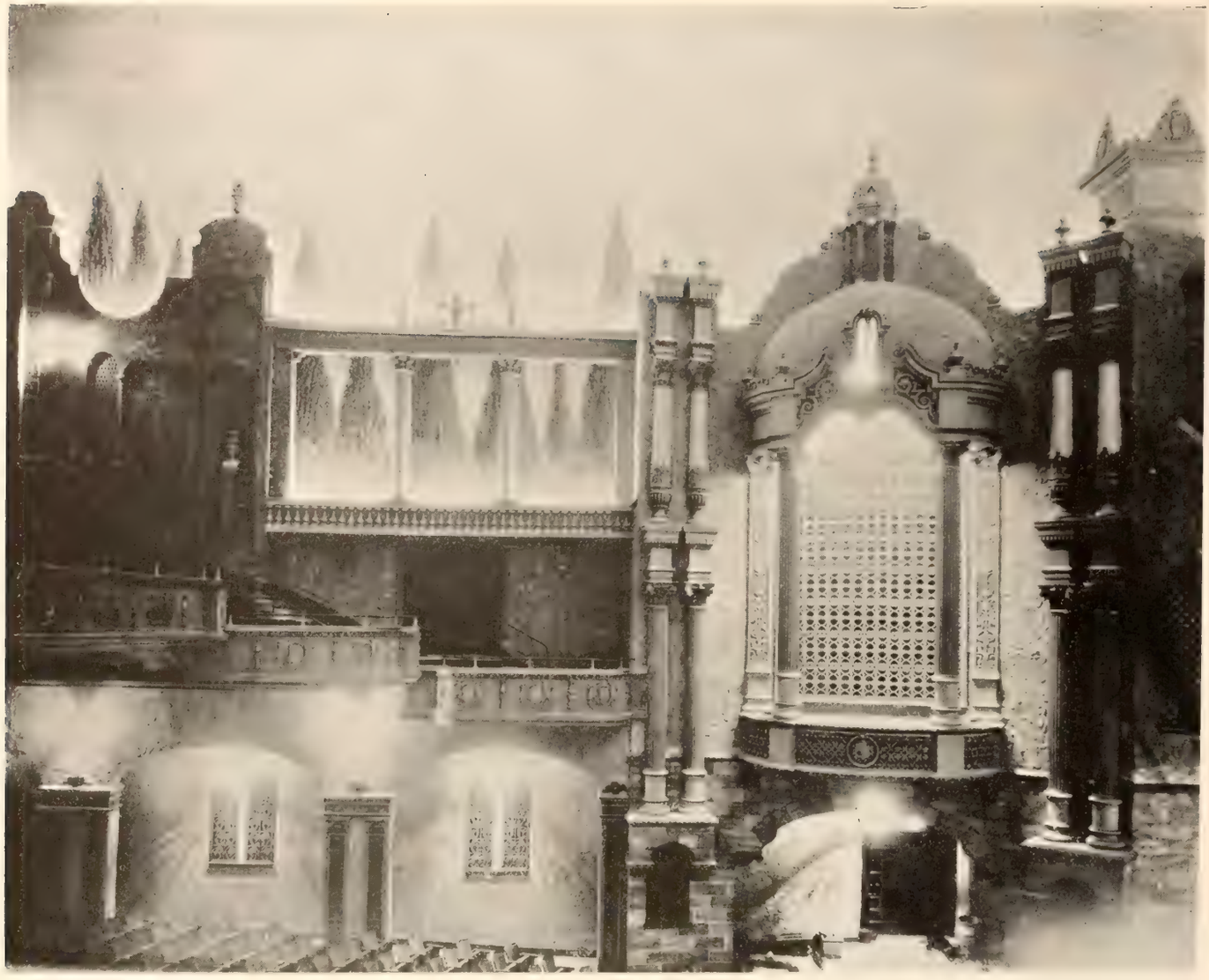




On the left The tea room, located under the auditorium, is another feature of the theatre, providing a roomy and comfortably furnished gathering place for patrons of the Astoria.

The dance hall, shown below, one of the leading features of the Astoria theatre. The hall has been built into the earth below the theatre and has a sprung floor on the latest approved pattern.





Above—a side wall view of the auditorium of the Kenosha theatre, done in the atmospheric style and an adaptation of the Spanish type of architecture and decoration



On the right is a view of the mezzanine, where the Spanish motif is carried out in the ceiling treatment and picturesque columns, done with a faithful attention to authentic detail.

ATMOSPHERIC DESIGN FEATURE OF NEW THEATRE IN KENOSHA

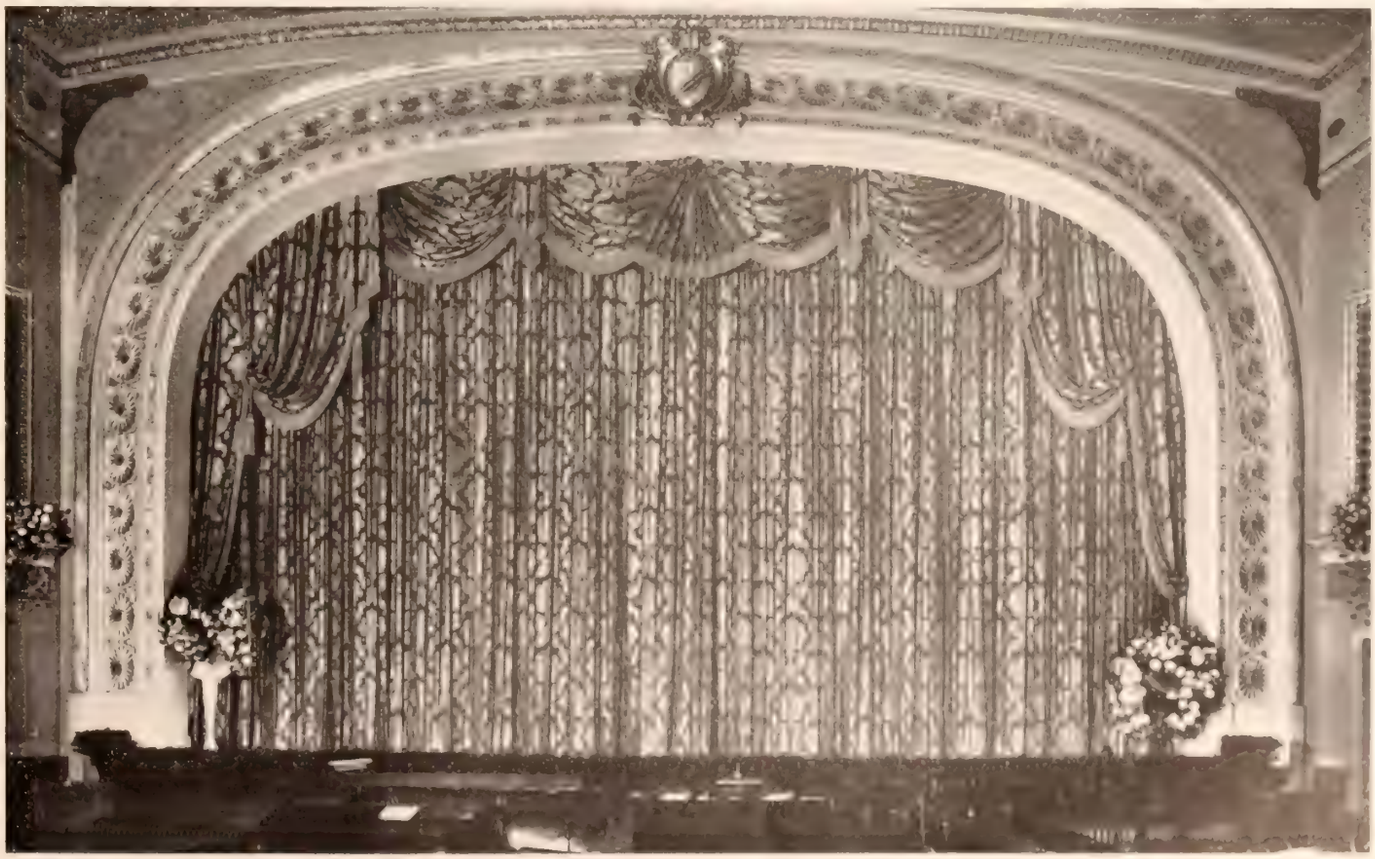
WHEN Universal opened the Kenosha theatre, Kenosha, Wisconsin, on September 1st, the company added to its chain another impressive playhouse done in the atmospheric style. The theatre is of Spanish design throughout, and its auditorium treatment follows the garden effect which has become the hallmark of the so-called "atmospheric" theatre.

The Kenosha seats 2,500 and is said to have cost $750,000 to build. It was designed and built by the United Studios of Chicago. Ralph L. Beaudry is the architect. The theatre building occupies a plot of ground facing on Sixth and Fifth Avenues, running back two hundred and sixty-seven feet between these two streets. The Sixth Avenue frontage is eighty-five feet, while the fifth Avenue side covers one hundred feet. In addition to the theatre the building houses two stores and sixteen apartments.



STAGE AND SIDEWALL DRAPES AS A DECORATIVE FEATURE

Draperies in tasteful color and arrangement are largely instrumental in achieving the attractive decorative scheme which is a feature of the auditorium of the Allerton theatre, in New York. The interior of this neighborhood house, two views of which are shown here, is a picture of beauty and splendor in every niche and corner. The decoration was designed and executed by the Novelty Scenic Studios of New York. Red and gold damask with gold silk fringes strike the [illegible] there has been accomplished a striking departure from the usual festooned draperies by working a fan effect into the center of the valance. The stage is in unison with the rest of the theatre where genuine metallics in various blending colors create a setting that is ornate, with the additional advantage of being susceptible to color variations.





THE JEROME THEATRE IS ONE OF NEW YORK'S FINE COMMUNITY HOUSES

ONE of the newer neighborhood theatres in Greater New York and ranking as a playhouse of the modern order which brings the de luxe quality as to comfort and beauty, the Jerome theatre is located at the Northwest corner of Jerome and Tremont Avenues, in the Bronx.

This modernly equipped cinema has a seating capacity of 1700 and was built according to plans by Nathan Rotholz, architect of New York.

It is provided with an up-to-date cooling and ventilating system, scientifically designed lighting, and all the attributes of the most efficient downtown house.

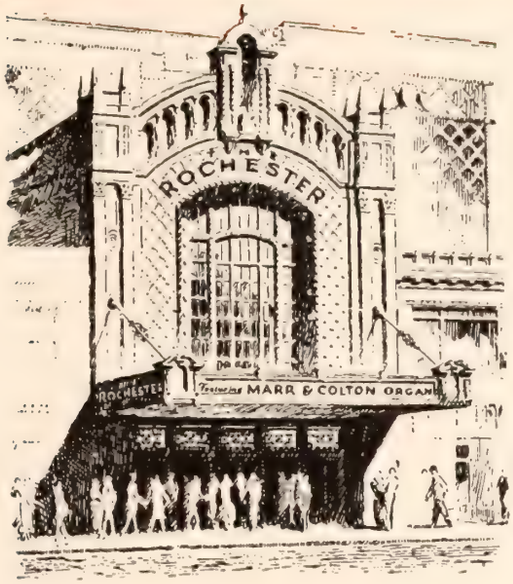
The scheme of interior decoration includes two large mural paintings executed by the Willy Pogany Associates.

In its original design the house was planned to incorporate a Typhoon Fan ventilation system, and air ducts opening into the auditorium are concealed behind grilles.

The stage and proscenium wall treatment, shown in photo on the left, which gives a view of the auditorium from the rear at the orchestra floor level.

Below—A sectional view of the auditorium of the Jerome theatre, showing seating arrangement and decorative treatment of sidewall and ceiling. In the center may be seen one of the mural paintings done by the Willy Pogany Associates and a feature of the decorative scheme.





America's Finest Organ Will Delight Patrons at the Rochester Theatre, Rochester, N. Y.

WHEN you enter this magnificent Rochester Theatre, Rochester, N. Y., you will be greeted by the incomparable tones of a Marr and Colton Organ, universally recognized for its supreme tonal qualities.

In this theatre is placed one of the largest organs ever built—a five-manual instrument, which is the supreme effort of those two master organ builders, David Marr and John J. Colton.

Marr and Colton

AMERICA'S FINEST ORGAN

Six Months to Build

This massive organ required six months to build. It is so arranged that the tone may be regulated from a mere melodious whisper to the full martial volume of a band. In it are hundreds of pipes, miles of wires and thousands of electrical switches, controls and stops, to bring various tones into play.

Console Erected on Platform

The organ console is erected on an elevated platform which is raised and lowered by push-button control operated by organist. This brings organ into view during solo numbers and out of view during pictures.

HEAR THIS FAMOUS ORGAN—
THE INSTRUMENT WHICH PROVIDES UNMATCHED
TONES FOR THE SILVER SCREEN

Let us make a careful analysis of your musical problems. Thus you will secure intelligent application of all that is practical and beautiful in organ building and installation. Write for catalogs and free estimate.

The Marr and Colton Co., Warsaw, N. Y.

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TIMES SQUARE, NEW YORK, N.Y.

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Guarantee of Results



THE highly satisfactory operation of all Carrier Conditioned Theatres, during the summer of 1927, has fully demonstrated the value of the thorough and competent air conditioning engineering and the *guarantee of results* which are binding clauses in every Carrier contract.

Each Carrier Conditioned Theatre in cities and towns from Los Angeles to Broadway has operated to the full satisfaction and comfort of the theatre owners and the patrons. Each new installation of a Carrier System has been set into operation according to the scheduled time.

These accomplishments are the result of the Carrier acceptance of complete responsibility for all the details of design and installation of air conditioning, refrigeration and control equipment.

THE Roxy in all its magnificence and The Eastern, small neighborhood theatre in Columbus, Ohio, each belongs to the enlarging group of Carrier Conditioned Theatres. Each is completely equipped to maintain a cool, non-humid atmosphere in Summer; temperate healthfully humidified air in Winter; a constant supply of cleansed fresh air perfectly distributed without the slightest draught.

Learn the meaning of Air Conditioning.
Ask for the Book "Theatre Cooling and Conditioning."
Ask for a visit from one of our Engineers.

Manufactured Weather
makes
"Every day a *good* day"



Carrier Engineering Corporation

Offices and Laboratories
Newark, N. J.

NEW YORK PHILADELPHIA BOSTON CHICAGO WASHINGTON CLEVELAND KANSAS CITY LOS ANGELES

ADAM DESIGN USED IN ARCHITECTURE OF THE PARK PLAZA

ANOTHER handsome addition to the Universal theatre chain is the Park Plaza theatre situated at University and Tremont Avenues, Bronx. Eugene De Rosa, architect, of New York is the designer of this playhouse seating 2,500 and incorporating the newest features for presentations and patron comfort.

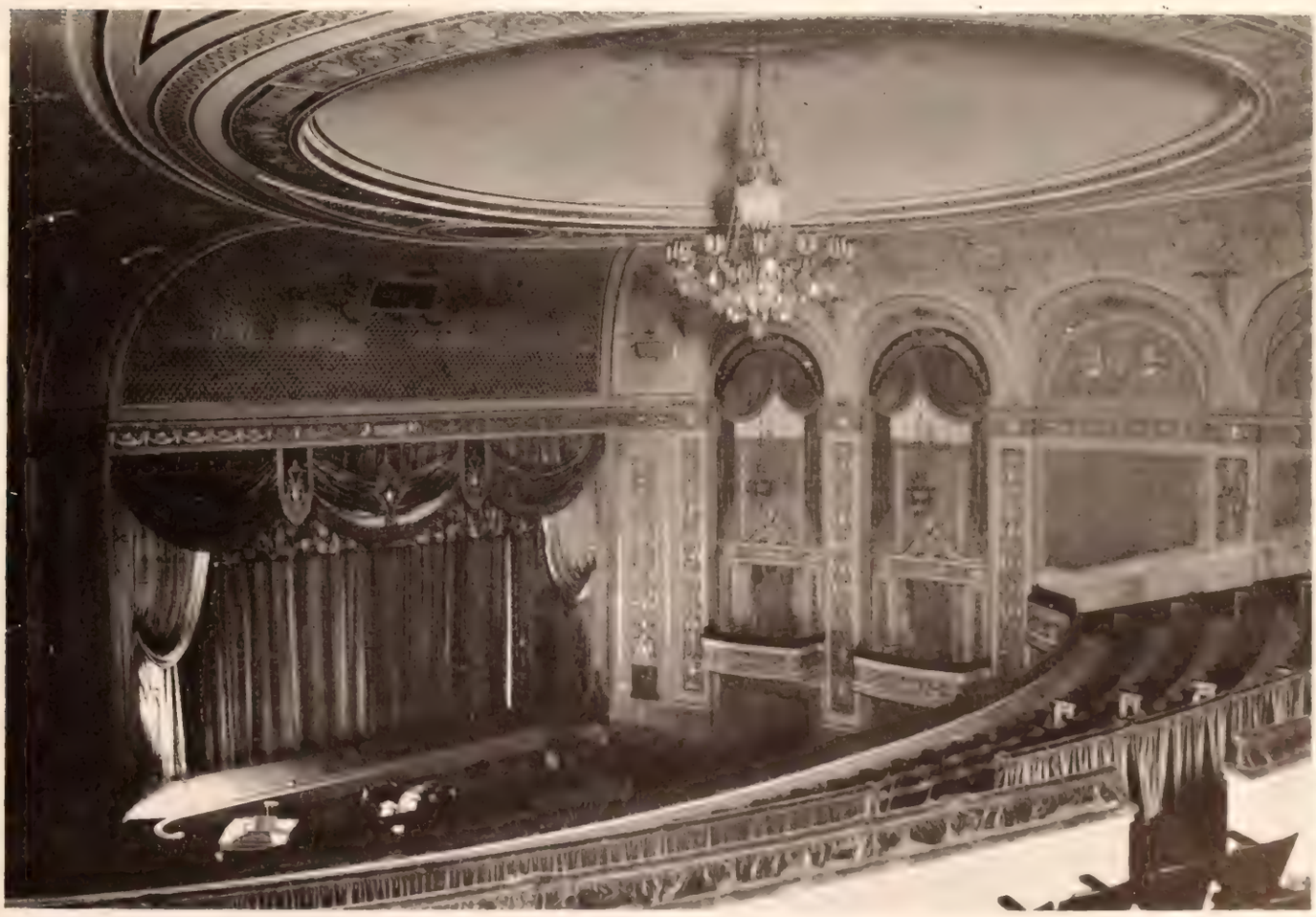
The stage is of sufficient size and is equipped for the production of elaborate vaudeville acts and presentations. A combination vaudeville and picture program is the policy of the house.

The auditorium is done in the Adam style, with an ivory, silver, rose and gold color scheme. Drapes are a rose and pale green and the chair seats and carpets are in deep red with grey and black design.



On the right is shown a portion of the mezzanine promenade with well opening over the orchestra foyer seen at the left. Handsome appointments and furnishings harmonize with the decorative scheme of this lounge

A view of the auditorium, accommodating 2,500 seats on its orchestra and balcony floors, is shown in the picture below This view was taken from the rearmost seat in the balcony and gives an accurate idea of the excellent sight lines.



Outside Lights That Guide the Public To Your Door

By D. W. PRIDEAUX

Edison Lamp Works of G. E. Co.



The figure in this wall display is floodlighted by projectors mounted on marquee. Apparent motion is given waves by use of effect machine, consisting of projector, rippled glass and moving color screens. Coated lamps are used in letters "Mare Nostrum"

FAR off down the street you see a blaze of light, and guided by the same instincts that cause wild animals to approach the blazing campfire, you wander toward it. As you get nearer you distinguish the name of a theatre, then the name of the entertainment offered there, and as you walk under the marquee with its ceiling of light you stop and notice scenes from the entertainment shown on painted bulletins or wall displays. Glancing up from these you see the price scale for the various seats, buy your ticket, pass the doorman, and are then guided by the small directional signs to your seat. Those are the duties of signs when used on a theatre, namely, to say to the whole wide world, "Here It is" and to those entering, "This Way."

To broadcast to the public "Here It Is," the name of the theatre or the name of the entertainment may be used. When the name of the theatre is used, a large roof sign or vertical sign on the front of the theatre is adopted, though in some cases only having the name on the marquee will suffice. These signs are usually of the exposed lamp type. By this we mean signs in which the letters are formed by lamps exposed to view. Oftentimes borders, made up of colored lamps, or clear lamps with color hoods, operated from a flasher, give life to the sign, or the sign may be flashed and a sunburst or burst of color started at the bottom and kept going till it reaches the top. In these all colors obtainable are used. It is the motion and color that attract the eye, but the letters cary the message.

Those of you who walked down Broadway during the run of Mare Nostrum undoubtedly still have a vivid picture in your mind of the display advertising that show. The floodlighted figure of a beautiful young girl rising from the ocean, the action of the waves surrounding her, and the blaze of light from the letters in "Mare Nostrum" overhead, created much interest in the offering there. In the daytime this display was essentially a painted bulletin. The letters in "Mare Nostrum" were perfectly visible against their background, and although the action of the waves was missing the picture presented was an attractive sight indeed. Truly, this display said to everyone who saw it, "This is where you can see Mare Nostrum."

THE marquee was undoubtedly developed for shelter, for it is found at the entrance of many hotels and stores of the more pretentious variety. While it serves as a shelter to the patrons of the theatre, it serves none the less as an advertising and attracting medium. The changeable, opal glass letter signs on the marquee faces permit having an electric sign for each individual program. The opal glass letter sign is formed by a metal mask, out of which the letter has been cut, placed over a plate of opal glass and the two then fastened together. These are placed one after another, forming a word or message, in slots, behind which are mounted lamps to supply the necessary light. The letters may be of flat opal glass, or of the raised letter type. Exposed lamp letters have been used for these signs in the past, but at present the best results can be obtained by the opal letter as it gives a much smoother appearance. Then under the marquee is a blaze of light coming from lamps studded over the ceiling. In the usual form of marquee, the ceiling is opaque with beams criss-crossing, forming some sort of a pattern. Lamps studding these beams on anywhere from 4 inch to 10 inch centers and varying in size from 15 to 40 or 50 watts, depending upon the location of the theatre, will provide satisfactory marquee lighting.

Those marquees having a skylight form of roof may be lighted by means of direct lighting reflectors placed above the skylight, probably supplemented by a row of bare lamps around the outside edge of the marquee. Again, we may find a marquee with an arched roof having a smooth finish on the inside. This type may employ rows of bare lamps for illumination purposes or may use cove lighting. In cove lighting, the light is supplied by hidden equipment to the ceiling, which is lighted to a fairly high intensity.

Under the marquee one often finds bulletins or wall displays mounted in rather elaborate cases. These cases may have provided room for lighting equipment along the sides or at the top, in which case light is supplied from concealed sources. Regular show case lighting equipment is often used for lighting these bulletins. As a person quite frequently walks under the marquee without noticing the name of the theatre, stops to look at scenes taken from the entertainment, and passes on without noticing at which theatre it is given, it is quite desirable to have on these wall cases a small permanent glass letter sign of the theatre's name. Oftentimes special cutouts or posters are placed about the theatre entrance for some particular entertainment. Attention can be more effectively directed toward these by mounting small spotlights, above and slightly in front of these displays, with their beams centered on them.

OTHER methods of emphasizing a particular entertainment are to have small electrically lighted displays in the lobbys, which apparently have motion. One such display conceals, behind glass on which the picture itself is painted, lamps equipped with vanes caused to move by the heat of the lamp. This motion, together with other transparencies, can be utilized to show a waterfall or a forest fire in action, and so on.

Broadcasting the Name of the Theatre by Means of Electric Signs is One of the Most Effective Instruments in Modern Showmanship



This theatre uses its name in a vertical wall sign to mark its location, and a running border of colored lamps to attract attention. Letters in word "Mansfield" are of exposed lamp type. Note the changeable letter sign on marquee. Rows of exposed lamps of inside frosted type provide marquee lighting

Another method of producing an animated sign is by wiping out a given sign lighted with one color, by changing the light to a new color, which causes a different scene to appear.

Then there is another sign of the disappearing type. A metal mesh, with the scene or message painted on it, is placed inside of a box some distance in front of a second scene painted on canvas or other suitable material. Light is thrown on the front of the metal screen and causes this message to stand out. This light is then turned off and the interior of the box is lighted, which causes the metal mesh to disappear and the second message or scene to appear. Such ideas as the above will emphasize to the patron the fact that a certain entertainment is being offered at that theatre.

THE indoor type of sign should be used in many places. If the scale of seat prices is illuminated, it just makes things so much more convenient for the patron and saves the ticket seller's time, permitting her to make more sales in a given length of time. To guide the patron as he enters the theatre there should be placed conspicuously unobtrusive small signs pointing the direction to seats in the orchestra, loges, mezzanine, and balconies. The locations of elevators, cloakrooms, and rest rooms should be clearly shown by these signs. To remind those persons who are constantly talking to their companions during the performance, a small, quiet, yet artistic sign requesting silence during the performance would be appreciated by other patrons.

These signs can be obtained in a number of different forms, which have a pleasing appearance and harmonize with any type of architecture. One of these signs consists of a plate of glass, with letters frosted on the back of it, mounted in a suitable frame and supported by a base which contains tubular lamps. The light is supplied to the back of these letters from the lamps in the base. These signs are made with a single face for wall mounting or double faced for bracket mounting.

ANOTHER type has a metal background with clear or colored glass letters projecting through. The light is supplied to these glass letters from behind. This sign is also made with a single or double face.

There is still another form of these signs, consisting of a plate of glass mounted on a base containing lamps. On the back of the glass, letters have been chipped and then silvered. The light comes from the filament up through the plate of glass until it strikes the silvered surface of these letters from which it is reflected. Because the brilliant filament is reflected by the small mirrors which make up the letters, the message of these signs appears to be penciled in fire. These may be obtained with a single or double face and in different types of mountings, as can the others.



Featuring a scene from the entertainment offered inside, this shadow box display is lighted by lamps in small individual reflectors on approximately 12-inch centers, running around all sides of the case

Last, but not least in importance, are the exit signs. It is these signs, required by law, that show the patrons the locations of exits in case of panic and fire. About the first practice was to place a red lamp at these exits. Then came a red globe with the word "Exit" printed on it. This was some improvement over the plain red light, since it told the meaning of it. One disadvantage, however, was that it could not be read from all angles, as the curved surface would hide part of the letters. The best type of exit signs today are the box type signs with flat faces, which may be placed against the wall or mounted flush with the wall surface. The glass face may have a red or green background, as required by local ordinances, with white letters, although the more decorative practice is to use leaded art glass. Lamps should be placed on not greater than 6 inch centers behind such signs. So to properly illuminate an exit sign 12 inches in length there should be two lamps used of the 25 or 40 watt size, depending upon the density of the red glass.

(*Continued on page 1734*)

Serving the AMERICAN Theatre Industry

Specialization

Meeting modern theatre needs is no "handy man" task. Science has introduced new technique, new materials, new methods. Only men trained and experienced in their particular fields can meet the demand for specialized service.

Even a group of such men needs special equipment and facilities. Men and equipment in turn need the skilled organization and direction that can quickly and economically distribute the benefits of such combination when, where, and as wanted.

Highly specialized installing, equipment, or repair service is now rendered through *Thirty-one points of Vantage* by the National Theatre Service.

From four bare walls to opening announcement—all may be handled on our Single Complete Contract Plan. Or, as needed, repair service and small parts.

(4016)

National Theatre Supply Company

Offices in all Principal Cities



A shadow box featuring cutouts from stock paper used to bill coming attractions at the Majestic theatre, Austin, Tex.



A painted display reminded departing patrons that "Ben Hur" was next week's feature at the Stillman, Cleveland.

Selling Patrons Next Week's Show

PRO and con there may be advanced many theories concerning the use of advance billing inside the theatre lobby, but the point upon which all agree is that this form of advertising above all things must be of such character that its presence is not an eye-sore, destroying the visual effects and atmosphere for the accomplishment of which architects and decorators sweated and toiled and the builder paid out large sums of money.

In the days of the "shooting gallery" and the store show, it was simple enough. The showman ordered some advance posters and thumb-tacked them on any convenient space at hand. But the parade has gone by all that, and the smaller de luxe theatre, which has no appropriation for special art work, must find the way to get harmonious effects by using stock material, either "as is" or as it will be after certain artistic sense and some ingenuity has wrought it into a cutout mounted in a shadow box.

On this page are illustrated some especially good examples of the art of fitting advance displays into the lobby scheme. These show a very attractive "shadow box" over the entrance of the Majestic theatre in Austin, Tex.; and the special stock poster frames which Manager Harry Thomas occasionally used at the Liberty theatre in Pittsburgh. The painted display for "Ben Hur" at the Stillman offers a good example of advance billing for theatres which can afford the expense of special art work.



Using the balcony stairway landing for an advance display of poster cutouts and stills

Thomas makes excellent use of the space over the auditorium entrance for the stock posters, and with the simple expedient of decorative frames he gives them a dress which justifies their presence the luxurious setting of the lobby.

Stock material also provides the main features for the display for "Upstage" designed by T. Wilson Erwin, of the Majestic. The frame over the entrance doors is a permanent affair and lends itself to a number of display designs. The backing is of silk put on with sufficient fullness to allow for folds, or shirring. A lower border, concealing electric lamps, is used to carry the title, the letters of

(Continued on page 1732)



A decorative frame for stock 24-sheets is one of the methods used to bill coming attractions at the Liberty, Pittsburgh.



Another display at the Liberty is shown above. A grouping of two 1-sheet and a three made an attractive showing.



New Rialto Theatre, Joliet, Ills., C. W. & Geo. L. Rapp, Architects

Worth Remembering

THE truly nation-wide character of the American Seating Company distribution and installation service of its Theatre, Church, School and Lodge seating is not a mere theory or claim, but realized actuality and fact. This is an important thing to remember.

American Seating Company

General Offices:
10 East Jackson Blvd., Chicago
113 West 40th St., New York
1211-K Chestnut St., Philadelphia
77-D Canal St., Boston

Theatre Building Business Map

Including Analysis of Key City Attendance Averages



Above Average Business	AA	Very light new construction
Average Business	A	Light new construction
Under Average Business	UA	Heavy new construction

The map of the United States shown here is divided into seven territories, with colored shading indicating the division of new proposed theatre building as represented for the period from October 15th to November 15th. This new construction is represented in valuation of dollars and cents rather than number of projects.

The shading is in four densities: solid, which represents the greatest value of proposed theatres; heavy stipple, which is second in valuation of new construction; medium, which areas represent conservative building; and the very light areas, where the investment in new theatre projects is very light. The information used in compiling the statistics visualized by the map was obtained through several reliable sources, and the map is to be considered as very nearly accurate in representing comparative theatre building activities in various sections of the country.

The circles shown on the map are located in key cities and illustrate averages of theatre attendance during the three months period form October 15 to November 15. The diagrams indicate the relative attendance at the better theatres in these cities during the summer season. These are given by "averages, with symbols to indicate "Above Average" and "Under Average" box office returns. The term "average" as applied in this survey indicates satisfactory box office returns, based upon theatre expectancies, which, in turn, are governed by past earnings under similar or nearly similar conditions

These attendance statistics were compiled from an analysis of the Key City Reports, published weekly in Motion Picture News, and other sources of information gathered by this publication.

THEATRE building continues brisk. In fact, the new projects reported for the month of November show a slight increase over the reports which have been received by Motion Picture News during the four previous months.

An analysis of the building data by territories for November shows: in the North Eastern states, two new projects costing $475,000 call for 3,200 seats, averaging $150.00 per seat. The North Atlantic states call for 23 projects costing $7,035,000 The seating capacity of 35,900 costs $196.00 per seat. The South Eastern states have plans for three new projects costing $435,000. The seating capacity of 4,200 will average $101.00 per seat. The South Western states have six new projects costing $4,390,000. The 11,150 seats will cost $394.00 apiece. The Middle states will have twenty-four new projects costing $4,785,000, calling for 28,200 seats averaging $171.00 per seat. The Western states have four new projects costing $810,000 and a seating capacity of 4,600 seats averaging $193.00 per seat. The West Coast states will have nine new projects costing $4,940,000 and will total 14,300 seats at $345.00 per seat.

These divisions give for the whole country for the month of November, seventy-one new projects costing $22,870,000, with 101,550 seats costing, on an average, $225.00 per seat.

It is interesting to note the large variation in the cost of the average seat for the various territories. In the South Western territory the figure $394.00 is exceptionally high. However, this is explained because of the fact that only two projects have been announced for this territory, both of which are in the million dollar class. The same explanation holds good for the high cost per seat shown in the West Coast division. In the other territories the cost per seat is within the range of the average good theatre, indicating that a large number of smaller houses are projected in these territories.

The North Atlantic states show the heaviest program for the month of November. In fact, the figure of $7,035,000 is

Conditioned Air ~ as Clean and Pure as a Meadow Breeze



Partial list of York Conditioned Theatres

The World	Omaha, Neb.
Rivoli	Muncie, Ind.
Lawndale	Chicago, Ill.
Fox-Roxy	Washington, D. C.
Coconut Grove	Coconut Grove, Fla.
Candler	Atlanta, Ga.
Rochester	Rochester, N. Y.
Stanley	Baltimore, Md.
Stanley	Pittsburgh, Pa.
Stanley	Philadelphia, Pa.
Earle	Philadelphia, Pa.
Earle	Washington, D. C.
Indiana	Indianapolis, Ind.
Winter Garden	New York, N. Y.
State	Easton, Pa.
Colonial	Allentown, Pa.
Capital	Reading, Pa.
Orpheum	Boston, Mass.
State	Newark, N. J.
Astor	New York, N. Y.
86th Street	New York, N. Y.
Chapel	Columbus, Ohio
Palace	Cleveland, Ohio
Chester	New York, N. Y.
Cameo	New York, N. Y.
American	Roanoke, Va.
State	Sioux Falls, S. D.
Capitol	Nashville, Tenn.
Richmond	Richmond, Ind.
Rose Marie	New York, N. Y.

AIR Conditioning—what is it? There was a time when the three or four torrid months of the year were the showman's nemesis. Now with scientific air conditioning and cooling for the theatre this period of the year can be turned into months of satisfactory profit.

The flow, or motion of the air, as well as its humidity and temperature are now brought together at what is termed the comfort point. Hence, regardless of outside temperature conditions, it is now possible to maintain within the theatre a condition of air which is satisfying to the patron.

York conditioned theatres are popular houses—old man summer slump is a stranger at their doors.

How about investigating the application of York equipment to your house. Now is the time; just return the attached coupon and have us tell you the story.

York Ice Machinery Corporation,
York, Pa.

Please tell me more of York air conditioning for theatres.

Name .....

Address .....

.....

YORK
ICE MACHINERY CORPORATION
YORK PENNA

over 50% in excess of any other territory.

The states calling for one million or more dollars' worth of construction are New York, with 12 projects costing $4,385,000 and a seating capacity of 18,385; California, second, with 6 projects costing $3,775,000 and 10,800 seats. Pennsylvania, third, with 10 projects costing $2,600,000 and 16,700 seats. Texas, fourth, with one project costing $2,500,000 and 4,000 seats. Indiana, with projects costing $1,540,000, 7,300 seats. Tennessee has one theatre costing $1,300,000 with 2,500 seats. Washington, three projects costing $1,165,000 with 3,500 seats. Wisconsin, 5 projects, costing $1,000,000 with 6,000 seats.

OUR reports on building construction started in our September issue of "The Showman." In this issue a resume of the preceeding months was given. Including Nov. statistics, our reports cover five months. Our figures total for the whole country 381 projects costing $109,187,000 with a seating capacity of 538,256. Proportioned for the year this figure indicates that our building program for 1927 is calling for 915 new projects with a total investment of $263,000,000 and an addition to our seating capacity of 1,292,000.

Two territories are running neck and neck on total volume of building. They are the North Atlantic and Middle states. The West Coast States come third. However, the amount of building per unit of area is by far the heaviest in the North Atlantic States, inasmuch as the Middle states territory, as shown on the map, is a great deal larger than that of the North Atlantic states. The three territories mentioned above represent approximately 80% of the total building for the country.

While a record-breaking building program in the motion picture industry was predicted in the MOTION PICTURE NEWS' forecast the first of this year, and explanations were advanced in support of this prediction, yet it is always interesting to learn of further statistics that give additional proof of the soundness of the building program in the motion picture industry.

According to the report of the Bureau of Internal Revenue, which has recently been made public, it is shown that in 1926 the 117,000,000 people in this country had an aggregate income of ninety billion dollars, an increase of more than 43% in the five years since 1921. This report goes further to say that the national income for 1927 would, in all probability, show an increase of that of 1926. It is noted in this report that authorities are inclined to the belief that during the present year commercial conditions have been more nearly normal than at any time since the war and that the standard of living for the American people is the highest that has ever been obtained in this or any other country. It is further pointed out that the great increase in the income for the people of this country is not the result of an increase in price level, for the average price of consumed goods was actually slightly less in 1926 than in 1921.

THESE statistics, while not having any direct bearing on construction in the motion picture field, are very convincing proof, however, of the soundness of our construction program, inasmuch as there is a great deal more money to be spent by the however, of the soundness of our construction program, inasmuch as there is a great deal more money to be spent by the average person in this country, and amusements, therefore, are becoming a necessity in life rather than a luxury, as in the past.

In a past report, theatre equipment business was analyzed for the various territories in the United States. It was shown that in all territories business was excellent, and in some slightly stronger than in others.

Our report for the month of November shows that this same set of conditions holds good. Equipment distributors and manufacturers are enjoying excellent business.

Abnormally warm weather is generally credited with deferring the winter season for businesses in all lines. Certainly it must share the blame for the belated theatre season, not yet started, though under ordinary conditions it should now be on its climb to the peak of its form.

In consequence of the delay, theatre box offices have suffered, though the lack of real pace to business does not approach "slump" conditions. There is good business when attractions are good and the weather is favorable or when some stimulant to theatre going evidences itself, whether this be on the main street of a small town or the rialto of the metropolis.

Such whims, of course, are not cheering to the theatre man, who, like his fellows in other lines of business, chafes under the dispiriting cloud of "spotty" business.

The attendance indicators on the map this month tell the story of these conditions. Radical changes appear in the comparative process of matching the current map with that published last month. Yet there are no outstanding reasons discoverable to account for these fluctuations—beyond, that is, the freakishness of affairs when purely individual conditions, such as the strength or weakness of attractions, the counter attractions of local events, unfavorable theatre going weather, and such-like factors that are entirely outside the control of the theatre operator.

SALT LAKE CITY furnishes an example of how merely surface conditions bring a complete change in the theatre situation over the period of a month. Last month's map showed Salt Lake City as having registered "average" theatre attendance for the previous four weeks. On the current map this territory shows "above average" rating for the period from October 15 to November 15. Beyond two factors, comprising the number of visitors attending the Mormon Conference, which took place during the period covered by this report, and an array of pictures that were strong but which were not markedly superior in popular appeal than those which played in previous weeks, there is nothing to account for this change in attendance averages. These two factors are entirely sufficient to swing the curve from "average" to "above average," but they indicate purely local conditions.

Seattle continues to be the spectacular performer. Averages there go from below the normal line to above it, only, the next month, to reverse the order and dip from high to low. The theatres there were not booked with very heavy cards during the month past, and, as usual in such cases, there was a let down all around—the theatres going easy on the exploitation and the potential ticket buyers acting coy and "choosey."

Minneapolis duplicates its October showing by remaining at "average." The theatre bombing which took place there naturally acted as a brake on theatregoing. And to add to the difficulties the strike of musicians, which left the houses without a very important feature of their entertainments, added to the apathy of the public towards these amusements. However, with the end of the strike, things picked up and the latter weeks of the period reported showed highly satisfactory conditions.

NEW YORK, despite a lavishness on the part of the big houses on Broadway in giving patrons a $5 program for 99 cents paid at the box office, finished up the October 15 to November 15 period with an "under average" rating. This, despite the fact that each of the big houses in their turn scored some high box office takes. But it was up one week and down the next for all of them, with the result that the figures were not up to the expectancy.

Boston's season got going for a time, and things were moving along swimmingly for all the playhouses. Atlanta came back from "under average" in October to an "average" rating for the past four weeks. Keen competition between the theatres there had the effect, which it usually does, of reflecting favorably on business for all the houses. One week of real strong competition is good for about two weeks of good business during the suceeeding two weeks, if the pictures booked for the follow up period have real appeal. So things went in Atlanta recently.

Baltimore had a different brand of competition—from the race tracks and the Fair of the Ohio Railroad, held nearby the city and a second out-of-door attraction which had distinct appeal with the weather what it was. The result of this competition, naturally, is bad theatre business, and that is the result suffered by the Baltimore houses during the period.



FIG. 1



FIG. 2

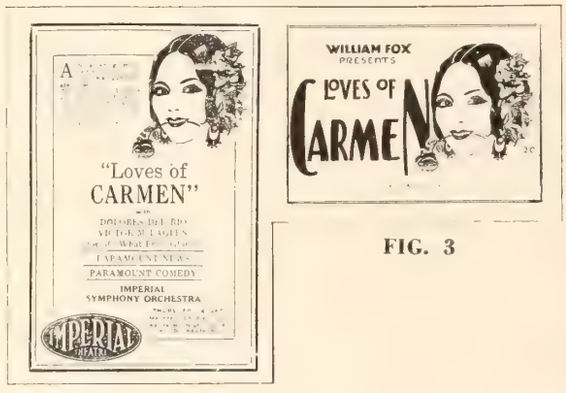


FIG. 3

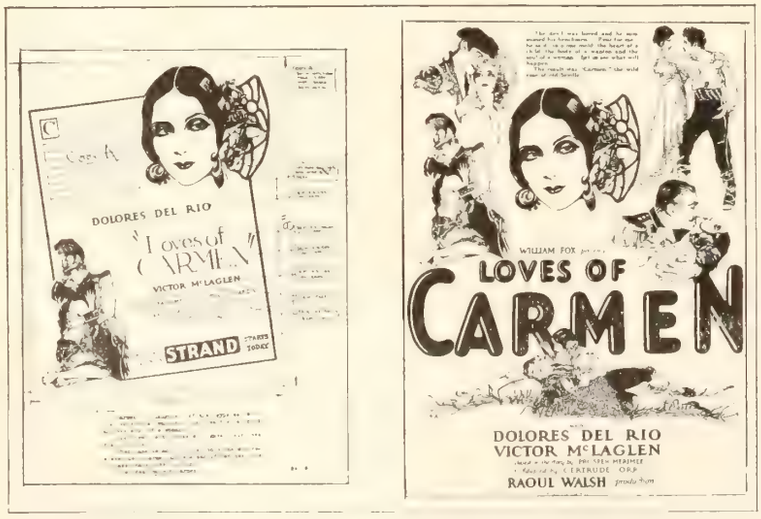


FIG. 4

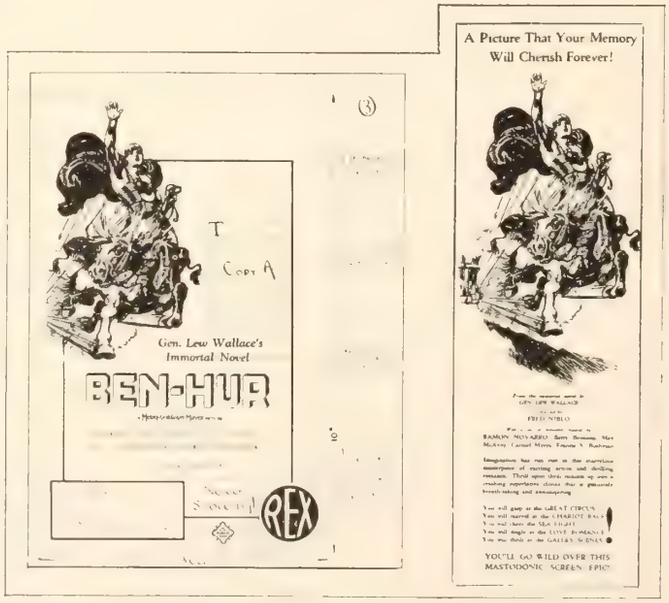


FIG. 5

How Publix Adapts Press Book Ads for Theatre Use

Some of the Rules Governing Size and Style Observed in Building Displays for Companys Advertising Manual

HOW to make good newspaper displays from press book ads that are not so good continues to be one of the major problems confronting the theatre man, despite the fact that press books in general have shown some improvement along the line of providing usable suggestions for newspaper exploitation in the so-much-per-line columns of the local publications.

In the effort to present here some advice from one who is thoroughly experienced and expert in the craft of adapting press book ads, this department sent a representative to call on Lem Stewart, Advertising Manager of the Publix theatre department.

Mr. Stewart and his staff, comprising K. F. Long, Gus Grist, Geo. Planck and Rodney Bush, prepare an Advertising Manual on each of the major attractions booked for the Publix houses. The Manual contains publicity matter, exploitation ideas and layouts for newspaper ads, all of which are submitted to the managers, not as rules to be slavishly followed, but merely as helps or suggestions.

Incidentally, it might be said that the quality of the ads as suggested in the manual is attested by the fact that the vast majority of the managers use the suggested layouts almost in the exact form in which they are submitted, in preference to press book ideas or their own conceptions.

In making the layouts, Mr. Stewart and his assistants are held to the same restrictions which confront any theatre manager who perforce must use stock illustration material or do without. Each one of the manual ads uses all or a part of stock mats or cuts available at the exchanges releasing the pictures to be exploited. Moreover, nothing is attempted which cannot be executed in the average print shop, so the ads have practical worth.

In conection with this article we are reproducing some of the Publix manual layouts in conjunction with the press book ads from which they are adapted.

These illustrate more clearly than any description or set of written rules could, the methods used to give the displays more compactness and more concentrated sales appeal.

Fig. 1—The illustration to the left shows an original ad-mat from M-G-M's Ben Hur press sheet. In the center is a reproduction of the Manual ad. The illustration to the right is an advertisement published in St. Petersburgh, fashioned after the layout in the Publix Advertising Manual. Why was the original mat revised in Mr. Stewart's department? We think the reasons are obvious. The revised ad consumes less space than the press-sheet original, while the illustration is just as forceful. The press-mat, in its original shape, lacks a degree of unity. But this material, in its revised form, results in a display almost fool-proof as far as competition with competitors' ads is concerned. The Publix ad is well proportioned, invites reading, or sells at a glance to the prospect who merely scans the newspaper pages.

The copy in the original is confusing. The copy in the revised ad is forceful. since it is orderly.

Fig. 2—These two illustrations show at a glance, how a portion of one of Metro's Ben Hur scene-mats is used for advertising purposes. A portion of an ad-mat has been used in the lower hight-hand corner of the layout, the portion of the scene-mat furnishing the illustration for the upper left-hand corner of the ad.

Note especially, with the combination of these two mats, Publix devised a display for its circuit, much more desirable in appearance, than any advertisement which might have resulted by the use of an ad-mat alone.

The advertisements, which were actually published as a result of this layout, had "readability" due to desirable proportions and balance, and a focal point, as represented by the effective placement of the title, "Ben Hur," in center of rectangle.

Fig. 3—Here are two examples which show how the illustrated portion of one of the Fox "Carmen" ad-mats has been worked into a small but effective display advertisement by the Imperial Theatre, Augusta. The Imperial Thea tre ad is from the layout represented in the Publix Advertising Manual. The copy in this ad is from the Manual, rather than the press-material. Note the white margin which assures the unity of this ad, regardless of the printed material which surrounds it. Note the effective placement of the title, "Loves of Carmen." A criticism is, that De Rio and McLaglen are names worthy of more emphasis. But Manager Miller decided to sell on the strength of the title, and prepared his ad accordingly.

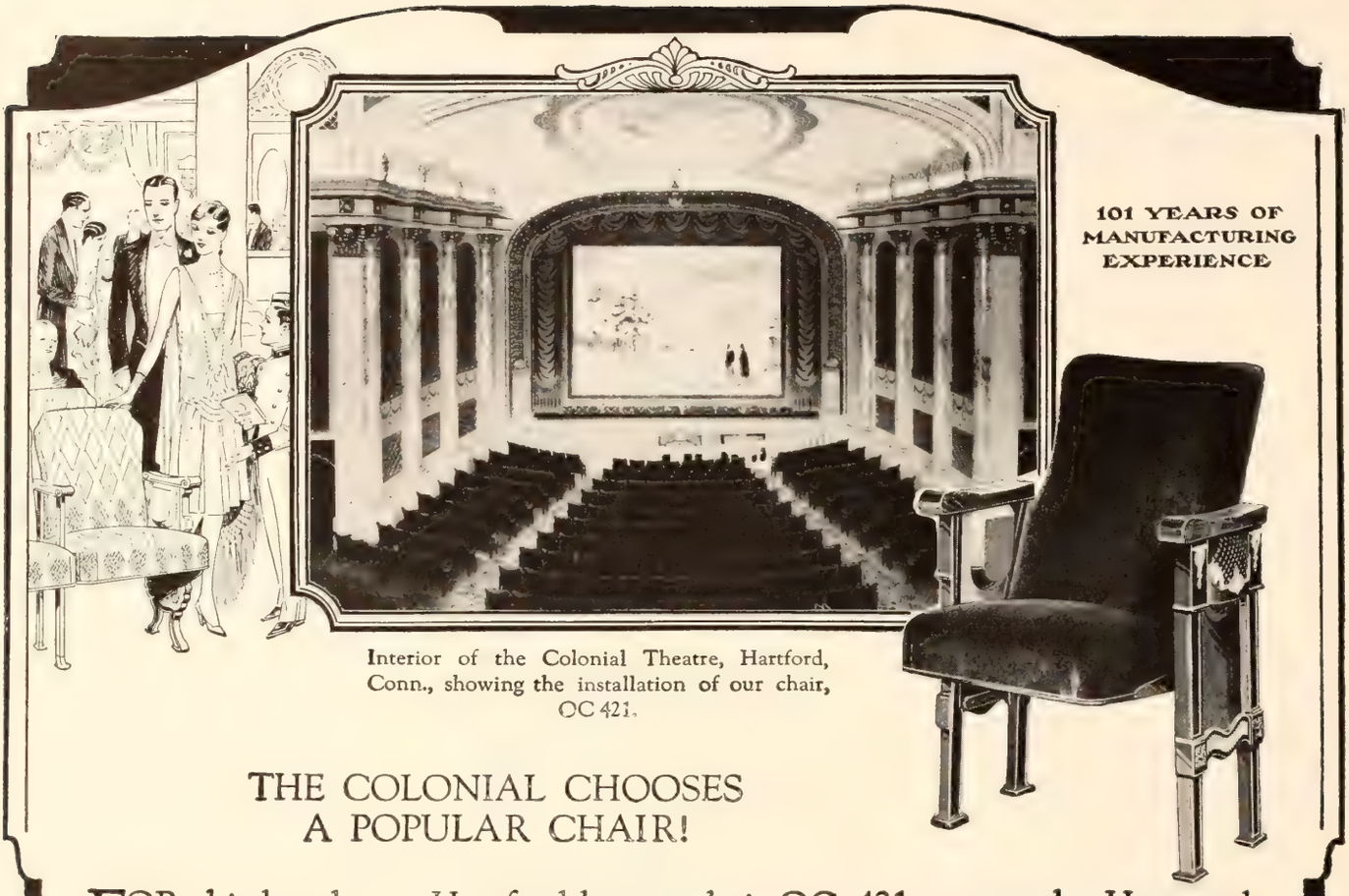
Fig. 4—Here we illustrate an original ad-mat from the Fox "Loves of Carmen" press-sheet. The original is for an ad 4 columns, 11 inches. Size prohibitive for the average Sunday theatre display advertisement. The original mat is considered fair advertising material, but the sketches and copy are a bit too disorganized to result in an effective ad. Selecting two ortions of this ad-mat, Publix reconstructs a layout for the Advertising Manual, resulting in an advertisement equally effective, but less costly in space, the Publix ad measuring 3 columns, 8 inches. Note the placement of the star's name and title of picture. Note the proportions and the arrangement of design, to assure unity and attention value.

Fig. 5—Publix newspaper display advertising favors the rectangle that has proportions of eight units of height to five units of width (or the ratio of 5 x 8). Here is a three-column nine and a half inch advertisement, from the Advertising Manual, "Ben Hur" planned on the basis of a layout which uses for the illustration the Metro 2-column admat No. 289-A23. The rectangle with a 5 x 8 ratio is considered the most efficient for the average display, since this proportion lends itself more readily to a well-balanced newspaper advertisement, and offers the least difficulty, to so combining the copy and cuts, that the chief sales items, like the title and names of stars, shall be properly placed within the advertisements. Focal point, too, is more readily achieved in advertisements of this proportion.

Some of the more important factors upon which the technique of the Publix ads are built may be submitted in the following random thoughts on the subject of adapting press book displays as they developed in the course of an interview with Mr. Stewart.

IN THE first place, one of the greatest handicaps placed on the man who designs the press book ads is the fact that contractural obligations of the producer or distributor demand that considerable added billing, or credits, be included. This means that a great deal of type matter, telling the name of author, supervising director, featured members of the cast—all of whose names may not mean a thing to the patrons of the theatre—is inserted here and there and everywhere in the ad simply because it is "must" copy, and, despite the fact that the layout as originally conceived loses its strength and appeal because of its presence.

Consequently, one of the first things that the average press book ad must undergo in the process of adapting it to the particular uses of a particular theatre, is deletion, simplification. With this as a beginning, the orderly method would seem to be for the theatre man to start by going over the ads in the press book and selecting the usable material, clipping it out and setting it aside from that which



Interior of the Colonial Theatre, Hartford, Conn., showing the installation of our chair, OC 421.

101 YEARS OF MANUFACTURING EXPERIENCE

THE COLONIAL CHOOSES A POPULAR CHAIR!

FOR this handsome Hartford house, chair OC 421, a popular Heywood-Wakefield design, was selected. This luxurious theatre seat has a full upholstered back and a deep, comfortable spring seat. The aisle light standard was finished in black and high-lighted with gold. The orchestra and balcony chairs were upholstered in blue and the loge chairs in red mohair.

Throughout the country Heywood-Wakefield chairs are more and more in demand by independent and chain exhibitors. Publix Theatres Corporation recently purchased over 40,000 Heywood-Wakefield chairs. The Orpheum circuit has ordered or already installed our seats in ten new houses. These are but two examples of theatre exhibitors' confidence in Heywood-Wakefield theatre seats.



If you have not yet received a copy of our Theatre Seating Catalogue, write for it.

Heywood-Wakefield

REG. U.S. PAT. OFF.

THEATRE SEATING DIVISION SALES OFFICES

Baltimore, Maryland	113 West Conway St.	Los Angeles, California	801 East 7th St.
Boston, Massachusetts	174 Portland St.	Minneapolis, Minnesota	357 Loeb Arcade
Buffalo, New York	Wells and Carroll Sts.	New York, New York	516 West 34th St.
Chicago, Illinois	439 Railway Exchange Bldg.	Philadelphia, Pennsylvania	244 South 5th St.
Detroit, Michigan	404 Film Exchange Bldg.	Portland, Oregon	148 North 10th St.
Kansas City, Missouri	1310 West 8th St.	St. Louis, Missouri	6th and O'Fallon Sts.
	San Francisco, California 737 Howard St.		

Making Posters a Permanent Feature of the Advertising Campaign

By L. J. SCOTT

Morgan Lithograph Co.

IT IS generally agreed that posters can and should play a highly important part in the advertising scheme of any theatre. That they are not used more extensively is undoubtedly due to the failure of the individual exhibitor to carefully analyze his own particular problem. problem.

This problem, if the solution were undertaken by an advertising agency, would probably be set forth as follows:

1. What is the area from which patronage can be drawn?
2. What is the maximum amount of gross business which might be handled regularly in this theatre?
3. What percentage of this gross can reasonably be spent on advertising?
4. How can this appropriation be spent to the best advantage—namely to secure the estimated patronage?

Having determined the answer to the first three questions, a careful consideration of the purposes served by the available advertising media is necessary. These are ordinarily newspapers, theatre publications, lobby displays and posters. Each is invaluable under certain conditions. A carefully apportioned appropriation may call for a certain expenditure for all of them.

Whatever the result of the investigation, the use of posters will be found to be essential in building up a regular clientele, in many cases from sources not previously productive of patrons.

On a par with the effectiveness of this medium, is the factor of economy brought about by the possibility for complete coverage of the potential business area without any perceptible waste circulation. This, of course, is predicated largely upon the willingness of the individual exhibitor to arrange for the erection of his own boards.

Such a step enables him to arrange for selected locations at points where the posters will be seen by the greatest number of persons.

With such a plan in operation, there are certain advantages to be derived, that cannot be obtained through the use of any other media. Without attempting to undervalue the effectiveness of newspapers, house publications or lobby displays, only by comparison can the relative merits be shown.

One example to be cited, is that of waste circulation. Only in the smallest towns will the theatre area coincide with the newspaper area. In all cities a premium is paid for a circulation among readers, a large percentage of whom live entirely outside the potential patronage area of the advertising theatre. By confining the poster display to the area served by the theatre, this waste is eliminated.

Attention value is another factor of importance to poster advertising. Color, the most powerful method of attracting the eye, is too costly for consideration in newspaper or house organ advertising.

Yet, at a relatively low cost, an exhibitor may obtain several styles and sizes of beautifully lithographed posters especially designed from the standpoint of color combination and illustration interest to intrigue the eye of every passerby.

And finally, of outstanding importance, is the fact that posters are one of the most productive sources of new patrons. They are seen by housewives, business men, children, car riders and automobilists.

No better proof of this could be given than by citing the fact that no outstanding box office attraction has even been successfully exploited generally, without the widespread use of posters. From the Birth of a Nation down to Ben Hur, The Big Parade and other productions of note, posters have been an outstanding part of all such campaigns.

Every exhibitor recalls that at such engagements, there were people in attendance who seldom, if ever, attend. That they are not more regular in attendance can at least be partially attributed to the fact that posters are not used extensively, but rather at spasmodic intervals.

Instances of the successful employment of poster panels in building up the patronage of a theatre are so numerous that this medium of advertising is recommended for the consideration of every exhibitor regardless of his location. It should be put into effect, however, only after a careful and exhaustive search for the best locations and with the firm determination to make this a permanent part of the regular advertising campaign.



One of the 24-sheet stands used to sell "Take a Chance Week" feature in Dallas, where the Palace theatre used posters extensively to attract new patrons

Advantages Claimed for Posters

COLOR—Colored pictures are easily understood, even in the absence of any written message.

CIRCULATION—Placed where those who buy will read, they can be so located that everyone who goes on the streets will see them.

EXCLUSIVENESS—Set in its own frame, the poster has complete unity which sets it off by itself.

ECONOMY—It is claimed that no other medium can equal at the cost the amount of circulation gained by poster displays.

PERMANENCE—The poster message gives the impression of permanence. If posted on a permanent structure it delivers its story 24 hours a day.

BEDFORD THEATRE
BEDFORD, OHIO.

MAJESTIC THEATRE
SIDNEY, OHIO.

QUILNA THEATRE
LIMA, OHIO.

CAPITOL THEATRE
DELPHOS, OHIO.

STAR THEATRE
WESTMINSTER, MD.

STRAND THEATRE
MUNCIE, IND.

MAJESTIC THEATRE
ATHENS, OHIO.

LEES THEATRE
RAVENNA, OHIO.

LIBERTY THEATRE
GRAND RAPIDS, MICH.

PARK THEATRE
LEHIGHTON, PA.

LYRIC THEATRE
LIMA, OHIO.

RIVOLI THEATRE
GRAND RAPIDS, MICH.



A widely welcomed achievement is the Page Unit Organ Player, Model M-X-40. Two manuals for playing by hand. Takes regular 88-note piano rolls for relief playing.

GEM THEATRE
NEWARK, OHIO.

GRAND THEATRE
ST. MARYS, OHIO.

LYRIC THEATRE
WINCHESTER, IND.

ISIS THEATRE
KOKOMO, IND.

LIBERTY THEATRE
SPRINGFIELD, OHIO.

STRAND THEATRE
HANOVER, PA.

COLONIAL THEATRE
PHILADELPHIA, PA.

ROYAL GRAND THEATRE
MARION, IND.

TEMPLE THEATRE
BAY CITY, MICH.

OHIO THEATRE
DOVER, OHIO.

PASADENA THEATRE
DETROIT, MICH.

PAGE ORGANS

EMPIRE THEATRE
NEW YORK

PARK THEATRE
BARBERTON, OHIO.

PARAMOUNT THEATRE
KOKOMO, IND.

FEDERATION THEATRE
DAYTON, OHIO

RONDO THEATRE
BARBERTON, OHIO.

SIGMA THEATRE
DAYTON, OHIO.

RITZ THEATRE
COLUMBUS, OHIO.

STATE THEATRE
LIMA, OHIO.

FRANKLIN THEATRE
ALLENTOWN, PA.

BROWNS STOCKING AVE. THEATRE
GRAND RAPIDS, MICH.

STATE THEATRE
FAIRMONT, MINN.

GRAND THEATRE
NEWARK, OHIO

EVERY theatre manager knows what a powerful help attractive music is in drawing and keeping a large patronage. Theatre patrons want and expect pipe organ music. Page Unit Organs and Players meet the situation with thorough satisfaction. Built by master craftsmen of finest materials they have attained an ever-growing popularity, due to marvelous tonal qualities, instantaneous response and dependable performance. The choice of the Page Unit Organ by so many theatres is a remarkable witness to its superb ability to please owners and patrons alike. Discuss your plans with Page without obligation.

THE PAGE ORGAN COMPANY
521 N. Jackson Street
Lima, Ohio

BROWN'S OPERA HOUSE
WAPAKONETA, OHIO.

FULTON THEATRE
GRAND RAPIDS, MICH.

RIVERDALE THEATRE
DAYTON, OHIO.

PRINCESS THEATRE
NEW CASTLE, IND.

New and Improved Equipment

A Review of the Latest Developments in Theatre Engineering

Any further information that may be desired regarding equipment devices described in this department may be had upon request. Address such inquiries to The Showman, Motion Picture News, 729 Seventh Avenue, New York City.

One Cashier Sells More Than 1,000 Tickets in One Hour

SELLING one thousand and ninety-six tickets in an hour—better than eighteen tickets a minue—is the unique record recently established by one of the young ladies in the box office of Balaban & Katz' Roosevelt Theatre, Chicago. The fact that the young lady's cash for the day balanced to the penny, makes the feat even more remarkable.

The nearest approach to this record, so far as is known, was made by a ticket seller in the Metropolitan Theatre, Boston, Mass., who sold over a thousand tickets in one hour.

Obviously such remarkable speed and accuracy in ticket selling was practically impossible before the automatic machines displaced the old "head and hand method" of making change in the theatre box office.

In both the Roosevelt and Metropolitan theatres, where these record performances were made, the Brandt Automatic Cashiers were used in establishing these high marks.

The Brandt Automatic Cashier has as one of its outstanding features an automatic subtracting keyboard. This device entirely does away with all mental calculations on the part of the ticket seller. All that is necessary to keep in mind is the price of the ticket. The ticket seller presses only one key, corresponding to the price of the ticket, and instantly the correct change is delivered direct to the patron. The machine itself makes the change—automatically—in a single operation, and does it in less than one second.

Equally as remarkable as the subtracting keyboard or the single key depression features, is that mistakes are mechanically impossible. The Brandt cannot make a mistake because it must pay the correct change or not pay at all. Should any one of the coin compartments inadvertently be allowed to run out of coil—the change cannot be short—because the Brandt automatically locks and will not deliver any coins, thus apprising the operator that a coin compartment needs refilling.



Brandt Automatic Cashier

Phonograph Record Plays Accompaniment to Trailer

A MUSICAL accompaniment in which a popular air written around "The Big Parade" was presented with an advanced trailer for that picture proved a popular novelty at the De Witt theatre, Bayonne, New Jersey, recently.

For several days preceding the opening of the engagement, a Victrola placed in the orchestra pit, played the record "My Dream Of The Big Parade," at the same time that a National Screen Service trailer was being shown on the screen. It so happened that the running time of both record and trailer was in exact synchronization.

The unique trailer "presentation" created an amount of talk about the picture it advertised.

New York Relocking Device Passes Underwriters' Tests

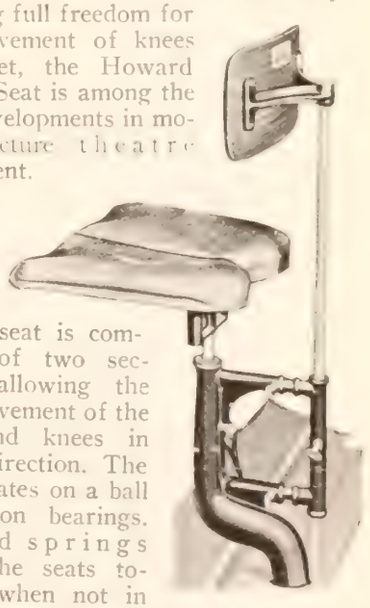
THE new relocking device introduced by the York Safe and Lock Company for the Round Door Burglary Chest, manufactured by that company, has successfully passed the severe tests of the engineers at the Underwriters' Laboratories, Inc., of Chicago.

The device was subjected to numerous tests, during which it underwent every conceivable assault that burglars could bring to their craft in an effort to gain entrance to strong boxes.

The successful performance and resultant endorsement of the Underwriters' Laboratories entitle the owners of this chest to an additional reduction of 10 per cent on their burglary insurance rate.

2-Section Organ Seat Permits Freedom of Knees and Feet

DESIGNED by a former theatre organist and therefore planned with a view to comfort as well as efficiency in allowing full freedom for the movement of knees and feet, the Howard Organ Seat is among the new developments in motion picture theatre equipment.



The seat is composed of two sections, allowing the free movement of the feet and knees in either direction. The seat rotates on a ball or pinion bearings. Balanced springs bring the seats together when not in use. The seat can be raised or lowered to any degree over a range of five inches.

The back rest is adjustable forward or backward four inches up and down 18 inches. The base is in one section which sets under the pedal board. The Howard seat, designed by E. R. Howard, is constructed of iron, bronze and steel with curled hair padding and leather seats. It is available in the following colors—Mahogany; Gold Bronze; Ivory enamel.

G-E Announces New Preset Lighting Control Board

A PRESET theatre lighting control board, by means of which a number of lighting scenes in a theatre may be preset in advance and operated in any sequence from master control switches at various points, is announced by the General Electric Company. The operation may be controlled at the board on the stage level or from one or more distant points.

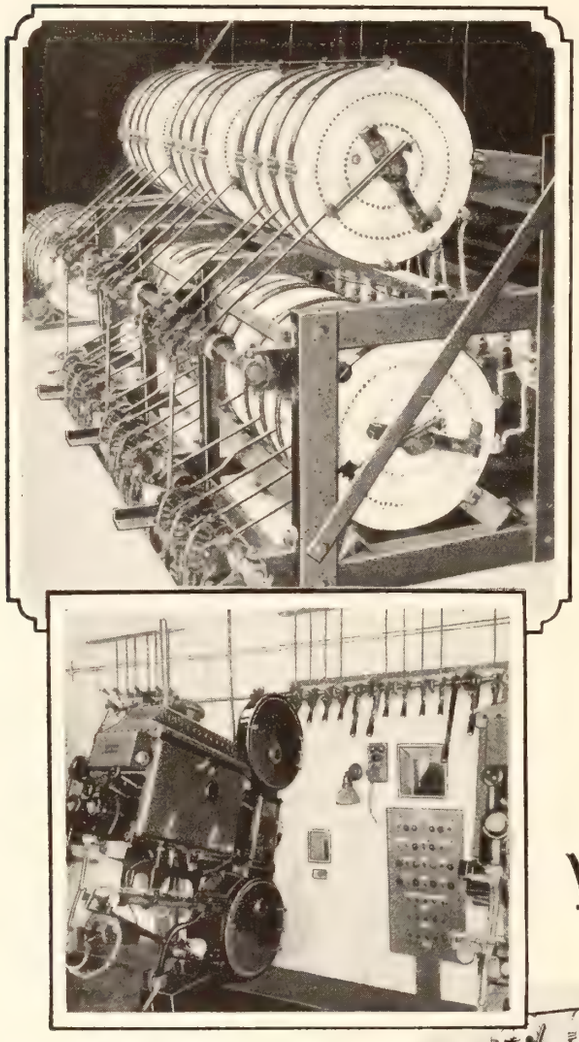
The design consists of a floor-mounted, safety-type dimmer bank at the stage level, each dimmer being operable by an individual lever, or groups of dimmers may be operated by color master levers. In addition, any or all dimmers on the entire board may be operated through a grand master, slow-motion, cross-control wheel. This makes it possible to dim some of the groups and to brighten others with one movement.

Immediately above each individual

(Continued on page 1734)

Control–Capacity *and* Unit Spacing

Ward Leonard — Vitrohm Dimmers



Vitrohm Dimmers mounted over projection room control all house lighting effects. [*Upper illustration*]

Handles providing control by operator of dimmers mounted over projection room. [*Lower illustration*]

WHEN the owners and designers of theatres discuss lighting control apparatus they are interested entirely in results which necessitate a "control" system that will be dependable and accurate.

Apparatus employing Ward Leonard Vitrohm Dimmers are most frequently specified for these important installations. Here are some of the reasons.

Vitreous Enamel Insulation.

110-step control, all steps equally effective in even, flickerless light reduction.

Greater lamp "watt" capacity for space occupied.

Unit space engineering, each plate in the dimmer bank immediately replaceable by one of a different capacity to compensate for load changes.

Continuous duty operation at full rated load on any step without excessive heating.

Dimmer units enabling banking to any desired capacity.

All moving parts, including contact buttons, ground or machined, thus insuring smooth action.

Resistive element of plates permanently and completely protected from disintegration.

Cost of systems employing Vitrohm Dimmers the same or less than that of other equivalent lamp "watt" capacity systems.

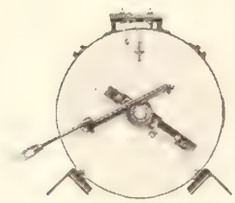
Only in vitreous enamelled Ward Leonard Vitrohm Theatre Dimmers are *all* of these essential features found. Send your dimmer specifications to us for estimate. 25 years of manufacturing and research experience is fully at your disposal.

Ward Leonard Electric Company

31-41 South Street Mount Vernon, N. Y.



Switchboard controls stage lighting. Note space at right of Vitrohm Dimmer bank for future additions.



Vitrohm Dimmer Plate—embodies more than 34 years of resistor experience.



Senator Theatre, Oakland, California. One of West Coast Theatres, Inc., newest houses.

Flood Lights Operated From Booth

Advantages Gained by Placing Stage and Orchestra Floods in Projection Room Under Care of the Projectionist

IT is a fact that the most commonly used means of floodlighting the stage and orchestra pit in motion picture theatres are powerful arc lamp projectors located in the projection room and placed under the care of the projectionists.

There are two good reasons for following this practice in preference to the placement of a battery of incandescent lamp floodlamps closer to the illuminated areas, as, for example, in recesses in the front of the balcony or in the ceiling above the orchestra.

The first of these reasons has to do with the nature of the light sources used in each case and the second takes into consideration the manner of operation, centering principally around the item of control over the projected light.

Incandescent lamps for ordinary purposes of light projection to distant points (as the matter of distance is related to the size of he theatre auditorium) have a brightness which is not much in excess of 10,000 candlepower per square inch. This, in fact, is a very favorable figure since the brightness, more commonly, is found to range between 5,000 and 10,000 cp/sq. in.

In any projector, the brightness of the light source is a fundamental factor which, in the present state of optical science, directly governs the illuminating power of the projector.

Hence, the selection of a light source is of primary importance, for upon thise item depends the ultimate power of the device.

At present, there are three light sources available for projection purposes, two of them being electric arcs and the other being the incandescent lamp.

The ordinary electric arc, as formed between carbon electrodes, constitutes an excellent source of light principally for the reason that the brightness of the crater, formed on the positive carbon, has a very high brightness, much in excess of that of the special types of incandescent lamps used for projection purposes.

The brightness of the ordinary electric arc has been computed by various observers to be between 100,000 and 125,000 candlepower per square inch. Since practically the same optical conditions and the same optical limitations are effective for both types of light sources, the electric arc has over the incandescent lamp a brightness handicap which is not lower than 12 to 1 and may even be as high as 25 to 1.

In other words, if it were physically possible, in any given projector, to replace an incandescent lamp with an electric arc, the increase in illuminating power would be increased by 25 times under the most favorable conditions.

The incandescent lamp has certain natural advantages, such as small space requirements and ease of handling, and it is often possible to make use of these advantages in the design of the equipment so as to obtain optical advantage of the electric arc. This frequently serves to greatly reduce the handicap in brightness and sometimes enables this type of light source to compete favorably with the arc.

This advantage, however, is confined almost entirely to the more complicated forms of optical systems and in the simple systems, such as those used in spotlights and floodlamps, the arc lamp operates to its fullest efficiency.

ARC lamp mechanics, however, even though autmoatic in operation, require the service of an attendant so that these projectors are placed logically, in the projection room where they receive the attention of experienced operators.

It was pointed out above how, because of its superior brightness, a single arc lamp projector may give the equivalent illumination of a battery of 25 incandescent lamp projectors. Even though it were possible to easily control such a bank of floodlamps, they are placed in locations not readily accessible, so that physical control over their light beams is not easily obtained.

This item of control is an important feature in the case of stage and orchestra floods, since it includes changes in color of light, shape of beam, size of beam and even the manner of opening and closing the projectors to permit the light to reach the stage or orchestra.

With the lamps located in the projection room means are available for instantly effecting any changes which might be considered necessary. The choice of the projection room for such lamps necessarily results in the selection of arc lamp type of projectors because powerful single units are required to obtain the necessary effectiveness at long range.

A form of projector which long has been in use in theatres employs an arc burner, for supporting and feeding together the carbons, in combination with a single lens of large diameter for condensing the intercepted light.

This is the ordinary spotlight so commonly used in theatres. From the standpoint of light performance, it is a universal device since it is possible to quickly and easily regulate the spread of the light beam, between certain limits, merely by moving the arc burner closer to or farther away from the econdensing lens.

The illuminating power of this device, expressed in candlepower, varies tremendously as the beam is spread out to illuminate a large area, dropping from 5,000,000 for the most concentrated beams to 200,000 to 400,000 for a beam large enough to illuminate a stage 50 feet wide and located 150 feet away from the projector.

The candlepower of the flood is governed largely by the current flowing through the arc so that it is not uncommon for these projectors to use more than 100 amperes.

This form of spot-floodlamp, because of its long use, has reached a high stage of development so that it presents all known methods of controlling the light beam with the utmost speed and ease.

In an effort to reach for still higher intensities of flood illumination, the high intensity arc, a development of the recent war, has been applied to both motion picture projection and stage illumination.

Practically the same form of optic system is used in each case in that a pair of condenser lenses is used to intercept light from the arc and then condense it to pass through a projection lens for transmission to the screen or stage, as the case might be.

IN the floodlamp an iris shutter is placed in the path of the beam between condenser set and the projection lens so that the latter forms an image, on the stage, of the opening in the shutter. Round spots or floods of any convenient size can be obtained merely by regulating the size of the iris opening. Suitable masks, or cutouts, can be imaged in a similar manner for controlling the shape of the projected beam, and, of course, vari-colored floods can be obtained by passing the light beam through suitable colored gelatines.

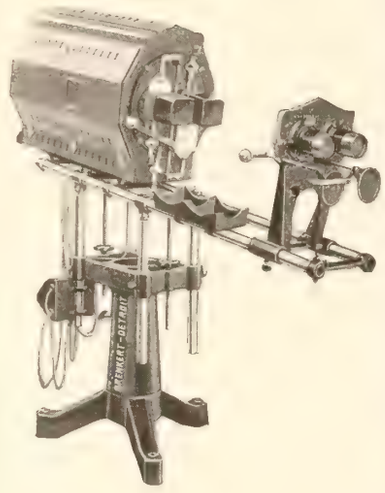
The brightness of the high intensity arc is, roughly, three times that of the ordinary arc, which means that it emits about 300,000 candlepower for each square inch of crater surface. Ordinarily, this could be taken to mean that such a light source would have three times the illuminating power of the ordinary arc.

Like the incandescent lamp, however, the ordinary arc has a number of natural advantages over the high intensity arc, which results in its being able to compete, ampere for ampere, upon an even more favorable basis as far as floodlamp types of projectors are concerned.

The high intensity arc cannot be substituted for the old arc in the commonly used form of spot-floodlamp. This, for the reason that source in the former is an incandescent ball of gas, the edges of which are not as sharply defined as are

(Continued on page 1732)

The BRENKERT "F-6"



For the very best in dissolving Slide Projection.

Plan to see the new Brenkert "F-6" Reflector Arc for Dissolving Slide Projection. You will find it has been designed and built to accomplish two things:

Reduce operating costs fifty per cent
Produce better effects

By using one arc instead of two, with half the current, operating costs are cut to the minimum. In addition, the Brenkert "F-6" saves time for the projectionist. The simplicity of design, the convenience of controls, the compactness—all were planned in advance and all save time.

The use of a large mirror possessing exceptional optical qualities and specially built for the "F-6" insures brilliant, perfectly matched, and sharply defined slides.

You will find it to your advantage to inspect the "F-6" at once, and place your order promptly.

Distributed in the United States by the NATIONAL THEATRE SUPPLY COMPANY, in Canada by Theatre Supply Dealers.

Not Merely

An Afterthought!

THE Brenkert F-6 Reflector Arc Dissolving Slide Projector was *specifically* designed to give the very best dissolving slide projection possible under every condition of theatre operation.

It is not just an afterthought—something in the nature of an *attachment* for stimulating the sales of a device originally designed for motion picture projection.

Nor is it, yet, a device which requires the aid of a surveyor's transit for realignment when slides are to be projected. No! . . . . . The Brenkert F-6 Dissolving Slide Projector is none of these things because it was deliberately designed to project *perfectly matched, brilliantly lighted sharply defined,* and *evenly illuminated slides* with the utmost ease and convenience.

And for this reason each and every Brenkert F-6 Dissolving Slide Projector goes forth from the factory with a guarantee to lick its weight in wildcats—including DOUBLE THE COMBINED TOTAL OF ALL THE DISSOLVING SLIDE ATTACHMENTS EVER PRODUCED.

So if you desire *perfect* slide projection at the minimum cost, be kind to yourself and just write

BRENKERT LIGHT PROJECTION CO
7348 St. Aubin St.
DETROIT

Brenkert

PROJECTORS & EFFECTIVE LIGHTING ~ DEVICES

American Equipment and Methods in Foreign Countries

By ROY CHANDLER

(Note.—Mr. Chandler, who has been promoting American products in foreign countries for over twenty years, here relates some of his experiences and describes motion picture theatre conditions as he found them during a tour of South America, South Africa and Egypt in the interests of the Electrocolor Advertising Equipment, Inc., of New York, and the American Silversheet Company, of St. Louis.)

MOTION Picture Theatres in South America, South Africa and Egypt are mostly of the type that ours were fifteen years ago.

The majority of the exhibitors believed that in view of the fact that they were doing a fairly good business, there was no need for them to improve either the quality of their projection or the comfort of their theatres, but the economy of using good equipment did interest them. Of course, there were exceptions to this, as, for instance, in Panama City and Lima, Peru; these each have one theatre quite modern as far as the projection equipment is concerned.

On the other hand, the equipment in Chili and Argentine was more or less antiquated. The principal theatres of Santiago, the Capitol of Chili, were using plain white sheets for screens, and outside of a few of the principal theatres in Buenos Aires, the balance of the theatres in Argentina are using only one projection machine.

While visiting one of the theatres in Buenos Aires, after noticing that there was a wait of about five minutes between each reel, I asked the exhibitor to let me see his booth. Upon entering it, I found two high class American projectors. I asked the exhibitor why he did not run his film continuously and he replied that the public enjoyed the waits between the reels, as the young men went to the picture show to see the young ladies, and that it was at the end of each thousand feet that they had the opportunity to admire the fair sex.

These conditions somewhat hamper the installation of modern equipment, as the exhibitors were of the opinion that the additional expense will bring them no more revenue, and they are all anxious for any kind of economy. Box office receipts in these countries are nothing like they are in the United States, and each impresario is a strong believer in the old saying—"a dollar saved is a dollar earned."

Until recently, many of the theatres in South America used screens nearly twice the size that we do in this country, but of late have seen fit to reduce them, having been convinced that they obtain better results on smaller screens.

Incidentally, back in 1916, I was a pioneer in South America, introducing big American productions when I presented "The Fall of a Nation" with big orchestral accompaniment and scenic effects in the largest South American theatres, and I was obliged to increase the size of my screen, as the people who saw the picture the opening night said it was no good as it made the picture too small.

In the Union of South Africa, the South African Theatres, Ltd., control the film situation and the standard and quality of performances is high above that in Latin America. There are excellent theatres in Capetown, Johannesburg and Durban. While the performances do not have large symphony orchestras, they have very good small orchestras with specially prepared scores for the pictures they present.

After spending three weeks in South Africa, I proceeded north with the cruise ship and visited Mozambique in Portuguese East Africa, which supports a picture show operating twice a week, showing very old French films. An old sheet with a hole in one corner of it constituted the screen that was being utilized there.

Practically the same conditions existed in Dar-es-Salaam, the capitol of the Tanganyika Colony, and also in Zanzibar, but

(*Continued on page 1732*)



Service at the Box office

Automatic and instantaneous—the Brandt enables any ticket seller to make change **one thousand times in an hour.** That's better than sixteen transactions a minute—each customer being served in less than four seconds.

The ticket seller need only remember the price of the ticket—and **press-only-one-key,** which corresponds to the amount of the ticket or tickets. Instantly the Brandt's subtracting keyboard automatically makes the change and delivers it direct to the patron. Mental calculations are entirely eliminated—mistakes are mechanically impossible.

Press ONE KEY
Pays Right Change INSTANTLY

The New THEATRE MODEL **Brandt Junior Automatic Cashier**
With the Subtracting Keyboard



Over 40,000 Users

Sold direct not through dealers

30 Days Trial FREE

Mail This Coupon NOW

Brandt Automatic Cashier Co. Department C, Watertown, Wis.

Firm Name
Individual
City
State

Selling Next Week's Program With Inside Displays

(*Continued from page* 1717)

is used to carry the title, the letters of which are cut out of the compoboarding and backed with transparent paper.

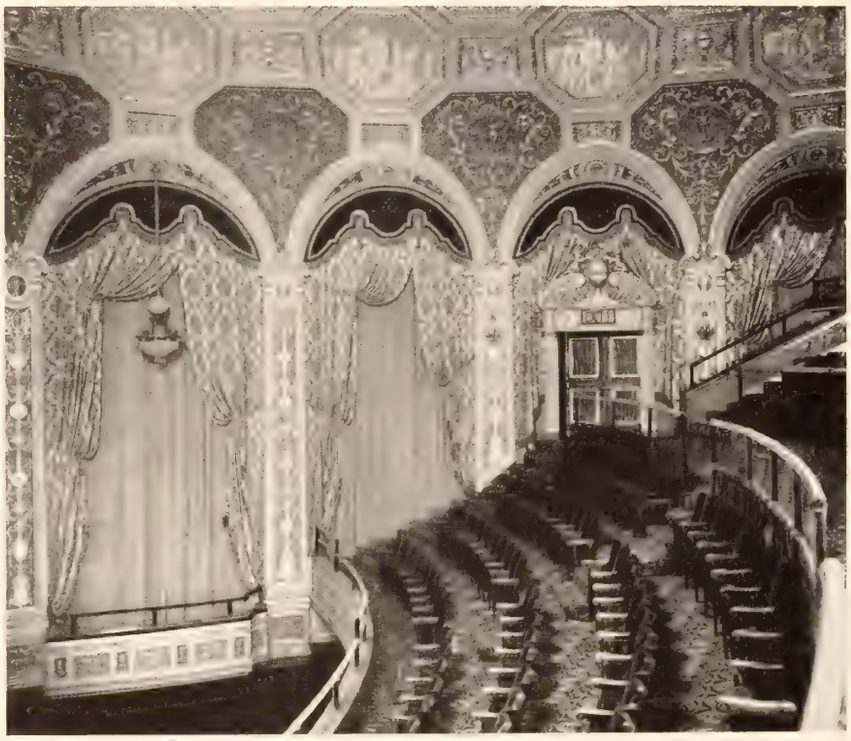
Not every poster, particularly in the 24-sheet sizes, is suitable for inside display, even if shown in a frame as that used for "The Lady in Ermine" in the illustration. However, in the one-sheet sizes at least, the distributing companies are improving their wares, and with a better grade of stock material the problem of the exhibitor is lessened.

The demand for poster material for lobby display in theatres of the newer type finally has registered with the distributors, many of whom have been making heir posters along lines which suited very well when all of the houses that were not big downtown institutions—and so equipped to make their own posters—were the other extreme, and used anything.

But when it was found that the reason these accessories were not selling and remained on the shelves at the branch offices was that the majority of the showmen wanted something better or nothing, things started to happen and slowly but encouragingly the distributors are advancing with the times.

Not long ago the First National department added a special one-sheet for lobby display to the line of accessories on each of the company's attractions. These met with a response, because they represented an effort to give the exhibitors posters of the kind that fit into the new order of displays in the new type of picture theatre.

Starting with "What Price Glory" the Fox exploitation department initiated some excellent display material, made up in one-sheet, window-card, and display frame sizes. New color processes are being used in the manufacture of the Fox company's material, and finished work is of an order that makes it available for inside display as advance billing or on the outside of the lobby for the advertising on the current show.



New York's Latest Fine Theatre, The Gallo
Designed by Eugene De Rosa, Architect.

New York's Latest Fine Theatre Decorated by Landish

Again Landish Studios score a triumph—this time through the decorations and drapes in New York's latest fine theatre.

Seldom has originality of design and attractiveness, such as that displayed in the Gallo Theatre, been exhibited in even the country's most pretentious show palaces.

The guarantee of thorough satisfaction to clients of Landish Studios is adding rapidly to the already long list of fine theatres executed by Landish. Let us add your name to this list of pleased clients when you build your next theatre.

LANDISH STUDIOS, Inc.

40 AMES STREET *RUTHERFORD, N. J.*

American Theatre Equipment in Foreign Lands

(*Continued from page* 1731)

in all these places there is a fair attendance. The great difference of races retards the advance of the industry, however, as there are Hindus, Arabs, Zulus and Swahilis, who all speak different languages and naturally know nothing of European customs. Therefore, the patronge is usually made up of the few Europeans who may live in these towns.

After a call at Aden in Arabia and Port Sudan, I spent several days in Egypt, and there found that the various exhibitors displayed considerable interest in advancing the perfection of their performances. Cario has several good motion picture theatres of their type, and while vaudeville is added to nearly all of the picture performances, the film is still quite the attraction. There are also fair sized houses in Alexandria and Port Said, but in these two houses the exhibitors were still projecting their pictures on white-washed walls, which reverts back to what I said in the beginning that most of their equipment is fifteen years behind ours.

Operating Stage Flood Lights From the Booth

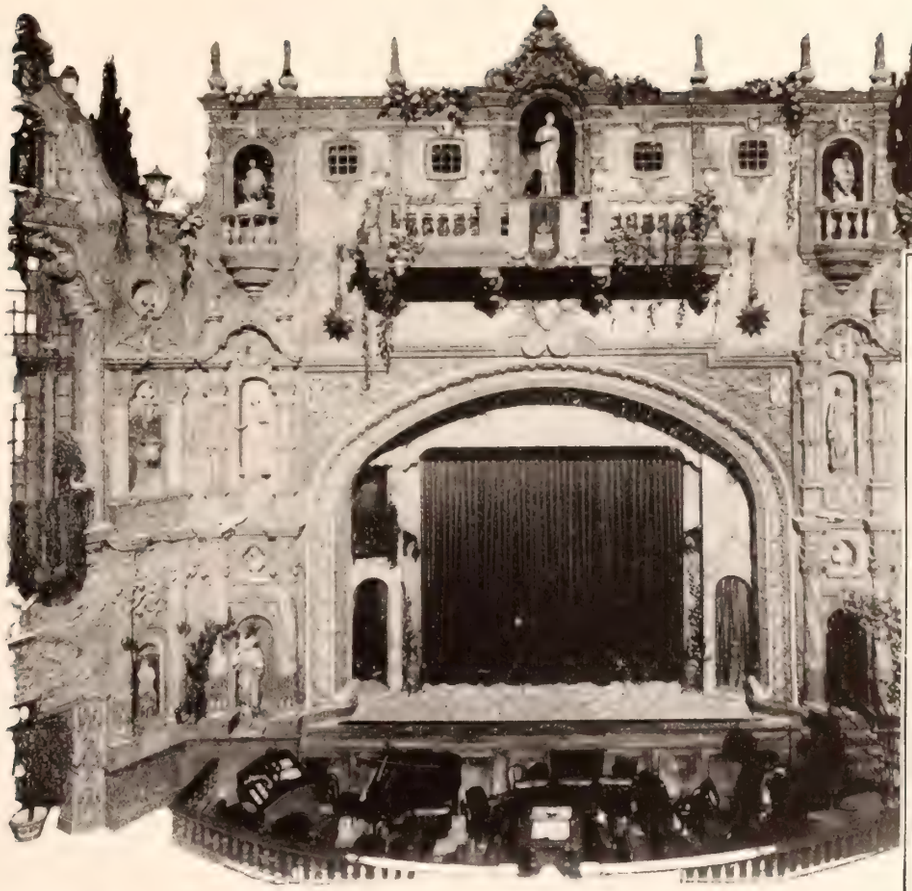
(*Continued from page* 1729)

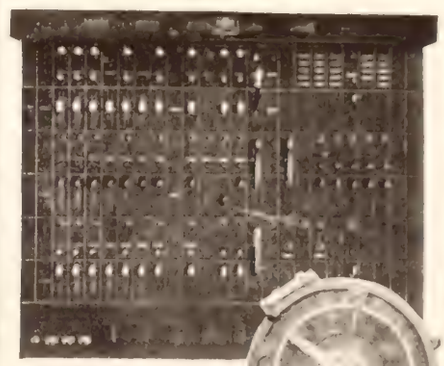
those of the solid crater formed on the ordinary arc electrodes.

It is impossible, therefore, to project a sharply outlined beam of light of even density over its diameter by the use of a single lens.

A special system must be used wherein an artificial source, in the form of an aperture having sharply defined edges, is backed up by a bright condenser lens.

The net result of this is an optical limitation in the form of a small projection lens (its effective diameter never exceeds 1½ inches) which gives this form of projector an illuminating power of only 200,000-300,000 candlepower, depending upon the current flowing through the arc. The larger figure is obtained with a 150 ampere arc and is 25 per cent lower than what can be obtained with the ordinary spot-floodlamp using the same current.





C-H Dimmers adaptable to all theaters

There is a combination of C-H Simplicity Dimmers which will exactly fit the needs in any theater—regardless of size, or decorative scheme. Moreover, the original installation is easily adapted to any remodeling plan as C-H Dimmer plates are interchangeable.

C-H Dimmers are compact. Contacts on both sides of plates allow double the number of circuits in the same space.

The Tampa

improves every program this way



Front elevation view of the Tampa Theater, Tampa, Fla. A view of the stage is shown above. Eberson & Eberson, Architects, of Chicago, created the Tampa. An F. A. Switchboard with C-H Dimmers supplies the beautiful lighting effects.

THE Tampa Theater, Tampa, Fla., is one of the new and distinctive motion picture theaters which are using C-H "Simplicity" Lighting Dimmers to improve each presentation.

The management realizes that without proper lighting control, beautiful interior decorations and careful film selections are not enough to maintain steady patronage. Appropriate lighting effects bring out hidden beauties of architecture, music, and the picture—make every program better.

Any color combination and any brilliancy from full to black out, in any sequences, are easily arranged and followed with C-H Simplicity Dimmers. Exclusive features of design assure efficient, economical operation, and long attentionless service. C-H Dimmers are easy to install, adaptable to all theaters, leaving no reason why your theater, too, can't be given this distinction which will gradually, surely encourage steady patronage.



Your architect or electrical engineer will tell you how easily this improvement can be made and C-H Engineers will gladly help. The booklet "Illumination Control for the Modern Theater" gives complete information. Write for your copy.

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus
1268 St. Paul Avenue Milwaukee, Wisconsin

CUTLER HAMMER

Perfect Illumination Control for the Modern Theater

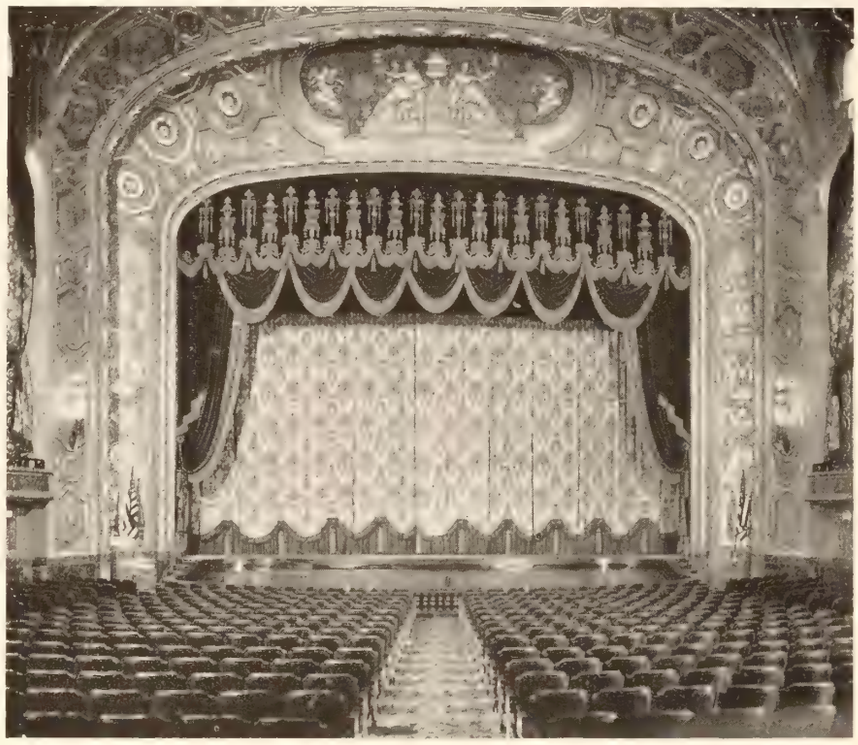
Atlanta Metropolitan Returns to Straight Pictures Policy

The Metropolitan theatre in Atlanta this week returned to a straight picture and music policy, eliminating stage acts and supplementary features of the presentation order. The change in policy was made with "Old San Francisco" as the feature attraction.

The inauguration of this new style of show was accompanied by a reduced scale of prices, with admissions at 10, 20 and 30 cents. From 11:00 a. m., the opening hour, to 1:00 p. m., the 10-cent admission will prevail; from 1:00 to 6:00 the 20-cent price will be in force; from 6:00 to 11:00 p. m. the top admission of 30 cents will be charged. Admission for children will be 10 cents at all times.

From now on the Metropolitan is through with special acts and presentations. It will revert to the same policy under which the theatre achieved its first success—and policy that actually established the popular favor of motion picture theatres—the whole show on the screen.

The Metropolitan orchestra under the direction of Enrico Leide will contribute its part to the entertainment, but that part will be concerned with musical settings for the pictures and overtures. With the Metropolitan "the picture is the thing."



FOX THEATRE, NATIONAL PRESS BUILDING, WASHINGTON, D. C.
Designed by C. W. & Geo. L. Rapp, Architects.

Again! Peter Clark equips country's finest

THE Fox Theatre, the new cinema palace at the National Capitol, is the latest addition to the long list of fine theatres equipped by Peter Clark.

Peter Clark, Inc., stage rigging and equipment, organ console and orchestra lifts, are installed in the leading theatres in the country.

THE newest type of Peter Clark stage equipment has been installed. This includes orchestra and organ console lifts; mechanical elevating stage platform; sky sounding-board cyclorama and disappearing cyclorama footlights; complete counterweight system and a steel-asbestos curtain.

Peter Clark, Inc.
544 West 30th Street New York City

Outside Lights That Guide the Public to Your Door

(*Continued from page* 1715)

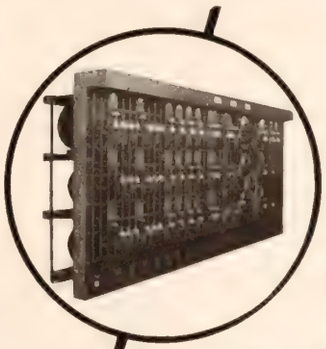
All signs should be properly maintained. Burned out lamps cause dark spots in any type of a sign. In the exposed lamp signs, the types used for marking the theatre and in the big wall displays, burned out lamps cause illegible letters. Because of the distributing system, a certain number of burned out lamps on one circuit may cause lamps on the other circuit to be considerably different in brilliancy. If this condition lasts long, the sign will not be working at its best efficiency and will in time become repulsive. In the interior signs, a single lamp is of more importance than when in a larger sign, since when it fails probably half of all of the sign is in darkness. To prevent these signs from failing during a performance, darkened lamps, which indicate the end of the life, being reached, should be replaced by new ones. A system of maintenance should be installed which provides for regularly inspecting and maintaining the sign, since clean and properly illuminated signs add to the theatre's prestige.

G-E Announces New Preset Lighting Control Board

(*Continued from page* 1727)

dimmer handle is mounted the control unit for the electrically-operated contactor. This unit consists of a bullseye lamp with a jewel of color corresponding to the color of the lamps controlled by the contactors. Two or more single-pole selector switches for preselection of the various lighting scenes, and an additional single-pole switch for direct control of the contactor, are provided. These switches are ordinary 10-ampere, 250-volt tumbler switches as used in house wiring.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK



MAJOR FA SYSTEM



the Modern Lighting Control

The detailed description of the FA Major System is told in our new bulletin—may we send you a copy? Write today.

DISTRICT OFFICES

Atlanta, Ga.
Baltimore, Md.
Boston, Mass.
Brooklyn, N. Y.
Buffalo, N. Y.
Charlotte, N. C.
Chicago, Ill.
Cincinnati, O.
Dallas, Tex.
Denver, Colo.
Detroit, Mich.
Kansas City, Mo.
Los Angeles, Calif.
Memphis, Tenn.
Miami, Fla.
Minneapolis, Minn.
New Orleans, La.
Omaha, Nebr.
Philadelphia, Pa.
Pittsburgh, Pa.
San Francisco, Calif.
Seattle, Wash.
Toronto, Ont.
Vancouver, B. C.
Walkerville, Ont.
Winnipeg, Man.

The larger theatres and the smaller ones built recently by experienced showmen practically all have FA Major System. They know the profit in perfect shows, the need of absolute safety and the economic value of the investment in first-class equipment.

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Another Fine Installation



This view of the side wall in the New Allerton Theatre—shows how excellently draperies can be made.

For Fine Draperies—Stage Settings Consult

Novelty Scenic Studios
340 WEST 41st STREET NEW YORK CITY

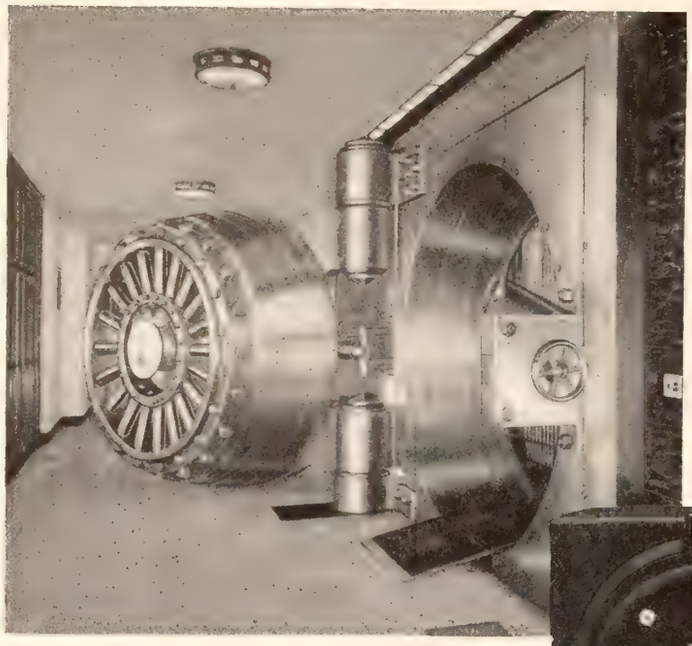
Announcement

FOR the next few months this space will be devoted to a series of chats on Projection Lenses and Optical systems. The functions of the projection lens will be explained; the characteristics necessary in a projection lens will be discussed together with the limitations imposed on the lens designer by the need of recognizing several conflicting requirements.

These data are being prepared under the direction of the Scientific Bureau of this company and may be accepted as true to fact in every detail.

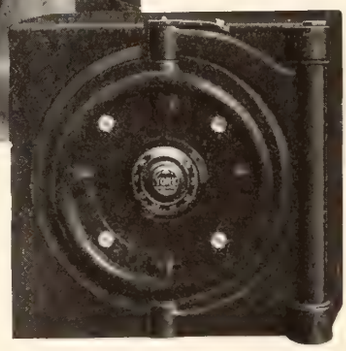
We invite correspondence on any point in respect to this or other optical data.

BAUSCH & LOMB OPTICAL CO.
653 St. Paul Street
Rochester, New York



This is just one of the thousands of banks that depend on York Vaults for the protection of their cash and securities. Pictured here is the entrance to the vault of the First National Bank, Jersey City, N. J.

Below: A picture of the York Burglary Chest used by hundreds of theatres to protect their cash.

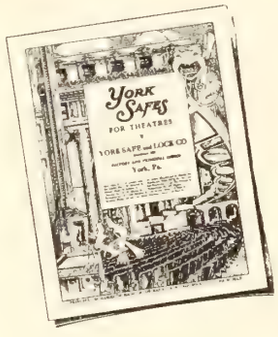


Two of a Kind

Not alike in size, nor in appearance; but duplicates in quality of construction. Every York Burglary Chest is built to the same rigid standards as is every York Bank Vault.

The confidence that you place in your bank depends upon your reliance on the strength of their vaults (in most cases made by York). You can place the same confidence in your York Burglary Chest, and be sure that the cash you place in it after banking hours will be protected.

Send today for the booklet that tells all about these burglary chests. You'll profit by reading it.



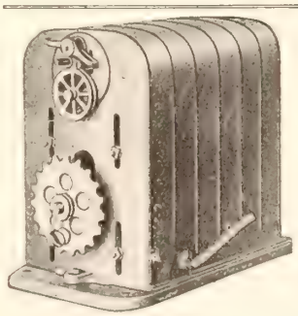
York Safe and Lock Company

Factory and Principal Office, York, Pa.

New York	Chicago	Tampa	San Francisco	Houston
Baltimore	Philadelphia	St. Louis	Pittsburgh	Washington
Boston	Seattle	Cleveland	New Haven	Los Angeles

OUTSTANDING CHARACTERISTICS

NUMBER TWO OF A SERIES



"SAFETY"

"FOR PERFECT CURTAIN CONTROL"

A. D. C. AUTOMATIC CURTAIN CONTROL AND ROLL E-Z TRACKS

The Automatic machine is fully protected by an asbestos lined steel case. The track is completely enclosed except for the operating slot at bottom and is of ample strength for any size or weight of curtain.

"SAFETY"

AUTOMATIC DEVICES COMPANY

739 HAMILTON ST. ALLENTOWN, PA.

Editorial Features

That go to the very heart of the Showmen's problems

Every Month in THE SHOWMAN



Mrs. Louise G. Boyer

Saenger Executive Chairman of Federation Convention

Mrs. Louise G. Boyer, manager of the mailing and extension departments of the Saenger Theatres, Inc., the largest theatre operating chain in the South, has been named General Chairman of the convention of the National Federation of Women's Clubs to be held in New Orleans during July, 1928.

Mrs. Boyer entered the business field only eleven years ago, and her first position was with the Saenger Amusement Company, as a stenographer for one of the executives.

Six years ago a mailing and extension department was created, and she was placed at the head of it.

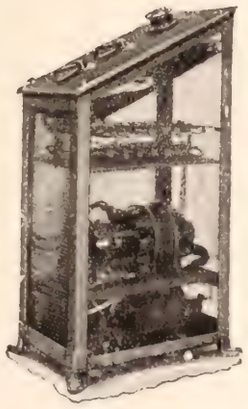
Rewards Good Deportment of Youngsters at Matinees

The organization of a Juvenile Booster club by Manager Emil Bernstecker of the Lyric and Marlowe theatres in Jackson, Tenn., is successfully serving the two purposes for which is was designed. These are to increase matinee business and as well to promote better conditions during performances largely patronized by youngsters. Bernstecker offers a reward for good deportment on the part of his youthful patrons.

Cards were issued to all the new members and the copy on the card read, "The Bearer (Name) is a member in good standing and agrees to tell his or her friends and parents about the good clean entertainment at the Lyric and Marlowe Theatres, and to always refrain from whistling, talking out loud or yelling in these theatres. Violation of the above rules will revoke your membership."

Then followed more copy about a reward for good deportment, "On each visit to these theatres on Monday, Wednesday, Thursday, and Saturday afternoon or evening, bring your card and the Doorman will punch a number at the bottom of the card. When the numbers are all punched out present this card and you will be admitted free.

A New Method of Economy



The Syncrovertor being different in design and operation from any other conversion machine, has several important advantages and features.

The Syncrovertor is a synchronous commutating rectifier utilizing a transformer for reducing the supplied line voltage to the proper operating voltage, a patented synchronous slow speed motor, rotating a specially designed commutator by which alternating current is rectified to direct current, an adjustable ballast unit, a switch board with necessary meters and controls.

The Syncrovertor enables the projector to give a steady light on the screen and is designed to automatically furnish the additional current required by second arc, so that there is no flicker whatsoever on change over.

The transformer of the Syncrovertor with the motor element idle acts as a compense arc and will furnish alternating current to the lamps. This feature dispenses with the necessity of the customary emergency unit.

Write us and let us tell you how you can save 25% in the cost of your projection.

LIBERTY ELECTRIC CORPORATION
Stamford, Conn.

SYNCROVERTOR

"A Better Method of Rectification"

Distributed by The National Theatre Supply Co.

A New Process

MINUSA SCREENS are now built by an entirely new process, making them far superior to any other screens on the market today.

Through this new process it is possible to produce a projection surface never before equalled; any possibilities of clouds, highlights or surface defects having been absolutely eliminated.

Furthermore, as in the past, each screen is built after you order—after you send in to us the specifications of your house.

MINUSA CINE SCREEN COMPANY
Bomont at Morgan **Saint Louis**

THE BEST **MINUSA De Luxe Special** SINCE 1914

EVENHEETERS
Organ Protectors

PROTECTION of the organ is an important consideration, one that the architect should pay heed to. It is unsound to spend hundreds of dollars for a wonderful organ and then neglect to provide for its welfare.

Organs are sensitive instruments. Their pipes and chests are subject to harm if cold and dampness strikes them. And then the architect's judgment is questioned. But if he has specified EVENHEETERS—that necessary organ protector—these sudden sieges of cold and dampness will not affect the organ; for EVENHEETERS combat these two evils. They keep the pipes and chests warm and dry regardless of outside weather conditions.

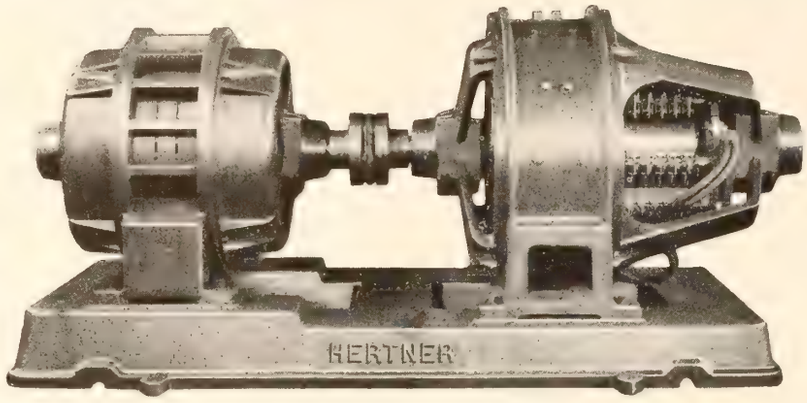
To all architects we ask an opportunity of explaining more of EVENHEETERS. Write us and we will gladly go into EVENHEETER facts!



WALTER AHLSCHLAGER, Rapp & Rapp and Eberson and Eberson endorse EVENHEETERS and specify them in their theatre plans.

EVENHEETERS

CRAMBLET ENG. CORP.
286 MILWAUKEE ST. **MILWAUKEE**



Consistent—Uniform Performance

THE HERTNER TRANSVERTER TYPE C. P.

delivers within 3% of its rated voltage under all conditions and loads.

IT ELIMINATES

needless overloading of the ballast rheostats and continuous adjustment by the operator.

IT PRODUCES

ideal, uniform projection through its constant voltage with consequent ease of control of current.

Give us your projection room requirements and we will prescribe the type and size Transverter that will give you exactly the results you desire.

Distributed in U. S. A. by The National Theatre Supply Company

The HERTNER ELECTRIC COMPANY

If You Show Pictures You Need The HERTNER TRANSVERTER

1900 W. 112 St. CLEVELAND, OHIO, U.S.A.



FIRE PROOF

Create Xmas Air by having our Natural Prepared Xmas Trees decorated with electric light strings, tinsel, etc.

CHRISTMAS TREES, FIREPROOF

3 feet	$3.00	each
5 feet	5.00	"
8 feet	10.00	"
10 feet	12.00	"
12 feet	15.00	"

Write today for copy of our **XMAS CATALOGUE No. 7** illustrating in colors Artificial Flowers, Plants, Trees, Vines, Hanging Baskets, Wreaths, etc., mailed **FREE ON REQUEST.**

FRANK NETSCHERT, INC.
61 Barclay St. New York, N. Y.

HENNEGAN PROGRAM COVERS

New Christmas Design

will make your Program the finest in your town.

Write for Samples

The HENNEGAN Co.
CINCINNATI, OHIO

Stanley Theatre Replaces Old Baltimore Academy

(*Continued from page* 1705)

floor well towards the ceiling. There are nineteen mural paintings executed in oil and setting forth the history of Maryland embellishing wall panels of the theatre.

At each side of the stage on the orchestra floor level are stage boxes with an aggregate seating capacity of 50 persons. The wall spaces above the boxes are devoted to ornamental golden grilles concealing the organ chambers.

The stage of the Stanley is 50 feet wide, 30 feet deep from footlights to back wall and 38 feet high. The gridiron from which scenery, draperies and other investitures are hung is 110 feet above the floor of the stage and is controlled by 40 lines, providing facilities for handling any type of production it may be the desire to present at the house.

The public rooms with which the Stanley is equipped include cosmetic and rest rooms for women and smoking rooms for men at the basement and mezzanine levels.

Spacious Balcony

The balcony provides a capacious seating arrangement in which every chair commands a clear view of the stage and screen. Exits from the balcony are at the back and on both sides through separate wells and stairways independent of those serving the orchestra floor. At the rear of the balcony is an esplanade. The projection booth, housing a battery of Powers projectors, three spot lights and three effect machines, is located at the extreme top of the balcony.

Orchestra rehearsal rooms, store rooms and a large projection room are located at each side of the booth. The service equipment includes an extensive lighting installation of the most approved type, mechanical signals to all dressing rooms, a heating and ventilating equipment of large capacity and efficient design for supplying forced air in all parts of the house by giant fans. The air forced into the theatre during hot weather is double washed, once before passing through the refrigeration process and once afterwards.

Reports Brisk Sales of West Coast Scrip Tickets

With West Coast Scrip negotiable at any theatre of that circuit from Vancouver, B. C., to San Diego, A. M. Bowles, division manager, reports brisk sales in the new theatre ticket commodity which went on the market November 9th. The public realizes a 10 per cent saving on scrip tickets. The coupons, while they are not detachable, can be used by anyone in the family of the original purchaser. In San Francisco the scrip tickets can be used at the Granada, Warfield, California, St. Francis and Imperial theatres.

TO EXPEDITE VALLEN INFALLIBLE SERVICE



Have you received the new "Quiet Book"?

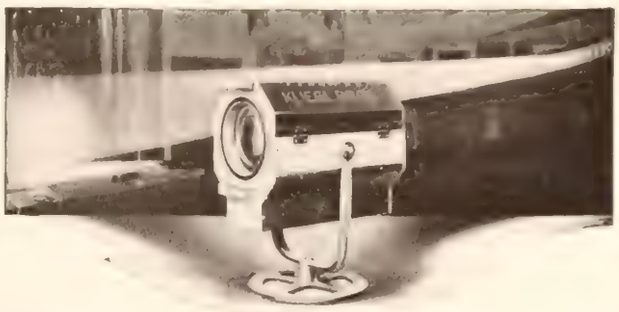
A warehouse is being opened in New York City where complete Vallen Equipment will be on hand. Immediate deliveries can be made, F. O. B. New York, on all Vallen Noiseless Curtain Controls, All-Steel and Wood Tracks.

H. H. Becker, competent service man and installer, in charge.

VALLEN ELECTRICAL COMPANY

VALLEN REMOTE ELECTRIC CURTAIN CONTROL EQUIPMENT

225 Bluff St.
Akron, Ohio
U. S. A.



STAGE LIGHTING *Supplies*

EVERYTHING needed by the stage electrician for lighting can be furnished by Kliegl—from gelatine color mediums to carbons, cables, pipe clamps, et cetera. A complete line of parts and supplies is carried in stock at all times ready for immediate shipment. No delays. Reliable high-quality products. Reasonable prices. Wire, mail, or phone your orders.

Color Mediums	Lamp Coloring	Spotlights	Plus for Pockets
Color Frames	Colorine Remover	Floodlights	Connectors
Color Wheels	Lenses	Slide Carriers	Plugging Boxes
Color Boxes	Shutters	Music Stands	Lugs, Solderless
Color Rolls	Blinders	Resistances	Stage Cable
Color Caps	Reflectors	Stage Lamps	Sundry Supplies

Catalogue and Bulletins on request, write

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

321 WEST 50th STREET

NEW YORK, N.Y.



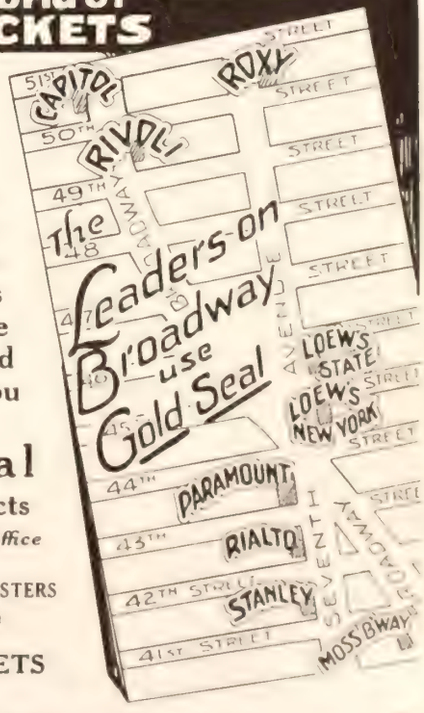
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Now the Largest Printers in the world of STRIP TICKETS



WE have always given service and value—and now because of the great size of our business you can always depend on the best value and service when you use

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The Unbeatable Box Office Combination

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USED WHEREVER TICKETS ARE SOLD

GOLD SEAL

Patents Controlled Exclusively

COLORTONES

—exclusively in the Specification Built

SILVERSHEET

Expertly developed colortones, meeting the needs of any type of projection lamp, regular arc, reflector arc, high intensity arc or incandescent Mazda equipment are built into every Silversheet surface.

The secret of these bronzes is in the scientific mixing and application. The resulting colortones, adapted perfectly to your individual projection lamps produce sharp, clear pictures of unusually good depth. They are of unsurpassed value in interpreting the colored pictures now coming into such wide use.

Just as the Silversheet is the ONLY screen with the genuine Knobel-Built Specification Surface, it is also the ONLY screen offering Colortones, the latest advance in the screen maker's art. To be sure of getting a colortone Surface, be sure to specify a Silversheet.

When an especially durable screen is desired, we recommend the installation of a Tear-Proof Silversheet. This is a screen with the Silversheet Specification Colortone surface built on a non-tearable, abuse-resisting puncture-proof canvas base that successfully resists damage that would ruin a lighter base screen.

AMERICAN SILVERSHEET CO.
Saint Louis
Write direct or to the nearest "National" Branch for details and prices.

Standard
VAUDEVILLE
for
Motion Picture Presentation

THE FALLY MARKUS AGENCY
Astor Theatre Building
N. W. Cor. 45th St. & Broadway
Lackawanna 7876

Adapting Press Sheet Ads for Theatre Use

(*Continued from page 1723*)

on first inspection appears to be entirely unsuited.

Of course, it is taken for granted that the theatre man has already determined what factors have the best appeal to his public. If the star is popular, the star, of course, is to be sold in the ads as well as the publicity. If the title is bigger than the star, then it is the title that is to be sold over everything else. But it is not well to sell with equal emphasis both star and title.

Another very common complaint against the average press sheet ads is that they are too large, that there is a paucity of material for use in the smaller sizes which the majority of theatres use. So far as size is concerned, the rule at Publix is that 30 inches is the maximum amount of space that can be used profitably—as a rule that is—and it is maintained that experience has shown that this size provides all the space essential to say all that it is practical to say about any attraction. The 30-inch displays are reserved for major attractions, and where rates are comparatively high, the rule is that the manager is to reduce the space correspondingly.

Granting the fact that the press book ads run too large, the next step would be to sketch out the layout in the way it is to appear in the paper. That is to say, draw the outlines in the exact size of the finished ad, rather than doing it in, say, three-column size and ordering the printer to reduce it to two-columns. This procedure, also, is necessary to give a proper idea of the balance and display quality of the ad as it is built up, using the illustrations clipped from the press sheet, proof of theatre name slug if a plate is used, and the title letters, whether they be sketched in or clipped from the press sheet.

Reorganizing the Ad

In order to get the orderly appearance and "unity" required to make an ad send home its message at a glance, it is often necessary to entirely reorganize the suggested layout, so that the title, if that is given top space, is followed by descriptive copy, then the star's name, then supplemental billing, then the theatre name. If the elements are presented in different order, the sequence should follow the same rule or orderly presentation of the sales message.

To assure adequate representation for the ad on a page in which it is crowded with other ads, there should be provision for a strip of white space either inside or outside the border, at least an eighth of an inch.

That amount of white space around the ad is one of the few rules upon which Mr. Stewart insists. It is done to gives the display unity irrespective of how many or what kind of competing ads appear on the page with it, because it creates a sharply defined margin between your ad and the other man's. Frequently one ad will run into another, particularly if the ad above has its name slug at the bottom of the display and the lower one opens with a headline featuring a star's name or a title.



This Emblem Means Hotel Headquarters in Hollywood

Each year the Hollywood Plaza Hotel provides headquarters for the film executives and artists of the world.

It is because of good food, good service and good *everything* that this host of guests stop here.

Conveniently located, attractive in surroundings — homelike — these are other features that appeal.

←→

THE HOLLYWOOD PLAZA HOTEL
Vine and Hollywood Blvd.
Hollywood, Calif.

Something New

To reflect part of the light back on sign surface, use **RECO Half Color Hoods.** RECO Full Color Hoods cover entire lamp. Each type of hood snaps securely on to lamp and provides color that won't wash out or fade.

Write for interesting bulletin.

REYNOLDS ELECTRIC COMPANY
2628 W. Congress Street
Chicago

Manufacturers also of Motors, Flashers, Traffic Controls, Signboard Reflectors, Food Mixers, Vegetable Peelers, etc.

FREE Bulletins



STOCK PROGRAMS
PROGRAM COVERS
For
Moving Picture Houses
Joseph Hoover & Sons Company
Market and 49th Sts., Philadelphia, Pa.

UNIFORMS FOR HOUSE ATTACHES **COSTUMES** FOR STAGE PRESENTATIONS **BROOKS** 1437 B'way N. Y. City

REWARD—REWARD—REWARD
$1,000

This has been a standing offer for three years to any Projectionist, or Exchange who should find any new print sticking, or find emulsion deposits upon Tension Springs, or Shoes of the Projector, from prints properly processed with—

Liquified Film Wax

We have yet to pay the first $1,000.

Is there any other Film Waxing process willing to make such an offer, not only to Wax New Prints, but to Clean and Revive used films in service with one Waxing Process?

Liquid Film Waxing Process

Waxes not only the Sprocket Hole Edge, but the entire emulsion surface. There is no hard wax to gather upon or around the Aperature Plate, Tension Springs, or Shoes. Prints are made very pliable and soft for longer life—will not stick, or leave any emulsion deposits upon the projector. It removes all oil and grease. It assures perfect projection from prints in service and gives freedom from blurry—hazy pictures upon the screen. It keeps prints from getting brittle and makes them wear better and last longer.

First Run Exhibitors

Demand your new prints waxed with the invisible waxing process. Eliminate your responsibility of 75% print scratching. Your projectionist can put a smoother and clearer picture upon the screen. He will not have to resort to the oil can on account of prints sticking—because liquified film waxed prints never stick. If they do—$1,000 can be collected.

Write and Tell Your Exchange About It.

Mfg. and Distributed by

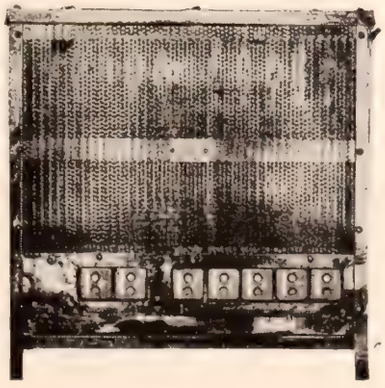
THE REX FILM RENOVATOR MFG. CO.

Columbus, Ohio

THE PERFECTION HAS SOLVED THE RHEOSTAT PROBLEM

for these theatres

It will do the same for you



Roxy Theatre —New York City
Paramount Theatre —New York City
Rialto Theatre —New York City
Rivoli Theatre —New York City
Loew's State Theatre —New York City
Loew's State Theatre —Newark, N. J.
Loew's Texas —86th St., Brooklyn
Astor Theatre —New York City
Proctor's 86th St. —New York City
Cohan Theatre —New York City
Publix Theatre —Buffalo, N. Y

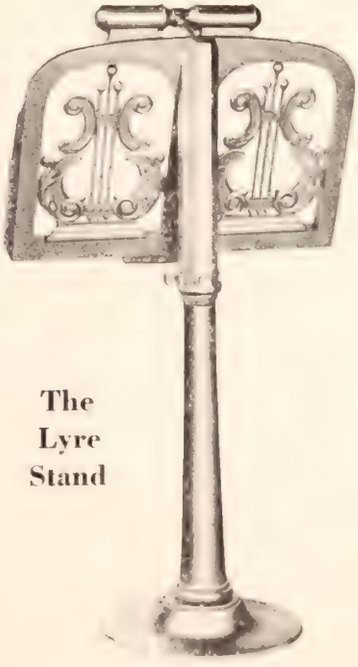
New Capitol, Binghamton, N. Y.; Keith's Theatre, Philadelphia; Carman Theatre, Philadelphia; Proctor's Theatre, New Rochelle, N. Y.; Proctor's Theatre, White Plains, N. Y.; Fox's Washington, Washington, D. C. Keith's Circuit; M. & S. Circuit; Loew's Circuit; What Price Glory—Road Shows; Oriental Theatre—Detroit, Mich.; Big Parade—Road Shows; Beau Geste—Road Shows; King of Kings—Road Shows; Simplex Division, International Projector Corp.; Vitaphone Companies; Eastman Kodak Compay; U. S. Navy, and others.

SOLD BY ALL BRANCHES NATIONAL THEATRE SUPPLY CO., SAM KAPLAN, N.Y.C.

HOFFMANN & SOONS

522 First Avenue *MFG. DIVISION* **New York City**

Contracting Electrical Engineers
Moving Picture Theatre Electrical Specialists



The Lyre Stand

GALLAGHER
MUSIC STANDS

Whatever your needs in music stands for stage or pit use, there is one in the Gallagher line to exactly fit your requirements. Special stands for most unusual conditions. Dignified or Snappy — Service and Jazz—write your needs. Estimates free.

The New Novelty Music Stand



Have you the new catalog? Send for it.

GALLAGHER
ORCHESTRA EQUIPMENT COMPANY

616 ELM STREET CHICAGO

Specify Prints on Eastman Film

The commanding position which Eastman film occupies today has been won by years of consistently high quality, backed by years of cooperation with the industry.

To get the highest possible photographic quality on your screen, always specify prints on Eastman Positive.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Hold Iowa-Nebraska M.P.T.O. Meeting

THE annual convention of the M. P. T. O. of Western Iowa and Nebraska was held Monday evening, November 15th, in Omaha, Neb. C. E. Williams, Omaha, was re-elected president; H. F. Kennedy, vice-president; and Esther Anderson, secretary. The Convention also re-elected its board of directors, consisting of the following:

Blaine Cook, Grand Island; J. E. Hughes, Alliance, Neb.; W. H. Creal, Omaha; H. A. Larson, Oakland, Neb.; A. Burrus, Crete; E. E. Gailey, Wayne; J. E. Schoonover, Aurora; W. H. Ostenburgh, Scottsbluff; R. W. Small, Wymore; Lou Beal, Superior; Clarence Prokop, Wahoo; J. E. Kirk, Omaha; P. A. Schlemberger, Denison, Ia.; Max Drefke, Cherokee, Ia.; B. B. Holdridge, Shenandoah, Ia.; Frank Good, Red Oak, Ia.; J. S. Van Tasell, Clarinda, Ia.; R. E. Falkinburg, Lexington, Neb.; M. Diemond, Loop City; and W. W. Booth, Nebraska City, Neb.

The annual convention resulted in a large attendance from the states of exhibitors and their wives. R. F. Woodhull, chief executive of the organization, and C. C. Pettijohn, attorney for the Hays office, were the speakers.

Tacoma Union Strike Amicably Settled

The recent complications which closed the Rialto and Colonial theatres in Tacoma, Washington, have been settled and the two West Coast theatre houses are again open.

The situation arose when the musicians' union demanded that an orchestra of eight men be employed either at the Rialto or Colonial, in addition to the six organists the two houses carried. A sympathetic strike of the operators was the union's ultimatum unless its demands were met with. Rather than take on a full orchestra, which the business at the theatres never warranted, West Coast refused to comply and closed. After a few weeks' shutdown the union officials agreed to the policy of West Coast and the theatres were immediately reopened, advertisements in local newspapers having explained the situation to the public.

Raleigh Pictures New State Rights Company

Raleigh Pictures Corporation, located at 220 West 42nd Street, New York City, is a newly organized firm in the states rights field. This company, headed by Milton Simon, will have eight society dramas on its program for next season, it is announced. Production on the first two features will be started early in December. Negotiations for the directors and casts have just been completed and their identity will be disclosed shortly. Negotiations for the directors have just been completed and contracts are about to be signed by members of the casts.

Mr. Simon leaves for the West Coast on December 1st and will personally supervise the first two productions. In the past he has been identified with Arrow Pictures and Rayart Pictures.

Ohio M. P. T. O. Elects Old Officers

Exhibitors Attend Enthusiastic Session in Large Numbers; E. Missouri, S. Illinois Also Meet

THE recent Federal Trade Practice conference held in New York, and rapidly changing conditions in the theatre field, have evidently served as a stimulant to exhibitor conventions this year, as attested by those held at Columbus, Ohio, of the Ohio body and the quarterly convention of the Eastern Missouri and Southern Illinois exhibitors held at St. Louis last week. Large and enthusiastic representation was on hand for both gatherings.

The Ohio convention had as distinguished guests R. F. Woodhull, president of the M. P. T. O. A., and C. C. Pettijohn, counsel for the Hays organization, both of whom addressed the gathering of some three hundred exhibitors.

William M. James, three times president of the Ohio organization, was elected for a fourth term and other officers, with one exception, were re-elected. Judge H. T. Palmer, of Painesville, had asked to be relieved of his duties as vice-president. The lineup of officers for the coming year is as follows:

President, William M. James; Vice-President at Large, J. J. Harwood, Cleveland; 1st Vice-President, C. W. Miller, Youngstown; 2nd Vice-President, J. A. Ackerman, Cincinnati; 3rd Vice-President, Henry Bieberson, Delaware; Treasurer, Sam E. Lind, Zanesville; Secretary, George E. Fenberg, Newark. Six Trustees were elected as follows: John L. Damm, Wadsworth; John A. Schwalm, Hamilton; A. C. Himmelein, Sandusky; Ernest Schwartz, Cleveland, and Harry Adams, Lancaster.

President James served as toastmaster at the banquet. He first introduced H. M. Richey, business manager of the Michigan M. P. T. O., who spoke on the value and importance of annual organization conventions as the best method of impressing the industry with the exhibitor strength of the country.

National President Woodhull urged exhibitors to teach to the public tolerance of judgment and tolerance of condemnation of the motion picture industry. He urged the women to defend the industry against uncalled for attacks.

C. C. Pettijohn emphasized the industry as the cleanest business in the dissemination of news and purveyors of entertainment in the world. He also said it was the greatest charity organization in the world. He discussed the extravagance of pictures, both on the part of producers and exhibitors, and urged the exhibitor to cut out elaborate presentations and "go back into the picture business."

Other speakers were, John L. Clifton, newly chosen head of the Department of Education of Ohio and chief of the Censor Bureau; Cyrus Locher, of the Department of Commerce of Ohio; Congressman James Begg; Attorney General Ed Turner; and John A. Connor, general counsel for the Motion Picture Theatre Owners of Ohio.

The Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois at their quarterly meeting in St. Louis went on record as favoring no weakening by the Federal Trade Commission in its position in the Paramount case. A telegram announcing the position of the exhibitors' organization was forwarded to Markham Flannery, of the Federal Trade Commission. Individual exhibitors of the territory were also urged to communicate with the Trade Commission endorsing their position.

President Fred Wehrenberg of the organization said that, in his opinion, the Trade Conference was the most important gathering ever held in the history of the film industry, and he expressed the belief that it had accomplished much for the independent exhibitor, and also for the independent producer and distributor of motion pictures.

Exhibitor complaints and suggestions were heard and discussed, and the meeting proved one of the most constructive ever held by the organization.

Arbitration Recommendations Sent to All Local Boards

RECOMMENDATIONS have been forwarded by the Hays office to Boards of Arbitration for enforcing the rules and regulations relating to arbitration in the motion picture industry. They are based upon "Suggestions of the American Arbitration Association for the Guidance of Arbitrators. With regard to the authority of the arbitrators the recommendation says:

"The authority of the arbitrators is derived from and limited by the Rules and Regulations Relating to Arbitration, which are referred to in, and by such reference made a part of, the Standard Exhibition Contract. They are not bound by the technical rules of evidence, but they are without power or authority to adopt or apply any rule which shall be at variance with any of the provisions of the Standard Exhibition Contract, or any other contract between the parties or the rights and obligations of the parties thereunder. In arriving at his conclusions, an arbitrator should bear in mind that his responsibility is as great as that of a judge sitting in a court of law on a similar case; he should be actuated by similar principles of justice and rules of conduct.

Kennedy Silent on Report that FBO May Enter Theatre Field

JOSEPH P. KENNEDY, President of FBO, this week declined to comment on a report that came from Kansas City to the effect that FBO may enter the theatre field in the Middle West.

"I have nothing to say at this time," Mr. Kennedy informed Motion Picture News.

According to the report, the recent visit of Joseph I. Schnitzer, vice-president of FBO, to Kansas City was said to have been for the purpose of making a survey there as the first step in the FBO theatre plans.

Disc Devices Increase

New Phonographic Synchronizing Machines Gaining in Popularity With Picture Houses

SYNCHRONIZATION devices for combining music with motion pictures are being developed in so many quarters they threaten eventually, if successful, to play havoc with orchestras, particularly in the smaller towns. Some of these inventions are talking picture devices, but most of them are designed chiefly to replace orchestras in small theatres through phonographs of the orthophonic type. The multiple turntable pick-up methods is said to be the basic principle employed in practically all of them.

The largest of the phonograph companies, including Victor, Columbia and Brunswick-Balke-Collender Co., are all said to be perfecting machines for theatre use, as also is the Radio Corporation of America, which is developing Pallophotophone. The latter is said to employ a process similar to Movietone.

Among these machines that have already appeared on the market are the Orchestraphone, distributed by the National Theatre Supply Company; the Magnola, introduced by the Bush and Lane Piano Company at Seattle; Symphonium, manufactured by the B. L. Speaker Company, of Orange City, O.; a new device being developed by H. W. Rogers in New York; a phonograph-radio amplifying device which is being developed by the Freed-Eisman Radio Corporation of Brooklyn; and Vict-O-Phone, invented by Fred H. Strom of St. Paul.

There are other machines in process of development, which are said to be nearing completion. One is being perfected by the Bristol Machine Works, of Norwich, Conn., and another by Arthur J. Abrams, of New York. Particulars regarding them have not yet been disclosed.

A number of New York houses are using phonographic music in connection with presentations, while others are experimenting with phonographs in place of orchestras. They are also being widely used in small town theatres in the West. Under most of the plans the records are controlled by electricity, timed to cue the picture with any volume desired.

Bureau Submits Report

Motion Picture Section, Department of Commerce, Tells of First Year's Activities

JULIUS KLEIN, director of the Bureau of Foreign and Domestic Commerce, has submitted to Secretary Hoover a report of the first year's activities of the motion picture section of the Department of Commerce, under the guidance of C. J. North. From the extensive activities enumerated the new department has been an exceptionally busy one.

Among other things, the report shows that 2,700 inquiries were received from the trade in the year following establishment of the section on July 1st, 1926. Two trade information bulletins, four foreign-markets bulletins and numerous reports were prepared. Studies were made of motion picture theatres in all foreign countries and of short subjects and industrial films.

Data were furnished to an investment house in Chicago for use as the basis of a booklet on "The Motion Picture Industry as a Basis for Bond Financing." Close contact was maintained with the trade associations and with the motion picture departments of other government agencies.

The foreign offices of the bureau cared for the interests of the film industry where necessary, three outstanding items being cited in the report. The imposition of Mussolini of restrictions on foreign exchange transactions made it possible for Italian subsidiaries of American film companies to transfer receipts to this country. Through representations made by the commercial attache at Rome, the restrictions were relaxed so as to permit one company to remit approximately $65,000 and another $15,000, with permission to the latter to make regular remittances of approximately $3,000 a week.

The commercial attache at Czechoslovakia prevented paralysis of the American motion picture business in that country, according to the report, representing a return of $600,000 a year to the producers, when he secured the postponement of a proposed import contingent that was to have gone into effect immediately.

The bureau's office at Madrid, it is also stated, was instrumental in obtaining the lifting of a Spanish ban against the exhibition of an American made picture.

Theatre Management Course Starts in January

The Moving Picture Theatre Managers Institute, Inc., will open its course in theatre management on January 16th, 1928. The course will deal extensively with theatre advertising and theatre technic besides theatre management. The faculty is composed of theatre men chosen because of their experience and ability. The Institute is incorporated with the consent of the University of the State of New York.

Classroom instruction, lecture, individual instruction and actual practice will be used throughout the course, which will take in production, distribution, exhibition, theatre staff and service, advertising principles, typography, layouts, photo engraving, newspaper display advertising, programs, outdoor advertising, lobby displays and design, exploitation, theatre music, stagecraft fundamentals, projection.

The institute maintains a classroom and miniature theatre at 135 West 44th Street in New York.

Washington Circuit Wins Case Before Board

M. B. Horwitz, general manager of the Washington circuit, Cleveland, won a case before the Board of Arbitration last week in which United Artists were Plaintiffs. The point in question was whether the release date on a picture sold under the old zoning plan could be moved up so as to give added protection to a second run. The vote was 4-2 that a picture sold under the zoning plan was available forty-three days after release date, and that no change could arbitrarily be made.

A unique feature of the case was that both sides were legally represented at the hearing. While the plaintiff and the defendant each pleaded his own case, the attorneys summed up the points and presented them to the Board.

"U" Theatres to Retain Atlanta Office

UNIVERSAL will retain an office in Atlanta as Southern division headquarters for its theatres in this section, and both buying and booking for that territory will be handled here in Atlanta, according to Willard C. Patterson, Southern division manager of Universal theatres, who returned to Atlanta early this week from New York following conferences with E. H. Goldstein, treasurer of the company, who heads the new cabinet of home office executives in charge of Universal's theatre operations, following the resignation of Dan Michalove.

The transfer of the accounting department to New York is a logical development, it is pointed out, and will eliminate the necessity for the large division headquarters heretofore maintained.

It is expected that the transfer of accounting records from the division office to New York will be accomplished by the first of December. Meanwhile, and thereafter, buying and booking and all other activities of the Southern division will be handled out of Atlanta as heretofore.

Warner Shut-down Not Indicative of Slump

THE proposed closing for eight weeks of the Warner Bros. Hollywood studio, has been misinterpreted in many quarters, according to H. M. Warner, president of the Warner Bros., who has stated that "those who have hinted that the Warner shut-down indicates a retrenchment are either deliberately misinterpreting the facts or are totally uninformed as to our motives." The Warner Bros. executive is decidedly against the assertion that the two-months' period of the shut-down is a distinct symptom of a slump in the prosperity of the production of pictures.

"It is only because of the healthy position of our company that such a respite from work could be effected," said Mr. Warner, who declared that because of the fact that the Warner Bros. production staff is sufficiently ahead of its schedule a vacation was permissible.

United Artists Eastern Sales Executives Confer

A conference of United Artists eastern sales executives was held at the Hotel Astor in New York, Monday, Tuesday and Wednesday last, November 21st, 22nd, and 23rd, the realignment of the eastern sales division being the chief function of the meetings. Joseph M. Schenck, president of United Artists, Mr. Lichtman, vice-president and sales chief, Carroll Trowbridge, representative for Douglas Fairbanks, and Arthur Hornblow, Jr., production manager for Sam Goldwyn, were speakers at the luncheon on the initial day.

Mr. Schenck discussed forthcoming product in his address and he reviewed the expansion of his company since 1925, adding that other stars and producers would be ultimately added. The development of new talent is to be sought after, commented Mr. Schenck.

Columbia's West Coast Sales Force Augmented

New additions to the sales force of Columbia's Film Exchanges, the Columbia offices on the Coast, includes that of Charles Knickerbocker, formerly with Fox, Goldwyn, Paramount and P. D. C., who has replaced A. M. Rosecan as branch manager of the Butte branch. He will work under the supervision of John C. Ragland, general manager of the West Coast exchanges.

A new face which will appear at the Columbia office in Portland is that of E. W. Normand, who was associated with Fox Films and Pathe. The Los Angeles exchange has had Dave Biederman, formerly with Paramount, Tiffany and Warner Bros., added to its sales force.

Malcolm McGregor Signs Tiffany-Stahl Contract

Tiffany-Stahl Productions has signed Malcolm McGregor to a long-term contract. He will assume the leading male role in a production, now in the course of preparation. The name of it will be announced shortly.

British Film Bill Spurs Big Production Sums

Quota Limiting Importations Results in Millions Being Raised for Picture Making

THE British Film Bill has passed the House of Commons and is expected to be passed by the House of Lords in the immediate future. It provides among other things, that a quota of all moving picture films shown in Great Britain after January 1st by any moving picture company must be British made. As a result of the passage of the measure it is said that $25,000,000 in British capital is being raised for the flotation of all British film companies.

The vote on the passage of the measure in the House of Commons was 223 to 125, and the quota for 1927 was fixed at 7½ per cent. This will increase in annual increments of 2½ per cent to 25 per cent in 1935.

By the terms of the measure certain restrictions are placed on blind and advance bookings and provision made for registration of all films shown in Great Britain. It establishes a system for licensing all persons in the business of renting and registering films and puts the entire system under control of the Board of Trade.

The question of just what constituted a British film aroused considerable discussion while the passage of the bill was being debated. In partial settlement of this point it was said that a British film must be taken within the empire.

The question then arose as to whether or not a producer must be British. Sir Phillip Cunliffe-Lister, who sponsored the bill, declared it was immaterial whether or not the producer was British, provided the theme and substance of the film were British. He declared it was impossible to secure an all-British control of production, and it was sufficient if a majority of the directors of a British company were registered under British laws. It was pointed out that there were not enough British producers to supply the demand indicated in the quota.

Important amendments to the bill provide that foreign directors will be allowed to make British pictures, and distributors' and exhibitors' licenses may be revoked after three violations of the terms of the enactment.

In addition to the $25,000,000 which it is said is being raised for production, there are also other gigantic ventures being hinted. An added $5,000,000 is rumored in one of these. It is also reported, but denied, that a combine of the British motion picture exhibitors is contemplating film production with a capital of $10,000,000.

It is hoped ultimately to place British film production on its own feet, as the result of the passage of the bill. One of its effects will probably be the importation of American directors, bringing back of Britains who have progressed in the cinema world, and the development of home talent.

Deny Stanley-Poli Deal

John J. McGuirk Emphatic in Routing Rumors That His Company Was Interested

JOHN J. McGUIRK, President of the Stanley Company of America, has issued an emphatic denial over his own signature that there is any truth in the rumor that the Stanley Company was contemplating the taking over of the Shoolman-Poli Circuit on a percentage basis. The rumor has persisted for some time, and McGuirk insists that it is without foundation.

In a letter to E. F. Albee, McGuirk assured the former of an entire lack of interest of the Stanley Company in the Poli chain, other than in association with Keith-Albee. He also asked Albee to issue a statement in denial of any rumored deal involving the Poli Circuit.

Schoolman took over an option on the Poli Circuit in New England about a month ago, and rumors immediately started flying thick and fast to the effect that there was a tie-in somewhere with the Stanley Company. A further statement regarding the matter is promised by McGuirk, in which it is expected the entire situation will be cleared up.

While on the subject of acquiring new houses, the Stanley Company has taken a crack at what is termed "bootleg" theatre building. The company will not further consider the leasing of any theatres now under construction by outside interests, but hereafter will build their own theatres when any new expansion is deemed advisable. Theatres are being thrown up in all parts of the territory without regard to overseating, merely because in the present prosperity the building of such houses is easy to finance. The promoters of such buildings have had little difficulty in unloading them on the numerous circuits. It is feared, if the practice is continued, there will be a tremendous overseating to the detriment of the exhibition field.

Klein Play Will Be Warner Bros. Special

"The Lion and the Mouse," the Charles Klein play which Warner Bros. will offer this year, will be produced as an extended run production and will make use of the Vitaphone. The story is now in its second week of production under the megaphoning of Lloyd Bacon. Lionel Barrymore, Alec B. Francis, William Collier, Jr., Audrey Ferris and Jack Ackroyd are members of the cast headed by May McAvoy.

Short Subject Popular

American Short Features Predominate German Market to Extent of Almost 90 Per Cent

By HEINRICH FRAENKEL
Berlin Correspondent, Motion Picture News

COUNTRY OF ORIGIN	FULL LENGTH FEATURES Number	Footage	%	SHORT FEATURES Number	Footage	%
Germany	171	1,198,596	46.2	3	4,527	1.1
U. S. A.	135	820,701	36.3	244	342,987	89.5
France	20	150,456	5.3	8	2,898	2.9
Austria	10	66,495	2.6	2	2,703	0.7
Russia	10	59,967	2.6	1	606	0.3
Czechoslov.	8	51,176	2.1	..	....	..
Denmark	5	33,753	1.3	..	....	..
Italy	5	31,077	1.3	..	....	..
Sweden	4	25,797	1.2	..	....	..
England	2	10,887	0.6	15	18,222	5.5
Brazil	1	5,694	0.3	..	....	..
	371	2,554,399	100	273	371,943	100

Note: The above table shows the German film supply for the first nine months of 1927.

DURING the first three quarters of this year, according to official figures just issued, the German market has absorbed 371 full length features with a total footage of 2,434,399, which is more than the figures for the corresponding period of last year, amounting to 353, with a net footage of 2,249,283.

The following list displays the details of the German film supply, full length features as well as short features. As far as the latter are concerned, it will be seen that U. S. A. is predominating on this market to the extent of almost 90 per cent. It must be borne in mind that short features as well as educationals and news reels are not subject to the German Contingent law, a fact which, together with the recognized quality of the American Shorts, accounts for the Germans almost wholly depending on the American output, as far as their demand of short features is concerned.

The main point to be gathered by these figures is the fact foreshadowed in Motion Picture News many months ago, viz., that the supply of the market is by far surpassing the demand, with the result that hardly any picture can be properly exploited. There are at least 30 per cent more pictures on the German market at present than it can swallow.

The pinch of the overcrowded market is being heavily felt already by the distributors, who are meeting with daily increasing difficulties of finding play dates even for their best product

National Pathe Week Held

Eighty Per Cent of Theatres Playing Pathe Products This Week, Says Company

THIS is National Pathe Week, and it is being observed with approximatelv 11,000 theatres throughout the country playing Pathe product, according to a statement from the company.

This follows the inaugural showing on Broadway three weeks ago when nine first-run houses played Pathe product.

Every branch in every key city is represented in the drive, Pathe says, which was instituted by General Manager Phil Reisman and Harry Scot, Short Subject Sales Manager. All branches are represented in short subject bookings also.

Pathe also states that thousands of theatres in the smaller cities are also participating in the Week.

Here are a few high spots announced by Pathe:

Branch Manager Cropper, in Boston, sends in bookings from 313 theatres in Massachusetts, 65 in New Hampshire, 41 in Vermont, 118 in Maine and 40 in Rhode Island.

George Ames, at New Haven, claims 99 per cent representation in the larger places in his district, as well as a host of smaller towns.

Bill Raynor, of New York, has his territory covered with Pathe shorts like a blanket, including not only many of the first-run Broadway houses, but every circuit in the territory. Bill Humphreys, in Philadelphia, has done the same thing. Branch Manager Robin, in Washington, has 183 theatres in his territory, including 42 in the city of Washington.

Manager McShane, at Charlotte, reports 88 theatres booked. Branch Manager Anderson, at Atlanta, has Pathe shorts in 68 important towns in his territory. Branch Manager McKinney, at Dallas, claims nearly a solid booking, and the same report was sent in by Branch Manager Brown, of New Orleans. Basil Brady, at Buffalo, lists every important account that he has. Branch Manager Moran, at Pittsburgh, has put Pathe shorts into 36 key towns and, for good measure, sends along bookings in 45 other places.

J. A. Harris, at Cincinnati, has booked practically every town in his district; Dayton and several others being 100 per cent Pathe. In Cleveland, O. J. Ruby has done the same thing, and R. S. Shrader, of Indianapolis, wires: "Nobody has refused as yet."

Branch Manager Gillick, at Chicago, sold more than 300 of the 350 possibilities in Chicago territory, including every important theatre.

Harry Graham and Tom North sent in bookings for 250 theatres in the Double "I" territory.

T. Schlanger Universal Short Subjects Head

TED SCHLANGER, Washington exchange manager for Universal, has been newly appointed to the post of short subject and complete service sales manager for Universal. He will occupy his new position, left vacant by Hal Hodes, next Monday, and will be located at the home office in New York City.

Schlanger was formerly in charge of short features at Universal's branch office in Chicago. When M. Van Praag was transferred from Washington to New York last February, Schlanger was promoted to his place. He has been with the Laemmle organization for ten years, having started in as assistant booker at the Chicago exchange.

Nate Sauber will take Schlanger's place at the Washington office.

Sennett Special Heads Pathe's Dec. 4 Shorts

"The Girl From Everywhere," Mack Sennett's initial girl comedy with a special Technicolor art sequence, is the principal offering on Pathe short feature program for the week of December 4th. "Assistant Wives," a new Charley Chase comedy, an Aesop film fable, a new chapter of the current Pathe serial. Topics of the Day and Pathe Review issues and issues Nos. 100 and 101 of the Pathe newsreel complete the list of shorts.

Daphne Pollard, supported by Mack Swain, Sterling Holloway, Dot Farley, Madeline Fields, Carolle Lombard and the Sennett bathing girls, appear in "The Girl From Everywhere," which Eddie Cline directed. Assisting players in the Chase vehicle are Edna Marion, Anita Garvin, Eugene Pallette and Noah Young; James Parrott directed. "Carnival Week" is the title of the new Paul Terry cartoon. "An Attack at Midnight" is the fifth chapter of the serial, "The Masked Menace." In Pathe Review, No. 49 are: "Waifs of the White Sands," "Hawaii's Flower Personalities" and "From Soup to Nuts."

C. L. Eddy Joins Pathe-Bray Canyon Expedition

Clyde L. Eddy, director of education and research of Bray Pictures Corporation, left New York Wednesday, November 16th, for the Grand Canyon of the Colorado where he is to join the Pathe-Bray expedition which is to film "Menace," a feature picture, in cooperation with the U. S. Government. Mr. Eddy will join J. R. Bray, president of Bray Pictures, and Elmer Clifton, who is to direct the action sequences.

Mr. Eddy recently led an expedition down the Colorado rapids while they were at high water; at the present time the party will have to brave the river's turbulence while low water prevails.

Universal Gives Snookums His First Feature Role

Sunny McKeen, the Snookums of Stern Bros.' "Newlywed" comedies which Universal releases, has been cast for his first role in a feature production, having been selected for "Honeymoon Flats."

Beatrice Burton and W. F. Dugan Sign FBO Contracts

Beatrice Burton, writer of many serials, and William Francis Dugan, playwright and song composer, have been signed as members of the F B O scenario staff. They will begin working immediately on original stories to be made for the next year's schedule.

Miss Burton is the author of ten novels, her latest being "The Little Yellow House," which will be started at the F B O plant within a few weeks. Her first assignment will be the writing of a screen play from "Kitty Carstairs," a novel by J. H. Bell. Mr. Dugan, who wrote "The Virgin Man," a recent play, will probably work on a Western story for Bob Steele as his first screen assignment.

New York T.O.C.C. Dinner Arrangements Completed

The Entertainment Committee of the Theatre Owners Chamber of Commerce of New York has practically completed arrangements for the annual supper and dance of the organization, including the details of the "show" which will be one of the evening's features. Dantzig's Orchestra will furnish the music.

Several city and state officials plan to be present, it is said, as well as persons prominent in the various branches of the industry.

"The Devil" Future Veidt Vehicle From Universal

"The Devil," the novel by the German author, Alfred Neumann, which tells of the court of Louis the Eleventh, has been acquired by Universal as a vehicle for Conrad Veidt, to follow "The Man Who Laughs," now in production. The story will be made and marketed as a special production. The principal roles are those of Louis and a valet attached to the court; it is not determined which of these two characters Veidt will portray. Production will start soon after the first of the year.

All Columbia Units Working at Top Speed

WITH the release of "The Warning," one-third of Columbia's product for 1927-28 has been completed. The company's studios in Hollywood on Gower Street are now working at a high peak, with an average of three units in simultaneous production.

Filming is progressing on "The Siren," under Harry Cohn's supervision. With the signing of Frank Capra, production has been launched on "So This Is Love." "Fashion Madness," Claire Windsor's second starring Columbia vehicle, is scheduled for production early in the week. Information on the film's director and players will be released shortly.

Elmer Harris, Baroness Elsie von Koczian and Ernest S. Pagano, scenarists, have joined the writing force, and are now working on several unnamed scripts. At the studio, day and night shifts are working temporarily to keep pace with the production schedule. A new stage, 120 feet by 180 feet, is being rushed to early completion to house new filming companies.

Roxy Theatre Books "Wild Geese" for Initial World Showing

THE initial world showing of the Tiffany-Stahl production "Wild Geese" has been booked for the Roxy Theatre, commencing December 10th. The story is by Martha Ostenso, and received the $13,500 prize for the best novel published in 1926 in the competition held by Pictorial Review and Dodd, Mead & Company, publishers. Roxy is preparing an elaborate and dramatic presentation of the picture.

In the cast of "Wild Geese" are: Belle Bennett, Eve Southern, Russell Simpson, Donald Keith, Anita Stewart, Jason Robards, Wesley Barry, Raida Rae, Jack Gardner, Bodil Resing and Evelyn Selbie. The adaptation for the screen was made by A. P. Younger.

New M.P.T.O.A. Members

Kansas-Missouri, Indiana Bodies Now Favor Plan to Re-join National Organization

THREE state exhibitor organizations are planning to come back into the fold of the Motion Picture Theatre Owners of America, according to word coming from the headquarters of the different bodies. They are the Associated Theatre Owners of Indiana and the Motion Picture Theatre Owners of Kansas and Missouri. Each of the organizations is contemplating making the move in the near future.

The decision of the Indiana owners was indicated at a meeting held last week, at which National President R. F. Woodhull addressed the body. President Woodhull discussed with the members the many exhibitor problems and told of the desire of the M. P. T. O. A. to aid in their solution. The Woodhull address was warmly received, and he was followed by Frank J. Rembusch, who heartily endorsed the ideas presented by the National president.

At a meeting of the board of directors of the M. P. T. O. Kansas-Missouri held last week it was voted that the board recommend at the next convention of the organization that the M. P. T. O. Kansas-Missouri re-affiliate itself with the M. P. T. O. A. The date of the coming convention, at which the action will probably be taken, was set for December 12 and 13 in Kansas City.

The Kansas-Missouri organization broke away from the M. P. T. O. A. several years ago, and became affiliated with Allied group, but recently Kansas-Missouri has remained apart from any other organization, preferring to "stand on its own feet."

With regard to the coming convention in December, President R. R. Bischele, of Kansas-Missouri, said:

"The convention next month in Kansas City will probably see many important matters disposed of. Several problems, which it would not do to discuss now, have been pending, and they will be ironed out at the convention."

New Educational Subjects

Five Short Features Added to Program, Four With Hope Hampton, One With Carter De Haven

EDUCATIONAL has added five additional pictures to its short subject program, according to announcement by E. W. Hammons, president of the company. They cover three different types of short feature material.

The first release of the new group will be a single reeler showing Carter De Haven in character studies. Next will be two subjects that should particularly appeal to feminine patrons. They will be the 1927-28 McCall Colour Fashion News series, showing Hope Hampton displaying the latest creations from Paris. Educational has in preparation also, two two-reel dramatic subjects, done in technicolor, and also featuring Hope Hampton.

The two Hope Hampton fashion pictures will present the newest and most advanced styles from Paris, done in their original colors and said to be beautiful in effect. They are entitled, "Creations Parisienne in Colour" and "Paris Fashions in Color." Both pictures will be released in December. Miss Hampton only recently returned from Paris, where she visited the shops of the Parisian fashion authorities and will display all of her new gowns in the pictures.

The two dramatic subjects featuring Miss Hampton, which are now in preparation, are: "Love's Springtime" and "The Call of the Sea." Both are Colorart Productions, made by the Technicolor process.

The one-reel Carter De Haven picture is in the nature of a novelty subject. De Haven is well known as a screen comedian and vaudeville star. He presents his interpretations of the way several Hollywood celebrities appear.

Besides these five new subjects, Educational recently announced a series of six Bowers comedies, the first of which has been completed.

Crescent Amusement Buys Hopkinsville, Ky., Theatre

The Princess Theatre, Hopkinsville, Ky., has been sold to the Crescent Amusement Company, of Nashville, Tenn., for $30,000, it is announced by Tony Sudekum, president of the company.

Cohen Asks Exhibitors' Okay on Resolution

EXHIBITORS are asked to endorse a resolution setting forth the attitude of the Board of Trade and Commerce of the Motion Picture Industry on protection, buying power and allocation of product of all producing companies in a printed form sent out by Sydney S. Cohen, president of the organization.

The questions embodied in the resolution which the exhibitors are asked to endorse in writing include whether each theatre in every zone should be considered an individual entity or whether each theatre should be accorded the right to negotiate for product in the open market, and whether every producing company should be permitted to show its product in every zone. It is further stipulated that protections accorded to first-run houses, whether affiliated or independent, be confined to the actual zone or radius in which the theatre operates.

Six M-G-M Films in Work, Five More to Start

By launching three new films into production the Metro-Goldwyn-Mayer studio now has six features in actual work. Five new units will very shortly follow these six onto the lots at the Culver City plant.

"Rose Marie," "The Cossacks" and William Haines' new polo vehicle are the three new films. The first two are specials for early next year's release. The former is being directed by Lucien Hubbard and the latter by George Hill. Jack Conway is handling the Haines number. The other three films in various stages of filming are "The Divine Woman," "The Patsy" and "The Bridal Night."

Two specials which will go into early production are "Robert Flaherty's Southern Skies" and "Tide of Empire." Norma Shearer is scheduled to start work on "Trelawney of the Wells" and George K. Arthur and Karl Dane will begin work soon on a comedy of circus life. "Riders of the Dark," a new Western, is also due to get under way shortly.

Allan S. Moritz Joins Columbia Pictures

Allan S. Moritz, who was formerly identified as branch manager of the Tiffany office in Detroit, and who served in a similar capacity for four years in the Paramount exchange in Buffalo, has been signed by Columbia to act in a sales capacity.

Six New Fox Productions Scheduled

Fox Films has set six new films for release between now and the new year.

"Wolf Fangs," scheduled for November 27th, will star the dog, Thunder, and the human leads, Charles Morton and Caryl Lincoln. Lew Seiler directed the picture. "Shame," a John Gilbert re-issue, is also programmed for November 27th. "The Wizard," based on the mystery story, "Balaoo," is scheduled for December 11th. Edmund Lowe, Leila Hyams, Gustav von Seyffertitz and others are in the cast, which was directed by Richard Rosson.

The Madge Bellamy vehicle, "Silk Legs," will be offered on December 16th; Rosson also directed this photoplay. "Come to My House," with Olive Borden and Antonio Moreno, is set for December 25th. "No Other Woman," featuring Dolores Del Rio and directed by Lou Tellegan, will reach the screen on January 1st.

News Reel Resume

The Royal wedding between Anne of France and the Duke of Apulia held the spotlight in the newsreel field this week, all of the various reels except one carrying pictures of the event. Other high lights were scarce, it seems, but three news items gaining attention over the customary news stories. These dealt with the new United States aircraft carrier, the Saratoga, the warehouse fire in New York and England's and France's memorial services for their war dead. Football continued to be featured also.

The dozen reels, synopsized, were as follows:

International News, Vol. 9, No. 94: The royal wedding at Naples was a lead-off, followed by Washington U.-California U. clash at Berkeley, played on a muddy field; the Saratoga; London's new Lord Mayor; Britain's tribute to war dead; Arctic huskies; Baron von Prittwitz, German ambassador, Paul Claudel, French ambassador, and Dr. Michael Hainisch, president of Austria, were featured in the personality notes. No. 95: English students' brawl in London is shown, then Emperor Hirohito reviewing Japanese fleet; Penn State winning intercollegiate run; new speedboat establishing record; football games; destruction done by Washington tornado; Santa Claus; Bryan Memorial Race at Bowie track.

M-G-M News, Vol. 1, No. 28: The Saratoga; a crop of views which include the Princess Anne-Duke of Apulia wedding; a mud football game at Berkeley; Minnesota huskers are shown. The primitive methods of the Chinese is graphically shown as they drill a salt well. Ruth Elder, the warehouse blaze in New York, and schoolgirls developing healthy bodies are next seen. A really interesting story is that of the Mammoth Cave in Kentucky. Destroyers at practice and England's armistice day ceremonies conclude the reel. No. 29: Speedboat making new world record and the damage caused by Washington's tornado start this issue, which also contains football shots, horse racing scenes, and old-time fiddlers of Dixie. Scenes of dog actors, new life-saving suit for ocean flyers and cross-country racing are also offered.

Pathe News, No. 95: President Coolidge at Philadelphia, the Naples wedding of royalty and the Japanese fleet passing in review are the high lights. Welsh miners on their march to London, Dartmouth students aiding in work of reconstruction, and the Saratoga are addition items. Survivors of the sea tragedy off Brazilian coast and a hair-pulling test are included. No. 96: The president attending a gridiron game is the chief offering of this issue, which displays Capt. Giles, who took off for Honolulu, a flagpole sitter, Morocco mourning late Sultan, and London college boys on a rampage. Army tanks maneuvering and the new speedboat record being established are other events pictured.

Kinograms No. 5345: New York's warehouse fire, the Saratoga, the Prince of Wales in Glasgow, and the reception of the 17 flyers at the White House are the principal news items here. Other bits are realistic views of Italian horsemen in actionful tests, the three little English girls who have come to work in American films, Ruth Elder and San Francisco's Mayor. Shots of Calles' son at Peeksville school, and society girls staging a "follies" are other stories. No. 5346: Scenes of the new record-breaking speedboat, Washington after the tornado, and Santa Claus begin this reel. Shows for dogs and cats, a plane which, it is thought, will carry 100 passengers when finished, and clothes of the old '80's contribute to the entertaining qualities of the reel. Fashions for transoceanic flyers and the Yale-Harvard game are the finishing numbers.

Paramount News, No. 33: The allies honoring their war dead, the wedding of royalty in Naples and the Japanese fleet passing in review are high lights included. The rescued passengers of the S. S. Mafalda, the Saratoga, the eternal flame before Roumania's unknown soldier, and the opening of the hockey season are shown. A comical novelty is that in which two tom cats fight with the gloves. No. 34: Shots of the preliminaries to the strike in Colorado, quarrying the marble for the Harding Memorial and Mexican rebels are grouped in this reel, which also includes scenes of the allies honoring dead, the speedboat which holds the world's record. Secretary Hoover, Santa Claus and the convention of chefs are also shown.

Fox News, Vol. 9, No. 16: The royal wedding at Naples, MacMillan at his winter post in Laborador, and the fire in New York are among the list of events recorded herein. New hair fashions, San Francisco's long-term mayor, new dress fashions, a livestock show, the pigeons of the Cathedral of del Piar in Zaragoza, Spain, and college girls, are included in the recorded scenes. No. 17: Effects of the Washington storm, welcome given Moroccan army, Marshall Fosh, Henry P. Fletcher, Ambassador to Italy, the President and Mrs. Coolidge at the football game in Washington are set forth. A cargo of mules bound for India, the "Healing Stone" at Wahiawa, Hawaii, plans of the government to decrease damage done by forest fires are next offered.

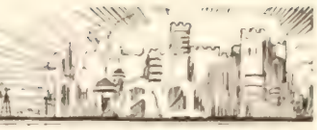
Swanson Films Will Be United Artists Releases

DENYING the rumor that Gloria Swanson's "Sadie Thompson" will be her last starring vehicle to be released through United Artists, Joseph M. Schenck, president of United Artists, this week issued the statement that "Gloria Swanson, as one of our owner-members, naturally, will continue to release her productions through United Artists." Any other rumors to the contrary were dispensed with by the United Artists executive as "without foundation."

The denial was also made with regard to the rumored existence of a two-picture agreement. "Miss Swanson herself will announce the title of her next United Artists production to follow "Sadie Thompson," said Mr. Schenck.



Studio Briefs



Wade Botoller, Phillip Strange, Claude King, Tom Maguire, "Little Tom" Maguire, Maude Turner Gordon, Myrtle Stedman and Lige Conley have joined the cast of Paramount's "The Traveling Salesman."

"Glorious Betsy," "Across the Pacific," "Powder My Back," "Domestic Troubles" and "A Race for Life" are the five productions in work at the Warner Bros. studio.

Phil Whitman is megaphoning a new "Smith Family" comedy in which Lucille Miller is seen in addition to the usual trio.

Natalie Kingston has been selected for a role in the Fox Films picture, "Lady Cristilinda."

Lieutenant Rudolph Schad, former German ace, has been cast for a role in Paramount's "Legion of the Condemned."

Doris Kenyon will be the leading lady in "Burning Daylight," on which First National will soon start the cameras.

Paul Panzer has been signed by Warner Bros. for a role in "Glorious Betsy."

Anne Nichols will write the titles for Paramount's "Abie's Irish Rose." Members of the 160 California National Guard were given roles recently in the picture.

"Domestic Troubles" is a tentative title of a new Warner Bros. film co-starring Louise Fazenda and Clyde Cooke.

Howard Hawks has started production on Fox Films' "A Girl in Every Port," in which will appear Victor McLaglen, Maria Casajuana, Francis MacDonald and Robert Armstrong.

Joan Crawford will play the featured feminine role in Cosmopolitan's "Tide of the Empire," which Hunt Stromberg will produce and Jack Conway direct for M-G-M.

Mitchell Lewis and Dan Wolheim will enact characterizations in Warner Bros.' "Tenderloin."

"The Law of the Range" is the final title of Tim McCoy's new M-G-M vehicle, formerly titled "The Texas Ranger."

Marcel DeSano will soon be ready to start on a production for which he is preparing the story and which he will direct for Tiffany-Stahl.

Tom Wilson has a part in Paramount's "The Pioneer Scout."

Richard Dix has left Hollywood with a company of 35 people to Victorville, Calif., where headquarters were established for the shooting of Mohave desert scenes.

Fox Films has purchased "The One-Woman Idea," by Alan Williams, and "Broadway Sally," an original by Howard McKent Barnes.

Fox Films has renewed its contract with Virginia Valli.

Emily Fitzroy plays an important part in "Gentlemen Prefer Blondes," the Paramount picture.

Lorraine Eddy will be seen in "Fighting Fanny," a new Christie comedy for Paramount release.

Clyde Cooke has been loaned by Warner Bros. to M-G-M to play in "Trelawney of the Wells."

M-G-M will make a picture based on Jack London's story of primitive man, "Before Adam."

Two pictures which will go into work at the Warner studio before it is darkened for the annual vacation of employees are "The City of Sin" and "Tenderloin."

Stan Laurel and Oliver Hardy, co-starring in Hal Roach's comedies for M-G-M, have just finished their third offering in this series, as yet untitled.

Going before the Fox Films batteries of cameras in the near future will be "The Sharpshooters," "Hello, Sucker," "White Silence," "The Sport Girl," "A Girl in Every Port," and "Dressed to Kill."

David Kashner is the latest addition to the cast of Fox Films' "Lady Cristilinda," which Frank Borzage is directing.

"Napoleon and Josephine" will be the third of the series of great events which M-G-M is producing in Technicolor. Dr. Kalmus, Technicolor chief, is now on his way to Culver City studio to supervise the casting and production.

"Hot House Hazel," a new Van Bibber comedy, has just been finished by Director Orville Dull for Fox Films. Tyler Brooks is Van Bibber, others are Thelma Hill, Fay Holderness, Adolph Milar and Jack Malone.

Rupert Julian will direct "Walking Back" for Pathe at the De Mille studio.

A satire on underworld melodramas will be started shortly at the Fox Films Coast plant under Irving Cummings' direction. The story by Howard Estabrook will be called "Dressed to Kill." Edmund Lowe stars.

"The Wild West Show," Hoot Gibson's latest for Universal, was finished last week.

Hedda Hopper, Martha Franklin and Jerry Mandy have been cast for Esther Ralston's support in her next Paramount film.

First National's "The Shepherd of the Hills" is now being cut and edited.

The two Cozine brothers, Arthur and Ray, are assisting Director William Wyler in filming the New York sequences of Universal's "Has Anybody Here Seen Kelly?"

Warner Bros. has signed Georgie Stone for a comic role in "Tenderloin."

Gertrude Olmsted, Ned Sparks, Helen Lynch and Harry Dunkinsin have joined the cast of "The Traveling Salesman," a Paramount picture.

The leads in Universal's "Thoroughbreds" will be Marion Nixon, Claire McDowell, Johnny Fox, George Siegman, Sam de Grasse, Otis Harlan, David Torrence and Richard Walling.

Betty Blythe will be seen in a supporting role in Warner Bros.' "Glorious Betsy."

Lawrence Grant has been cast for a part in Paramount's "Doomsday."

Caesar Gravina and Charles Puffy have been assigned roles in Universal's "The Man Who Laughs."

Natalie Joyce, Myrna Loy, Gladys Brockwell, Elena Jurado and Dorothy Mathews have been cast for "A Girl in Every Port," a new Fox Films production.

Lewis Stone will have a character part in Universal's "The Freedom of the Press."

The forthcoming Warner Bros. vehicle, "Glorious Betsy," will have a Vitaphone sequence incorporated into its action.

Eileen Sedgwick will play a part in "Hot Heels," now being made at Universal City.

Paul McAllister has been added to the list of players in Paramount's "Abie's Irish Rose."

Frank Capra will direct "So This Is Love," in which Viola Dana will star for Columbia Pictures.

Lloyd Corrigan, scenarist, has entered into a new contract with Paramount. Fred Kohler, actor, has also given Paramount the option on his services for an extended period.

Sue Carrol has been engaged for the feminine lead in "Skyscraper," now being filmed for Pathe release.

John Boles and not Victor Varconi will have the male lead in Pathe's "Menace." Carl Stockdale, Henri Seddlen, William Irving and Richard Alexander have been cast.

Byron Haskin's first directorial assignment from Columbia Pictures will be "The Siren."

Helene Costello has been secured by Sterling Pictures for the feminine lead in "Burning Up Broadway." Robert Frazer, Ernest Hilliard and William Davidson will support.

Besides "The Mysterious Airman," Weiss Bros. have another serial in production entitled "You Can't Win." The story is by Arthur B. Reeve.

Key City Reports

New York City

WITH the exception of a few theatres Broadway registered average business for the week ending Nov. 18 and one reason for this may be the fact that the entire Rialto is generously dotted these days with motion picture shows ranging from 25c to $2.00. And then, Fall brings its usual crop of new legitimate attractions, which naturally strengthens competition.

While the Capitol has dropped below its first few weeks' figures on the change of policy, **business done with the "Garden of Allah" (M-G-M) must be termed good.** The usual run of added attractions accompanied the feature. Billed 'way over the top of everything else, Ruth Elder, the almost-transatlantic aviatrix, followed in this week along with the picture "In Old Kentucky." Just how far Miss Ruth will go on her tour of Loew theatres will probably be figured out at the close of the week. From all reports it seems doubtful that her act will be held over at the Capitol.

The Ufa-made "Last Waltz" gave the Paramount an average week and there's no doubt that this house has been doing very well for some time. A fair run of pictures, a highly desirable position on the Street and a flashy form of presentation seem to be mainly responsible. The Paramount's relative, **the Rivoli, turned in one of the best gates of the week, taking into consideration its size, with U. A.'s "Sorrell and Son,"** and this picture will probably stay as long there as did "Underworld," which broke the house record. **"My Best Girl," another U. A. picture, featuring Mary Pickford, is also doing a nice trade** at the Rialto in its third week.

Favorable comment continues to be heard regarding the new form of presentation at the Strand and First National's **"Breakfast at Sunrise," contributed to another fair week.** At the Roxy, **"Two Girls Wanted" turned in a somewhat below average return,** but the accompanying presentation and the Movietone newsreel were well received. Movietone has started to take space by itself in the local papers, directing patrons to those houses where the device has been installed.

At the Criterion, "Wings" (Par) continues to demonstrate its strength as a first class attraction **and the same can be said for "The Jazz Singer"** (W. B.) at Warners; however, if this picture goes out without the accompanying Vitaphone numbers, it becomes rather difficult to predict just what its ultimate success will be. At any rate it's strong in New York City. **"Sunrise" (Fox) appears to be getting some pushing** at the Times Square, larger space than usual being taken in the local papers. Too many "camera angles" and a lack of two-a-day pulling strength, some say. Movietone has helped things along here.

"Les Miserables" (U), after finishing its run at the Central, was good for two fair weeks at the Colony and **"The Patent Leather Kid" is still turning in satisfactory business** at the Globe. How much longer **"The King of Kings"** (Pathe-DeMille) will last at the Gaiety is problematical. It may not be long now. **Carl Laemmle's Uncle Tom show is grinding along** at the Central and likewise, **"Quality Street"** (M-G-M) at the Embassy. At the Astor **"The Student Prince" (M-G-M) did good** for the week.

"Douglas Fairbanks as The Gaucho" (the official title) made its appearance this week among the top-priced houses (the Liberty) for what will probably be a two months' stay. **Comment is favorable.**

Chicago

LOOP theatre patrons were offered a choice and varied menu of pictures last week and most of the offerings brought out good crowds. **"Underworld," a melodrama of Chicago gunmen, proved first class entertainment and went over big** at the Roosevelt, while at the Chicago **"Two Arabian Knights" and a big show on the stage kept big audiences well entertained.** **"Ben Hur"** went into its second week at McVicker's, where **fair business was the report and "American Beauty"** on the screen and Mark Fisher, leading Paul Ash's Gang, **did an average week** at the Oriental. **"Wings," the big drama of aviation, continued to pull well** at the Erlanger **and "Seventh Heaven" plus Movietone had another good week** at the Monroe. The Orpheum offerings were **"Good Time Charley" and a Vitaphone program, business being about normal.**

Paul Whiteman, big favorite on the north-side, and his orchestra, headed the Uptown bill, which, with **"A Gentleman of Paris"** as its screen feature, scored heavily. **Fair attendance was enjoyed by the Sheridan with "Annie Laurie"** on the screen and Verne Buck and his orchestra on the stage. Marks Brothers' Granada and Marbro Theatres, both had as their feature picture **"The Girl from Chicago,"** Vitaphone and stage band shows and **both houses did normal business or better** for the week.

"The Magic Flame" on the screen and Frankie Masters on the stage were the attractions at the Tivoli **which had a normal week. Business was fair at the Capitol with "Annie Laurie,"** Vitaphone and Husk O'Hare in his inaugural stage show.

Boston

BOSTON theatres were fairly swamped over the week end with some of the thousands who were on hand for the annual Harvard-Yale gridiron battle at the Stadium for the wind-up of the football season. Seats were commanding a premium and all theatres were sold out well in advance. There was also a reflection of the crowds Friday and continuing until Monday night.

Practically every theatre in Boston did the best week's business thus far this season. **Universal's "Les Miserables" finished its three weeks' run at the Colonial,** which again opened to a legitimate show. There are now no road shows in Boston.

Metropolitan Theatre's "She's a Sheik" proved a big drawing card and even the seating capacity of New England's largest theatre was incapable of taking care of all who applied for admission during the greater part of the week. An especially good stage presentation accompanied the film, Jack Partington's "Moonlit Waters." **"The Magic Flame" at the State was another big drawing card** during the week, with a good stage number assisting. **"East Side, West Side" is playing this week simultaneously at five theatres and is playing to big audiences at all of them.** The five are the Washington Street Olympia, Scollay Square, Central Square, Capitol and Fenway Theatres.

Other theatres reporting good business for the week are the Keith-Albee Boston with "Madame Pompadour," the English made film; Washington Street with a double bill, **"Clancy's Kosher Wedding" and "High School Hero," Exeter with "Camille," Bowdoin Square with "Two Girls Wanted" and "Cameo," and "The Blackbird"** at the Lancaster.

Announcement is being made of the experiment of the "Subway Circuit" plan of legitimate shows for the Arlington Theatre, which has been for some time showing pictures. The picture interests are watching the experiment with much interest.

Cleveland

EVERYTHING tended to make the past week a poor week at local theatres. The weather was very bad. It rained almost every day. And when it didn't rain it froze, which was worse. The pictures were average for the most part. One of two outstanding pictures did outstanding business. The others just got by.

"The Garden of Allah," proclaimed pictorially perfect, failed to register the big success that was expected of it at the Stillman and will not be continued a second week. **"Seventh Heaven" at Keith's Palace, was the one outstanding success of the week.** It was recommended by critics as "one of the best and one of the most certain-to-please pictures of the year." The public backed up this opinion with paid admissions. **"Man, Woman and Sin,"** admittedly John Gilbert's best work, and Monta Bell's finest direction effort, did only fair business at the Allen. It has been suggested that possibly the title was to blame for this. **"The City Gone Wild" didn't make anything like a hit at the State.** The program surrounding the feature was the only thing that saved the bill. **And then again the public failed to support "Judgment of the Hills," a picture of genuine merit** and unusual entertainment values which was exhibited at the Reade's Hippodrome. **The Cameo did only fairly well with "The Racing Romeo,"** a picture of the popular audience type, with "Red" Grange as exhibit A. **Keith's East 105th Street Theatre had a good week with "Tumbling River"** and Tom Mix as the attraction on the screen. **The Park did pretty well by comparison with a first run neighborhood engagement of "Beau Geste," and the Circle had a fair week with "Barbed Wire,"** another first-run neighborhood showing.

Legitimate competition was light, and there was nothing else to draw the people to other amusement fields. Unemployment continues. The annual Community Fund drive now in progress has an effect on the theatres during the period of the drive. Neighborhood business is also "off."

Seattle

LAST week was another off week at the local film houses—business was decidedly below average, with a list of film attractions that were not above the ordinary calibre.

Based upon a standpoint of total number of seats filled during the entire week, in comparison with actual house capacity, **the leading business getter for the seven days just closed was probably "Slightly Used" at** John Hamrick's Blue Mouse Theatre. This film seemed to please most audiences, and a supporting program of five Vitaphone acts headed by Martinelli put the show over to very good business for the run. Almost capacity for the week.

The Fifth Avenue Theatre, with "The City Gone Wild," played to average business. It was considered Meighan's best film

in several seasons, but lacked any tremendous box office appeal. The show was well rounded out by Hermie King's novelty orchestra presentations and a pleasing Fanchon-Marco Ideal called "Mermaids" with their "Aerial Ballet" of 18 girls that played here a couple of months ago. Gross for the week was around $14,000.

The United Artists Theatre played "The Rough Riders" and did a very good business with it, but somehow this film failed to click at the ticket booth as strong as such a picture should. Business was well up in the running, but the picture lasted only one week. Gross was in the neighborhood of $9,000.

At the Liberty Theatre, Harry Langdon's old release, "His First Flame," failed to arouse any enthusiasm. Langdon goes strong here, but the picture was very mediocre and audiences were not enthusiastic. Business was about average, but not strong considering the star.

"The Chinese Parrot" at Bob Bender's Columbia Theatre was a very pleasing attraction that played a week to good business. The Columbia patrons seemed to like the film, and it was a good money-getter.

Between the two vaude-film houses, Pantages again got the break on pictures, with "The Gay Retreat." In spite of the fact that it was a strong picture, however, business was below normal. The audiences at this house during recent months have been none too large. Rumor has it that a change in policy which will bring "more show for the money" is slated soon. **The Orpheum, with "The Harp in Hock," took second honors as far as film attractions went, but was far ahead in the box office** standing. "Orpheum" vaudeville and pictures for 75c (reserved seats) seemed to have hit the public fancy here, and the house has been playing to average good gross, despite poor shows.

With the exception of "College" at the Egyptian Theatre, which attracted a large gathering of students at every performance, the business in the neighborhood houses and suburban houses is below normal.

San Francisco

A STEADY business registered during the past week in all San Francisco first run motion picture theatres, as well as in the residential theatres, both having first and second runs. Business would have been better in the large downtown sections had not the city witnessed two exceptionally strong rain storms.

"The Covered Wagon," shown at the Imperial Theatre, filled that house and **"Les Miserables" continued to draw** crowds the second week to the St. Francis Theatre. **"A Man's Past" drew well,** together with the presentation acts to the Loew's Warfield Theatre and **"The City Gone Wild," pulled a good many** to the Granada, Thomas Meighan being popular here. The presentation acts in that house also drew many. **"The Garden of Allah" at the California Theatre, was fairly well** attended, but not as good as expected. The Vitaphone at the Embassy Theatre draws many and many send their friends to it.

"The Angel of Broadway" drew well at the Golden Gate Theatre. The vaudeville acts also drew crowds to that house. **"No Man's Gold" did very well** at the Cameo Theatre **and the Union Square Theatre reported good** business all week, partly because of the vaudeville acts, but mostly due to the picture, **"The Lodge in the Wilderness" and "Polar Bears."**

Los Angeles

THE younger crowd turned out in large numbers for the showing of "Dress Parade" at the Boulevard, where Abe Lyman and his Brunswick Orchestra remain a popular stage feature. This was the most popular of short run features at the various houses.

Another picture which drew the high school and college patrons was "The High School Hero" at the Pantages. The picture attracted great attention, having been made on the Hollywood high campus and has the most popular high school coach and students of the local schools in addition to a cast of local favorites. **"The Gaucho" at the Chinese Theatre is considered to be one of those pictures that every motion picture fan intends to see.** An elaborate and entertaining stage offering, "Argentine Nights," precedes the screen feature and the Chinese Theatre has splendid patronage at every show.

"The Loves of Carmen" in the last few weeks of its engagement at the Carthay Circle continues with a steady business. Great interest is aroused in **"Sunrise,"** which opens in two weeks. **"Les Miserables" was the Criterion Theatre attraction and proved a success with capacity houses** at almost every performance. **"Ladies from Hell" showed at Loew's State last week and only drew the average** attendance. **"Jesse James" was well received** at the Metropolitan and played to the average good crowds.

Salt Lake City

CLEAR, sunny weather is still prevailing in this city with an occasional flurry or Fall rain storm, but the theatre business is constantly improving, according to reports.

The Capitol Theatre of this city has enjoyed another very big week during the showing of "East Side, West Side" and Fanchon and Marco's idea "Seasons" on the stage. These presentations are being received very enthusiastically and the picture was also very well liked.

Lon Chaney in "Mockery" proved to be an excellent drawing card at the Pantages Theatre, in connection with the vaudeville performance, and crowded houses were the result. **The Paramount Empress Theatre averaged a good week, the feature picture being "The City Gone Wild."** A stage offering was also presented here, billed as "Loretta's Novelties." The Victory Theatre here opened with the new policy last week with the exclusive picture program. **"Open Range" was the feature** and the house was packed throughout the week. **"A Man's Past" was an exceptionally good drawing card** at the American and very favorable comment was received on this production. **"The Circus Ace" did a good business** at the Gem.

Lon Chaney was also seen at the Rialto during the past week in the second showing of James Oliver Curwood's **"Nomads of the North,"** where he also proved to be a very good drawing card.

Central Pennsylvania

ATTRACTED by the title of the film play, "Jesse James," starring Fred Thomson, **exceptionally big crowds** went to the Victoria Theatre, Harrisburg. Men and boys made up 75 per cent of the audience.

The "Garden of Allah," at Loew's Regent, drew big crowds to that theatre, due in part to the fact that the stage play and the novel of that name are so well established in popular approval, and in part to the romantic appeal the picture has to feminine patrons.

Strangely enough, the **"Rose of the Golden West," which showed at the Colonial, was mistaken by reason of its title for a Wild West play,** whereas it actually is based on the conquest of California which saved that state to the union. This misunderstanding on the part of the public of the nature of the play is believed by the management of the Colonial to have been responsible for the business that was hardly up to the average, though those who saw the play were impressed with its entertaining qualities. The fact is that the showing of "Jesse James" in the nearby Victoria drew the cream of that type of patronage which craves Wild West pictures, and the Colonial business suffered through the misconception that the "Rose of the Golden West" was of the same type.

John Gilbert, in "Honor First," pleased the audiences at the State, **while "The Blood Ship,"** on its second appearance in Harrisburg, **went over big** at the Broad Street.

Albany, Schenectady and Troy

FIRST honors in Albany last week from the point of attendance went to the Mark Strand, where "Ben Hur" packed the house each afternoon and evening, with business second only to that of "The Big Parade," which was featured at this theatre a few weeks ago. **The Leland played to turnaway business** each night during the week with the exception of Thursday, when a heavy wind and rainstorm swept the city, the picture being **"Loves of Carmen." At the Mark Ritz, business was only normal with "Good Time Charley,"** an entertaining picture, which was hampered, however, in the opinion of many, by a dull [illegible]. **Residents of Albany appeared to like "Sally in Our Alley"** at the Clinton Square Theatre, judging from the business done. **Proctor's Grand featured "The Irresistible Lover" with good effect** on business done. The Vitaphone returns this week to both the Mark Strand in Albany and the Troy Theatre, after an absence of many weeks. Neighborhood houses in Albany reported good business throughout the week, despite the unusually warm weather.

In Troy, "Ben Hur" ran ahead of "The Big Parade" at the Troy Theatre last week. The theatre was packed to its doors practically each night, and on Sunday night many prospective patrons despaired of obtaining admittance and neighboring houses caught the overflow. **The Lincoln in Troy ran to good business with "Jesse James."**

In Schenectady, "The Gorilla" did only a fair turnover at the State Theatre, **due largely to the fact that the play has been given four times** in Schenectady, and the picture possessed no element of mystery to the majority of the city, and likewise carried no appeal to many women, possessing no love story. **"Moon of Israel" ran three days to good business** at the Strand.

Kansas City

THIS week saw a rather one-sided allotment of attendance in the first run houses of Kansas City. At Loew's Midland, with "The Woman on Trial" as the feature picture and John Philip Sousa's band as the stage attraction, **full houses greeted virtually every performance all week,** but such was not the case at several of the other first run theatres, despite the fact that there was a good lineup of pictures.

The Pantages, showing "The Gay Retreat," featuring Ted McNamara and Sammy Cohen, ran second to the Midland on attendance, while the Newman, showing **"The Garden of Allah," did only a fair business.** A return engagement of **"The Covered Wagon" at the Royal played to fair crowds only, while "Slightly Used" at the Globe drew less than normal** attendance. The second week of "The Naked Truth" at the Liberty **also drew only fair, as did "Dress Parade"** at the Mainstreet. Nothing other than ordinary exploitation was done at any of the theatres.

Atlanta

THE Capitol led the parade of box-offices in Atlanta theatres last week with "East Side, West Side," featuring Virginia Valli and George O'Brien, each performance during the day bringing a packed house. **Loew's Grand with "Garden of Allah" fared well, but did not meet expectations.**

Last week Keith's [illegible] celebrated its first anniversary with a civic program, each day being designated to some [illegible] club of the city. **This stunt was a drawing card and the theatre's average attendance**

can be attributed about equally between it and the picture "Jesse James."

The Howard had a fairly good daily audience to see Bebe Daniels in "She's a Sheik." Many claim the over-similarity of the pictures caused the drop in the box-office for the latter. Dorothy Mackail and Jack Mulhall played at the Metropolitan in "The Crystal Cup," drawing only an average crowd.

The Rialto, also, had an average week with "The Tigress," the first half and "The Wreck of the Hesperus" the last. "Nomads of the North" and "Chain Lightning" proved of usual interest in the attendance they drew to the Tudor.

Milwaukee

JUST fair was the verdict on business in the down town theatres this week. Inclement weather, including a few nights of rain and a few of snow, did its share in keeping down receipts at the various houses.

"The Chinese Parrot" at the Alhambra got a fair share of down town business, for it is said that Milwaukee audiences like mystery plays. "Figures Don't Lie" made a fairly strong bid for popularity at the Wisconsin. "Becky" at the Merrill did average business. "Woman on Trial" did not procure the results expected of it during its week's run at the Strand. "Two Arabian Knights" at the Garden was very well received and played to good houses. "The Wise Wife" at the Orpheum proved very popular.

Three of the larger outlying theatres, the Tower, the Uptown and the Modjeska reduced the price of admission from 40c to 30c. Business was not perceptibly increased by the reduction. "Rough Riders" was the feature at the Tower and Modjeska, and "Underworld" played at the Uptown. "The Life of Riley" with stage presentation made up a good bill at the Oriental and business was good. "Beau Geste" played at both the Milwaukee and Venetian and both houses enjoyed good patronage.

Des Moines

"THE CAT AND THE CANARY" playing at the Des Moines Theatre brought in very good business. At the Capitol Billie Dove in "The American Beauty" was a good attraction though the farewell week of Jimmy Ellard as master of ceremonies for the Publix stage show there was the big pull. "Way Out West," the stage show, was splendid. At the Strand, "No Place to Go" did well. Mary Astor and Lloyd Hughes are both well liked. Bobby Agnew is also popular and his picture, "The College Hero," also did well for the last half of the week.

Baltimore

MOVING picture business done in Baltimore for the week beginning Monday, November 14, was good in some theatres and poor in others. No house did an exceptional business. The addition of 4,000 more seats here recently when the Stanley opened, is being felt at all the first-run houses.

At Loew's Century and Valencia theatres, with "A Gentleman of Paris" at the former, with Waner brothers and the Harry Webb entertainers, with Violet Maye, on the same bill, and "Two Arabian Knights" at the latter house, business was fair at the beginning and big at the end of the week. Each show built as the week waned.

At the New Theatre, "East Side, West Side," with George O'Brien, went over good and part of its success might be attributed to an East Side, West Side popularity contest in the Baltimore Post, a Scripps-Howard tabloid, which was run during the entire week. It was arranged for by Harry Van Hoven, publicist for the New.

"Camille" went over good at the Stanley, but this Norma Talmadge starring vehicle did not pull the crowds expected in that 4,000 seater. General comments on the picture indicated that it was too "sugary."

"Sally in Our Alley," with five acts of Keith family time, proved a good drawing card at Keith's Hippodrome, but "Hook and Ladder, No. 9," with five acts of vaudeville, including Rose's Midgets, at Whitehurst's Garden, did poor business.

"Good Time Charley," featuring Warner Oland, Helene Costello and Clyde Cook, with Vitaphone presentations, did hardly a fair business at Warner's Metropolitan. Opinions seemed to indicate that the public does not care so much for Vitaphone now that the novelty has worn off and "Good Time Charley" did not appeal, it seemed, as it was an excellent character study, such as "The First Auto," which went only fair for one week recently.

During the entire week business at the Rivoli was decidedly poor with "The Angel of Broadway," starring Leatrice Joy and Sylvia Webb and Luela Lucey, singers on the same bill. The Rivoli is the house which has felt the opening of the Stanley more than any other first-run here.

Tampa

ANOTHER good week for Tampa, with most all houses showing up with better than average business. One manager of a neighborhood house said, "All I needed was more seats at the evening show." An exceptional lineup of pictures with a pull had much to do with the increase.

"America's Sweetheart," in her latest, "My Best Girl," proved an excellent card and started the week with a bang for the Tampa, with "East Side, West Side" showing up fine for the last half. Better than average week.

"Les Miserables" gave the Victory a satisfactory week. While the receipts were not as large as some of the super-features have given this house lately, the picture did nicely.

"The Life of Riley" was well liked and gave the Strand three days of very good business. "That Model from Paris" and "The Open Range" both did well. Better than average week.

The Franklin also enjoyed a better than average week. Tom Mix, who is always a favorite, pulled good business in his "Tumbling River." "What Price Love" and "Colleen" both did average.

Minneapolis

WINTER weather, with plenty of snow, resulted in about an average week for the moving picture theatres of Minneapolis. With the exception, perhaps, of "The Cat and the Canary" at the Garrick there were no outstanding box office attractions. "The Cat and the Canary" did a splendid business at the Garrick and was held over for a second week.

Richard Dix and Mary Brian in "Shanghai Bound" did about the usual run of business for this big house. "The Forbidden Woman" drew fair crowds to the Strand, while James Oliver Curwood's "Back to God's Country" attracted the usual quota of Curwood and western fans. John Barrymore in "When a Man Loves" returned for a Street in "Painted Ponies," as Hoot almost popular again.

Olive Borden in "Pajamas" was the picture at Pantages, and undoubtedly proved a good drawing card. At the Hennepin-Orpheum "The Coward," with Warner Baxter, shared honors with a vaudeville program headed by Nick Lucas, "The Crooning Troubadour." Hoot Gibson won the audiences' approval at the Seventh street in "Painted Ponies," as Hoot almost always does.

The Metropolitan continued to show the sensation sex film, "Is Your Daughter Safe?", this time advertising it "for women only" instead of for men, as was the case the previous week. The picture pulled them in.

Business at the neighborhood houses was generally good. Pictures shown at the Lagoon, Rialto, Lyndale and Loring included "When a Man Loves," "The Four Horsemen" (by popular request), "Hula" and "Chang."

Ottawa

AMUSEMENT seekers were kept on the run in Ottawa, the Canadian Capital, during the week of November 14 because there was plenty to see and the moving picture houses stood up well under the competition from outside.

The outstanding picture was "The Big Parade" at the Imperial, where it was roadshowed but there was a capacity crowd only one night. An impression is around that this picture is "too much American." Adolph Menjou in "A Gentleman of Paris" took well at B. F. Keith's, but some of the people are beginning to wonder when they are going to see a picture with French locale in which there is something more than interior scenes. They would like more French and less studio atmosphere. "Now We're in the Air," with Beery and Hatton, flopped with a crash at the Regent Theatre.

"Back to God's Country," with Renee Adoree, at the Central Theatre, registered a good week. "What Price Glory" at the Laurier Theatre, Hull, Quebec, was again very popular and it did not suffer by comparison with "The Big Parade." The Fox feature had already been shown in Ottawa to big audiences. The Eden Theatre, Hull, was also a busy place with "Publicity Madness," although it had previously played Ottawa recently.

Oklahoma City

"MY BEST GIRL" showed at the Criterion Theatre all week to very good business. So far as could be seen no extra exploitation or advertising was done on it, with the exception of some small "teaser" ads in the daily papers.

"The Gorilla" at the Empress all week drew good crowds, especially over the week-end. Interest had been worked up in this mystery play and the box-office reaped the benefit.

"The Joy Girl" spent the week at the Liberty and was well attended. Although the newspapers did not seem to care for the plot of the picture, still there were enthusiastic reports of it from other sources . . . and again, business was good.

"The City Gone Wild" brought all of Thomas Meighan's fans to the Capitol the first half of the week. Business was about average for its four-day running. "The Forbidden Woman" finished up the week at the Capitol to fair business.

The first really cold weather of the season visited the city this week, which seemed to make business better at the theatres. No competition from legitimate houses.

Texas Oil Developments Boom Theatres

The locality around Abilene, Texas, has several theatre projects in the offing. W. H. Williams and associates will shortly begin construction on a vaudeville house to seat 800. This will be the largest theatre between Fort Worth and El Paso. A new theatre has just been opened at Fort Worth. It is the Jefferson, costing $1,000,000, seating 2,000 and one of the chain controlled by the Jefferson Amusement Company.

Nearby oil developments are said to be responsible for the theatre boom around this part of the state.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

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A group of four newspaper displays used in connection with exploitation for the showing of "The Lone Wolf" at first run theatres. The displays illustrate a four-column layout for Warner's Broadway, Charlotte, N. C.; a three-column ad of the Strand theatre in Birmingham; a two-column layout for the Strand in Des Moines, and a two-column display for the Vitcory theatre in Salt Lake City.

Opinions on Pictures

Pajamas

Just a Tidbit—Nothing More

(Reviewed by Laurence Reid)

A SLIGHT little tidbit of a story bobs up here one which serves in flashing its scenes for the moment with no effort made to make it a lasting impression. There's nothing much to it, but during its unfolding there are many among the younger set which will accept it as fairly entertaining. It doesn't demand much concentration to understand it all. The youth hops down from Canada to talk over a business deal with the heroine's father, and, after falling in love with the girl, the usual misunderstanding occurs. When the strained relationship is carried on for a sequence or two a reconciliation is effected—and thus it is brought to a finish.

The best points of the picture are its locations—much of the backgrounds having been taken in the Canadian Rockies. You can't laugh off God's vast Cathedral when it comes up and spanks you in the face. There are some amusing incidents which should interest one who is easily satisfied. And, if the attention wavers from the plot, the scenery is always pleasant on the eyes.

The film can be catalogued as adequate program fare. It has Olive Borden, who makes the most of the material — and Lawrence Gray who takes care of his assignment well enough.

Drawing Power: For program houses. Title should draw. **Exploitation Angles:** Feature title and tease it in every way possible. Play up Olive Borden.

THEME: Romance of wealthy girl who captures heart of youth, and, after misunderstandings, becomes reconciled to him and finds happiness.

Distributed by Fox. **Length,** six reels. **The Cast:** Olive Borden, Lawrence Gray, John J. Clark, Jerry Miley. **Director** J. G. Blystone.

The Gaucho

Very Good, But Not Doug's Greatest

(Reviewed by Laurence Reid)

IF it's correct to say that all of Doug Fairbanks' pictures are standardized, it's also correct to say that his patterns are threaded with a wider array of colors than what is usually projected from stars who promote their own film circuses. One expects ceaseless activity from the Doug, who romanticizes adventure against the most picturesque backgrounds.

"The Gaucho" lives up to the best Fairbanks traditions. It has color, dash, rhythm and movement. The play spirit is well suggested, the moods are properly balanced. So Doug bobs up as an Argentinian cowboy who jumps and skips about as agile as ever. He even becomes serious during religious interludes—a touch which seems out of place considering his customary procedure of catering entirely to one's sense of adventure. Perhaps it's the influence of "The King of Kings."

But there is sweep to it, and the glamour of the settings shrieks with romance and atmosphere. Mr. Fairbanks doesn't do things half way. His ideas become standardized on a large scale, much like Mr. Ringling's circus. One instinctively looks for freedom of action and lavishness of scene in a Fairbanks opus. And disappointment is never registered. The star trots out a definite screen personality in Lupe Valez, who portrays the "bad" influence in the romantic moods. She'll be instantly recognized as worthy of ranking position out Hollywood way. Eve Southern, an actress whose appearances have often decorated the cutting-room floor, comes forth with a finely restrained performance in her study of the picture's "good" influence.

The film has more flaws than several of Doug's larger canvases, but it is bully entertainment and is certain to score anywhere.

Drawing Power: Good. Name of star will draw them, and the fact he never makes a bad one. **Exploitation Angles:** Feature star and title, and exploit Argentinian cowboys. Use Spanish atmosphere, etc. Play up Lupe Valez.

THEME: Romantic drama of Argentinian cowboy who frustrates bandits after leading adventurous life himself. Becomes religious and is cured of malady.

Distributed by United Artists. **Released** January, 1928. **Length,** 12 reels. **The Cast:** Douglas Fairbanks, Lupe Valez, Eve Southern, Michael Vavitch, Charles Stevenes, Nigel de Brulier, Albert MacQuarrie, Gustav von Seyffertitz. **Director,** F. Richard Jones.

Night Life

Should Score Anywhere

(Reviewed by E. G. Johnston)

EXCELLENT portrayals of their parts by Alice Day, Johnny Harron and Eddie Gribbon, good direction and atmosphere (the Viennese beer garden sets will parch your throat), and an interesting story with a flashy ending indicate success for this Tiffany offering in practically any theatre. In addition, the casting has been particularly well done; the three mentioned above fitting their respective roles about as well as any three could.

Unless we miss our guess the final shaping-up of the story will fool the average person. If it does do this the producers have accomplished what fifty per cent fail in. As the play reels on the impression is that one of a team of magicians is a parasite on the efforts of the other, whose clever fingers turn to picking pockets, after both return to a starving country at the close of the War. The cleverer one of the two interests himself in the rehabilitation of a hungry little girl who had attempted to steal his watch and places her as a waitress in a friend's beer garden. The girl, witnessing the theft of a pendant, executed at her table, urges reform. The jealous pal taunts him and takes revenge on the girl by throwing suspicion upon her. A lively scene takes place in the apartment—the boy getting the worst of efforts to reach the authorities and confess. The surprise comes when the other finally makes the sacrifice—he having had that in mind all the time.

Drawing Power: For first class houses. **Exploitation Angles:** Use the names and atmosphere.

THEME: Melodrama of a pair of magicians whose war experience twists them from legitimate to crook life. One romances and it almost spells tragedy. Ending is O. K.

Distributed by Tiffany-Stahl Productions. **Released,** Nov. 1, 1927. **Length,** 6,235 feet. **Cast:** Alice Day, Johnny Harron, Eddie Gribbon, Walter Hiers, Lionel Braham, Kitty Barlow, Dawn O'Day, Mary Jane Irving, Audrey Sewell, Earl Metcalf, Patricia Avery, Archduke Leopold, Snitz Edwars, iVolet Palmer and Lydia Yeamans Titus. **Directed** by George Archainbaud. **Story,** by Albert Shelby Le Vino; **continuity,** Gertrude Orr.

A Hero For a Night

Bright and Snappy Comedy

(Reviewed by Chester J. Smith)

OCCASIONALLY there comes along a comedy that gets away from the slapstick and knockabout stuff and advances some real humor in the way of situations, gags, hokum, or call it what you like. Such a one was Glenn Tryon's "Painting the Town," which brought him a long term contract with Universal. They said then it would be difficult to get Tryon material to match up with "Painting the Town."

Well, they have dug up material in "A Hero for a Night" for this newly-made star which matches his last vehicle, and, if anything, goes it one better. And Tryon more than lives up to all the nice things said about him following his last effort. He has the personality for this type of comedy, he is chock full of gags that add spice to the picture, and he undoubtedly has a keen sense of comedy values.

In "A Hero For A Night," Tryon is much the same type as he was in "Painting the Town." He is a fresh guy, almost to repulsion, but he makes you like it. And in connection with his taxicab he has some inventions again, which are worked by the mere pressure of a button from his driver's seat. A button is pressed and there is revealed a compartment supplied with skates, obviously to prevent walking back home. In another compartment is a veritable make-up shelf.

Tryon is ambitious to become a flyer and participate in the trans-Atlantic race, but he has no backing for the flight until the arrival at the watering resort of Samuel Sloan, wealthy manufacturer of shaving soap, and his beautiful daughter, accompanied by a male secretary and a nurse.

The secretary and the nurse are plotting to ruin the elder Sloan in the stock market at the same time as Tryon is endeavoring to win the beautiful daughter, Patsy Ruth Miller. It becomes necessary for Sloan to arrive back in New York the next morning to prevent utter financial ruin. Miss Miller enlists the services of Tryon and his aeroplane and the trio set sail. When aloft, they are apprised by Tryon of the fact that he has never before been in the air and has gained his knowledge through a correspondence course, which has not yet included how to land.

In the absence of a knowledge of navigation Tryon sets a course which carries him

over Newfoundland, the Irish coast, into France, across the Balkans and into Russia, without any of the trio knowing just where they are. Eventually forced down in Russia, the title tells you they must be in the Bronx, as no one knows their language. The success of the flight saves the Sloan fortune.

Incidentally the titles are about as snappy as have been seen in a comedy for some time and add much to the effectiveness of the picture. They presume at one time, because of the number of roads beneath them, they "must be in Rhode Island." The combination of Miss Miller and Tryon is a happy one and the work of the entire cast, including the monkey, is exceptionally good.

Drawing Power: Should go exceptionally well in any type of house. **Exploitation Angles:** The popularity of the star and Patsy Ruth Miller; the transatlantic flight.

THEME: Comedy of small town fresh guy who by successful flight to Russia saves the fortune of wealthy soap manufacturer, who, with his daughter, accompanies him on flight.

Distributed by Universal. **Released,** December 18, 1927. **Length,** 5,711 feet. **Cast:** Glenn Tryon, Patsy Ruth Miller, Lloyd Whitlock, Burr McIntosh, Bob Milash, Ruth Dwyer. **Director,** William James Craft. **Author,** Harry O. Hoyt.

The Swell-Head

Pleasing Little Program Picture

(Reviewed by Raymond Ganly)

RALPH GRAVES plays a role suiting him ideally in this tale of a moving van man turned pugilist. With a store of confident assurance, swaggering bravado and other signs of puffed-up importance to grace the part, he gives an interpretation likable and touched with quite a bit of comedy. Graves has down pat the knowing look, the wink of an eye, the flip of the hand and other gestures which are effective as traits of his character in the role of the conceited leather-pusher. Aside from the results he achieves as an actor is the sense of proportion manifested in his direction, for the picture runs along smoothly with nothing out of place.

Because he had licked a few hams in the arena, Graves thinks he is pretty good—so good, in fact, that he considers training unnecessary. It eventually comes about that this conceited chap in a bout with the champ of his division is knocked cold. It is after this defeat that he realizes he is not as good as he thought; but the ending of his fighting days brings some consolation to him as the broadcast of his fight with the champ was instrumental in curing his mother of crippled limbs. In the excitement of the fray, feeling deeply the beating her son is taking she unconsciously begins to use her legs so long idle. Of course, this is hokum right here, but it is good hokum, nevertheless.

The fighting scenes are pretty well staged, Graves being at home in the ring. You see him plunging, missing and taking dives to the canvas. In between the rounds he doles out comedy, advising his friend to bet on him, even though he is taking a drubbing. Mary Carr renders another performance in the role of the mother, Johnny Walker is excellent as the boxer's friend, and Eugenia Gilbert okay as the heroine.

Drawing Power: Excellent as program offering in neighborhood and 2d run type of house. **Exploitation Angles:** Bill "names" in cast. Tell 'em of Graves' work in comedies, "Blarney" and "Alias the Deacon." Publicize fact that it is prize-fighting sotry.

THEME: Story of young husky, who becomes boxer, gets conceit knocked out of him and returns to normal.

Distributed by Columbia Pictures. **Released** August, 1927. **Length,** 5,484 feet. **Cast:** .Ralph Graves, Eugenia Gilbert, Mary Carr, Johnny Walker, Mildred Harris, Tom Dugan. **Director,** Ralph Graves. **Story** by Robert Lord.

My Best Girl

A Typical Pickford Film—Certain to Please

(Reviewed by Laurence Reid)

FILMGOERS have long since abandoned the idea of trying to visualize Mary Pickford in a picture which doesn't represent her as just Mary Pickford. She knows her public — and knows that it doesn't want her to strike out in emotional pastures. That she has a strong hold on her public is proved in this latest entry—which is no great shakes as entertainment, but which is calculated to satisfy anyone free from hyper-critical complexes.

There's hokum in "My Best Girl"—the good, old sentimental kind. It isn't the least bit arty, but it has box-office written all over it—if it isn't continued at its particular theatre too long. The star portrays a tender character study of a girl whose family doesn't deserve any space in the family album. The father and mother are plain, everyday people—while the sister is a gadabout. So it is up to the heroine to prove herself a "throw-back" to some relatives who possessed poise and personality and good, old-fashioned pluck. A worker in a five-and-ten cent store, she falls in love with the new clerk, ignorant of the fact that he is the son of the owner.

There it is—and you can guess the rest. The youth must have an understanding with a girl in his own station of life—which is necessary for the dramatic conflict and contrast. And, to keep it going, it is well-gagged with humor and sentiment. The figures look genuine and the incident measures up as likely to happen.

Drawing Power: Good anywhere. Star's name is enough. **Exploitation Angles:** Tie ups with working girls, etc. Exploit the star and that she has typical picture.

THEME: Romantic drama of working girl who falls in love with rich youth and captures him.

Distributed by United Artists. **Length,** seven reels. **The Cast:** Mary Pickford, Charles Rogers, Sunshine Hart, Lucien Littlefield, Carmelita Geraghty, Hobart Bosworth, Evelyn Hall, Avonne Taylor, Mack Swain. **Director,** Sam Taylor.

The Gorilla

Mystery Thriller is Entertaining

(Reviewed by Laurence Reid)

THE silent version of the stage play which captured Broadway's attention a few seasons ago turns out to be an entertaining slice of celluloid. It has been treated with good attention to details, even though the action becomes inexplicable at times. There is a bit of confusion, but, in the main, it travels along smoothly enough, sending forth a collection of thrills. The photography is especially good—the opening scenes casting a deal of suspense when the shadowy form of the gorilla is seen stalking about the roofs of the city.

The idea exploits an old-time theme—that of the aged and crotchety millionaire whose sole interest in life is amassing a fortune, though he is exceptionally interested in his doughter. It develops a conflict in the home of the old man's household who are eager to cash in on his wealth. And the girl's youthful admirer is also under suspicion as willing to share the aged gentleman's shekels.

It contains much suspense and real mystery and a generous amount of shivers should race up and down the spines of the spectators. The piece is balanced between comedy and melodrama, and carries sufficient action and photographic appeal. Moreover, it is well cast with Charles Murray supplying the gags and Alice Day, Walter Pidgeon and Gaston Glass the youthful appeal. The character studies are well portrayed by Tully Marshall and Claude Gillingwater.

Drawing Power: Okay for all types of houses. Should attract through title and publicity. **Exploitation Angles:** Feature title and bill as clever mystery drama.

THEME: Mystery melodrama of rich man whose interest in life centers around his daughter and his wealth—and how he satisfies himself over the sincerity of his household.

Distributed by First National. **Length,** seven reels. **The Cast:** Charles Murray, Fred Kelsey, Claude Gillingwater, Tully Marshall, Walter Pidgeon, Gaston Glass, Brooks Benedict, Aggie Herring. **Director,** Alfred Sentell.

The Frontiersman

Borders Near the Average

(Reviewed by Raymond Ganly)

TIM McCOY'S three previous vehicles shaped up as better Westerns than does his latest, which does not possess as good a story. It has enough action in spots but drags when that necessary attribute of the out-of-door dramas is not present; the director has not put much snap and punch into those scenes which concern the building up of the plot. Furthermore, too many of the incidents are episodical, the continuity being just about average.

After fighting a duel for a shallow woman, McCoy is commissioned by Jackson to guide his niece to her father at Fort Mimms. When they arrive at their destination they find that a horrible massacre has been perpetrated and while on their return to Jackson are captured by the bloodthirsty Indians. The latter send McCoy back to Jackson, holding the girl as a hostage. Jackson responds to their demands by marching his Tennesseeans into battle. They have a preliminary skirmish and the Indians are temporarily routed. McCoy invades their stronghold to parley but is forced to flee. Upon returning to his commander he informs him of his niece's danger from the savages. The redskins' stronghold is stormed and taken and the Indian who was about to kill the girl is overcome by McCoy's athletic ability.

Drawing Power: Fair. **Exploitation Angles:** Historical atmosphere and incidents, McCoy's rise as a Western star and Indian paraphernalia offer suggestions.

THEME: Scout of "Andy" Jackson, a victim of a woman's fickleness, becomes cold towards the sex. His commander's niece is captured by the Indians and both Jackson and the scout work for her release, the for-

mer leading his army successfully against the savages and the latter personally saving her from the onslaught of a brave.

Distributed by Metro-Goldwyn-Mayer. **Released**, June, 1927. **Length**, 4,986 feet. **Cast:** Tim McCoy, Claire Windsor, Tom O'Brien, Russell Simpson, Lillian Leighton, Louise Lorraine, May Foster, Chief Big Tree, Frank Hagney, John Peters. **Director**, Reginald Barker.

"The Girl From Everywhere"

(Sennett-Pathe—Four Reels)

(Reviewed by Chester J. Smith)

MACK SENNETT has inaugurated the four-reel comedy with technicolor art sequences. This is the first of the series, which will be devoted largely to girls. If the balance of the series are to be patterned after this initial one, then they are to be just elaborated two-reelers. They are not built of featury story material, but rather are the slapstick variety glorified by the Sennett bathing girls, whose appearance will be the magnet to click the turnstiles.

What might be lacking in the comedy for a four-reeler is more than made up by the beauty of the tableaux, which, indeed, are beautiful. Sennett has always been more than a fair selector of feminine charm, and he surely has gathered together some beauties for these technicolor sequences.

Daphne Pollard is the featured comedienne in this one, and her grotesque makeup is funny. She is the wardrobe mistress in the motion picture studio and she cuts some real humorous capers. She is ably supported by Mack Swain, Sterling Halloway, Dot Farley, Madelaine Fields, Caroline Lombard, and, of course, the bathing girls.

For the first two reels the picture is devoted largely to the usual slapstick comedy, with an occasional flash of some of the bathing beauties as they apply at the studio for work and display their wares, upon which they wear little. Then, in the process of the making of a picture there are a series of tableaux in color, as living pictures are displayed on a vaudeville stage. There are some four or five of these tableaux before the Sennett lions become liberated and mar the proceedings at their most interesting stage. From then on it reverts back to the knockabout stuff, with the lions chasing the troupe all over the studio and Miss Pollard and the rest of the cast are, again, right in their element. The tableaux serve as a relief to the boisterous comedy and, as a whole, the series, therefore, should be attractive.

"The Magic Game"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

THIS new comedy of the McDougall Alley Kids concerns a game of baseball on the first day of school and the various flunkings of the kids upon their return to their studies in the "little red schoolhouse." The concerted efforts of the gang prove more entertaining now than in some of their past subjects. Their best bets are "Oatmeal" and "Free Gin," colored and oriental boys, respectively. The little darky has expressive eyes.

The game of baseball is a hectic affair, some novel fielding being done by the small players. In school, their minds are very hazy. They cannot concentrate on their studies, giving the teacher wrong answers to her questions so that they all, eventually, are lined up before the blackboard wearing the ignominious dunce caps. There is a touch of Rabelaisian humor in the children's actions, and their various untactful mistakes with which they bother their teacher.

Wilcox and Wolcott directed these juvenile performers. Except for a few unwieldy titles, which miss the mark, the offering is of a quiescent sort, and, as audiences are receptive to the natural performances of children, it should go over.

"Felix the Cat in Uncle Tom's Crabbin"

(Educational—One Reel)

THE Sullivan Tomcat journeys down to Dixieland far away from the inclement weather of the north where Jack Frost holds forth. Down in the sunny Southland with its fields of cotton and fragrant atmosphere Felix thought he could rest and dream and worry no more. But, alas! The diabolical Simon Legree, his snarling whip and bloodthirsty hounds are on hand to make life miserable for the unoffending cat.

For, you see, when Felix went down South he probably unrolled the years back a bit and went to that particular locality where the name of Legree was something to be feared. Unaware of this, the cat blithely joins into the revelry of Uncle Tom and Topsy, dancing to the accompaniment of a banjo. The music arouses Legree from his slumbers, and he stalks out whip in hand ready to use it vehemently. Of course, Felix is not used to submitting to a scowl of hate, so he defies Legree and sends him into paroxysms of rage. After being chased by the mean Legree and that unworthy's whip, which has been changed into a whippet over an icy river, the cat decides that the North is his proper homeland.

This cartoon parody on "Uncle Tom's Cabin" is an appropriate release. In it you will find Uncle Tom and Topsy, Little Eva, and Felix, who, much after the fashion of Eliza, crosses the ice to escape the terrible Legree.—RAYMOND GANLY.

"Assistant Wives"

(Roach-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

AS a consistent performer in the two-reel comedy field, Charley Chase always manages to hit up pretty well toward the top of the league. He is usually there with a pretty fair sort of vehicle, and what may be lacking in the story, Chase generally more than makes up with his comedy antics.

"Assistant Wives" is one of those wildly hilarious mixed-up farces in which Charley, as the underpaid law clerk, tries to persuade the boss that he is entitled to a raise. The raise would be granted if Charley was married, which, in reality, he is. In his anxiety to produce the wife and collect the raise he points to the waitress in the restaurant across the street and declares to the boss that is his wife.

Then Charley has to make good at once when the boss insists that they take him home to dinner at once. The waitress is bribed to go through with it, though fearful of her own burly husband. They enter Charley's apartment house and, seeing a couple emerge from an apartment, decide to take possession of it. Complications come thick and fast when Charley has to borrow a part of the dinner from his own apartment, while his wife is not looking, and then the burly husband of the waitress puts in an appearance. The boss proves of the susceptible type, and everything ends right for all but him, when both Charley and the burly husband find the waitress in the arms of the boss. There is quite a bit of good comedy and a number of humorous situations.

"The Bull Fighter"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

THIS is the wildest sort of a knockabout and slapstick comedy that is funny only as that type of comedy goes. This one is emphasized by a couple of bulls which do more than their share of knocking about. The members of the cast must have been subjects for the hospital at its conclusion.

Madeline Hurlock, Billy Bevan, Eddie Quillan and Andy Clyde are the featured players. Billy poses before the bathing beauties as a bull fighter and, eventually, has to make good, much to his own discomfiture. Madeline has run away from her rich parent, who insisted that she marry Eddie, whom she had never seen. Eddie is in a like predicament. Both are disguised as tramps. They encounter each other in the woods where all are invited to join a picnic luncheon of the bathing girls. They are routed by the sheriff and then Billy is persuaded to show his bull fighting ability, while the others look on in awe as Billy is butted about. There is the usual attempt to overcrowd the thing with humor, very little of which clicks.

"Here's Another One"

(Bray—One Reel)

A MORE intimate touch is discernible in this latest of the "Here's Another One" series. The likenesses of various cinema stars are shown in the first half with little questions as to their identity. For instance, you are asked what screen star has two famous sisters named Norma and Natalie? Of course, your acquaintance with things relating to the cinema immediately suggests the name of Constance Talmadge. The readers of the fan periodicals, who crave such information because they have a liking for things cinematical can, with pleasure, try their hands at the correct answers. Lefty Flynn, Conrad Nagel, Peggy Joyce and others are shown.

Besides movie stuff there are other questions relating to oil well derricks, cattle stampedes, a cowboy round-up and railroad tracks. The questions are neither too difficult nor too easy. —RAYMOND GANLY.

"Comrades"

(Tiffany-Technicolor—One Reel)

A PLEASANT little "color-classic" that will lend tone to any program is this single reeler from Tiffany-Stahl. It gets under way with two old men playing checkers on a table in front of a home. An argument, harsh words and an elderly woman comes flying out of the house; and then, a flashback to a pier where two youngsters, pals to the last word, are fishing. A young bully spoils the sport for one and the other vanquishes him in battle; (the youngster's flying fists and arms will get a laugh anywhere) then on to adolescence, where one wins from the other in a love-bout. The lady managed to keep peace then and in after years between the two—as in the game of checkers.—E. G. JOHNSTON.

"The Bridal of Pennacook"

(Tiffany-Technicolor—One Reel)

TECHNICOLOR lends itself particularly well to the picturization of Whittier's Indian legend which portrays the tribal ceremonies attending the betrothal of an Indian girl to one of the young braves and the dirty work indulged in by another male admirer. The latter almost makes a mess of the happy proceedings with an attempted assassination of the 'groom. Escaping the thwarted one, the girl tries to wade a river and is swept downstream with the strong current. Her mate arrives in time to save her. This is a good little number.—E. G. JOHNSTON.

"Have a Drink"

(Pathe—One Reel)

THIS is one of the Rare-Bit novelty series designed to make one thirsty—for water. It is purely pictorial and most refreshing in its scenic shots. It pictures various pools, riplets, creeks, rivers, waterfalls and even extends to a shot or two of the ocean. It is very beautiful pictorially. As the descriptive matter tells you, it is "little drops of liquid beauty gathered from far regions into one sparkling, quenching drink."—CHESTER J. SMITH

Regional News from Correspondents

Chicago

FRANK BARNES, of Carmi, has taken over the Main Theatre of that city from S. E. Pirtle. Mr. Barnes has been operating the Strand Theatre, which is now closed.

A party of Chicago film men attended the opening of Fischer's handsome new 2,500-seat Fischer Theatre at Oshkosh, Wisconsin, on Wednesday night. It is reported to be one of the finest houses in the Badger state.

Ascher Brothers have disposed of their Forest Park Theatre to A. J. Cooper, who formerly operated the Casino at La Crosse and the Butterfly in Milwaukee.

The Park Theatre, Evanston, formerly operated by Spencer & Miller, has been reopened as a straight motion picture theatre, after having been closed for some time past.

The Adelphi Theatre has been purchased by A. Sussman from Lester Retchin, who owns the Howard Theatre. Mr. Sussman has recently been connected with Great States Theatres, Inc., in Waukegan.

It is reported that Lubliner & Trinz Pantheon Theatre is going into a vaudeville policy on Saturdays and Sundays.

Marie Pierson, organist and musician, is making an extended tour, demonstrating Orchestraphone, which recently had its Chicago premier at the Eighth Street Theatre.

The F-I-L-M Get-Together Dinner, Frolic and Dance, under the auspices of the Exhibitors Association of Chicago and the Chicago Film Board of Trade, brought a representative crowd to the Stevens Hotel on the night of November 18th. The crowd danced to the music of Eddie Henschel and Dan Russo's bands until the early morning and greatly enjoyed the vaudeville acts and other features which were put on during the night. Two films particularly delighted the guests. One was furnished by Nat Wolf and the other by Clyde Eckhardt, the satire on leading figures in the local movie world being greatly appreciated. Much credit for this successful dinner and ball is due to the committees which worked so conscientiously and hard on the arrangements. The committees included Ludwig Siegel, chairman; J. D. Abramson, secretary; F. G. Schaefer, treasurer, and C. W. Eckhardt, J. Coston, S. Selig, A. Schoenstadt, F. Gilford, J. Pastor, S. Greiver, Al Sobler, H. Willard, Nat Wolf, Dave Dubin, C. Kamp, Ben Cooney and Max Balaban.

Vice-Presidents John Flinn and Elmer Pierson and General Manager Phil Reisman, of Pathe, stopped off for a conference with District Manager Maberry. The party is en route to California.

Al Steffes, president of the Motion Picture Theatre Owners of the Northwest, and who had been attending the convention of the Motion Picture Theatre Owners of Ohio at Columbus, stopped off for a day's visit with President Jack Miller of the Exhibitors Association of Chicago.

Miss Clare Foley, secretary of the Pittsburgh Film Board of Trade; Miss Lois Mayna, secretary of the Film Board of Trade in Kansas City, and Miss Audrie Lytell, traveling film board secretary, were Chicago visitors this week.

R. L. Schmidt, who has been general manager for Great States' Kankakee Theatres, has resigned and William J. Slattery has been appointed to fill his place. Mr. Slattery will have charge of the Majestic and La Petite. Tom Sawyer, who has been manager of the latter house, has also resigned.

The Parkway Theatre on north Clark Street, which is managed by Leo Roth, will inaugurate a stage band policy this week with Eddie Roth leading the band and acting as master of ceremonies. Under the new policy the week day admission will be thirty cents with forty cents admission on Saturdays and Sundays.

W. D. Burford, who is enjoying an extended vacation, is now en route from Los Angeles to New York City, via the Panama Canal, and expects to be back at his Chi- [illegible] 8th.

Fred Sleiter, manager of Fox's Milwaukee exchange, was in Chicago last Friday and attended the F-I-L-M Dinner and Frolic at the Stevens Hotel.

J. H. MacIntyre, Pathe-DeMille representative, with headquarters in Cincinnati, was here this week for a conference with District Manager Maberry.

John Bobeng, of the Armitage Theatre, who was operated on for appendicitis, is reported to be recovering rapidly.

Work is now being rushed on the new United Artists Theatre, formerly the Apollo, and it is hoped that it will be ready for opening on December 15th. The interior of the house has been entirely rebuilt, the stage now occupying what formerly was the rear of the theatre. An up-to-date cooling and ventilating system, a big new unit organ and magnificent decorations are some of the features of the rebuilt house, which will have 1,750 seats.

It is reported that Sol Best has sold his Madison Circle Theatre, Forest Park, Illinois, to Messrs. Cushner and Rubin.

Central Penn

THE same interests that control the big Harris Amusement Corporation, of Pittsburgh, which operates a big chain of theatres in Western Pennsylvania and other states, on November 14 obtained a charter at the Pennsylvania capitol in Harrisburg for a new corporation known as the Evans City Amusement Co., of Evans, Pa. Two of the incorporators are State Senator John H. Harris, of Crafton, and his brother, Dennis A. Harris, also of Crafton, both of whom have large financial interests in the big Harris corporation.

The purposes of the corporation are "establishing, maintaining and operating a theatre or theatres." The treasurer is George Harrison, of Oakmont. The two Harrises and Eugene L. Connelly, of Pittsburgh, are the incorporators.

A Pennsylvania charter was granted on November 16 to the Triangle Enterprises, of Reading, organized for the purposes of "erecting, owning, operating or controlling a theatre, theatres and other places of amusement." The authorized capital stock is $20,000, of which $2,000 has been paid in. The shares have no par value. Miss Mae Stoffer, 1508 Center Avenue, Reading, is treasurer of the corporation, and also is one of the incorporators, owning eight shares of stock. The other incorporators are Elfie A. Samuels, 161 Willoughby Avenue, Brooklyn, N. Y., seven shares; and Eugene D. Whitman, 11 Academy Street, Newark, N. J., three shares.

Charles Newbaker, owner of the Strand and Standard Theatres, Steelton, lent both houses to the Steelton Post of the American Legion, on the nights of November 21 and 22. Mr. Newbaker is Sheriff-elect of Dauphin County.

The first motion picture film ever delivered by airplane in Reading, was taken there with a consignment of mail from Pitcairn, near Pittsburgh, and handed over to Manager Bob Suits, of Loew's Colonial theatre, where it was subsequently shown on the screen.

The management of the Pergola Theatre, Allentown, is sponsoring a series of four concerts by the Pioneer Band, of that city.

A Pottsville newspaper states that the Opera House, a picture theatre in Tremont, was ordered by the Pennsylvania Department of Labor and Industry, at the capitol in Harrisburg, to make certain alterations to the building in order to comply with the State building regulations. The order was issued following an inspection of the theatre by George Getusky, a State inspector, and called for improving the exits and making certain alterations in the balcony. The house was closed while the improvements were being made.

The week of October 31 was devoted to a celebration in the Capitol Theatre, Scranton, of the completion of five years under control of the Commerford Amusement Company, of that city. Manager Jack Jones arranged a special de luxe program.

Announcement is made that control of the Mt. Joy Theatre, Mt. Joy, Lancaster county, has passed from Leroy Johnston to James Theros.

Bud Hissner has acquired the Blue and White Theatre, Annville, Lebanon county, from Edgar Manager, who had operated it for several years.

Extensive improvements to the theatre operated by W. F. Kneller, in Manheim, Lancaster county, have just been completed.

Announcement was made of the personnel of the official staff of the new Cameo Theatre, which was opened on November 15, in Allentown, with a formal program of dedication. The house manager is M. J. Nederostek, for a number of years assistant manager of the Lyric, Elizabeth, N. J. The organist is Ben Portnoff, formerly with the Stanley company, in Philadelphia. The other positions are filled as follows: assistant organist, Earl S. Hawk, formerly of the State Theatre, Allentown; doorman, John Their; head usher, Philip Weaver; ushers, Lehman Pleppinger and Miss Leonore Brown; treasurers, Miss Arline Davis and Miss Eleanor Ambos; house superintendent, James Hangen; projectionist, Walter Wehr; and assistant projectionist, Hugh R. Newcomb.

The Fulton Theatre, Lancaster, heretofore devoted to road shows of the legitimate type, has adopted a policy of presenting only motion picture shows and musical tales. It is under control of I. C. Mishler, who has been prominently identified with theatre and amusement [illegible] cities of Pennsylvania. Howard P. King, who was assistant manager of the Fulton under its regime as a legitimate house, has resigned his position there.

Albany

LEE LANGDON resigned last week as booker at Warner Brothers exchange in Albany, having leased the Central theatre of Herman Goodman. James Rose, who booked for Pathe for five years and was also a salesman for that exchange for an equal period, has succeeded Mr. Langdon. Abe VanDusen, who has been booking for Fox in Albany, has resigned and returns to the F.B.O. exchange. Incidentally, this latter exchange moved this week from its downtown quarters to Film Row, where it is occupying the old Bond quarters.

Jesse Kauffman, formerly with Universal in Buffalo and Albany, has embarked in business for himself in Syracuse, supplying a mat service to theatres. George Wright will probably act as southern representative and Bert Gibbons as eastern representative.

After visiting a dentist in Utica twice a week for nearly a year, William Smalley, of Cooperstown, breathed a sigh of relief this week, and will now be able to spend more time with his chain of theatres.

The Eagle in Albany was reopened on Monday of this week with Abe Stone at the helm. The house will be operated as a subsequent run one, and at a ten cent admission.

Chris Buckley is the prize football fan among the Albany exhibitors. He has seen at least one of the big contests each week this fall, and last Saturday, with his son, occupied seats in the Yale section at the Harvard-Yale game in Boston.

Charles Henschel, eastern division sales manager for Pathe's short subjects, was in Gloversville during the week, conferring with the Schine Brothers.

Masonic Hall in Hillsdale, one of four theatres owned by Ferguson and McIntyre, was burned to the ground recently, two projection machines going up in flames. The company also has houses in Anoram, Copake and Dover Plains.

Many changes have taken place in theatre ownership in this section during the last week or so. Henry H. Freeder has acquired the Park theatre in Hudson from Edwin Zincke; the Bates in Mohawk has been bought by Harkins and Murphy from H. A. Monroe; L. B. Anderson has acquired the Lyric in Bainbridge from W. D. Hunt; Clark R. Thomas has disposed of the Garden theatre in Hinesburg, Vt., to W. H. Lantman.

All of the exchanges in Albany were closed on Thanksgiving Day. Several of the exchange managers spent the day in New York city.

A. J. Gutek, the new manager of the F.B.O. exchange in Albany, is an Austrian by birth, and a graduate of Holy Cross college.

The Albany theatre in Schenectady has been closed and will not reopen this winter. Fred Freschette has been installed as manager of the Barcli.

S. E. Feld, a Pathe salesman out of Albany, blossomed forth during the past week with a brand new car, which he will use over his territory.

Max Milder resigned last week as director of buying and booking for the Schine circuit and will return to his former home in Philadelphia. George Lynch has temporarily succeeded him.

Visitors along Albany's Film Row during the week included: George Markell, of the Strand in Pittsfield; Clarence Dopp, of Johnstown and Broadalbin; Mrs. Thornton, of Saugerties; E. Davidson, of the Casino in Waterford; Mr. and Mrs. T. J. McCarthy, of Fair Haven; C. D. LaPointe, of the Crandall in Chatham, and Charles Rosenzweig, of the F.B.O. forces in New York city.

Frank Learnan, of the Farley houses in Schenectady, is becoming quite collegiate these days, attending all the football games at Union College, striding along the sidelines and directing motion pictures taken of the game, and which are later shown at his theatres.

Al Seigel, who operates a film delivery service out of Albany, managed to get his pictures to many of the flooded towns along the Vermont line, but with thrilling experiences. He was marooned at Comstock one night and in reaching other places was obliged to detour for many miles.

A theatre to be known as "The Sun" will open in Binghamton about January 1, with J. Kocake in charge. The Orpheum, in Kingston, owned by Miller and Sherry, has been remodeled and will reopen soon. Nate Robbins will open his new theatre in Utica during the middle of December.

The board of arbitration met in Albany on Monday of this week, but there were but three cases up for consideration. Miss Myrtle MacMillen is the new billing clerk at the Pathe exchange.

Miss Mary Curley, formerly of the First National exchange in Albany, and James Dermody, a local Fox salesman, were married on Wednesday of this week, and after a short honeymoon will make their home in Albany.

Myer Schine, of Gloversville, was in Lima, Ohio, during the past week, in connection with the opening of the new Schine theatre in that city.

Harry Thompson and Jack Bulwinkel, of the First National exchange, made a flying trip to New York during the week and later Mr. Bulwinkel visited several of the northern Ney York houses.

Vincent Hyland, who operates a theatre in Valley Falls, was quite badly burned about the hands last week when a film caught fire.

Nate Robbins and W. H. Linton, well-known exhibitors of Utica, were in New York city during the past week. Nat Levy, Albany Universal manager, spent a portion of last week in calling on exhibitors along the main line of the Central, as far as Oneida.

The Strand, in Schenectady, had a close call from fire last week, being smoked up somewhat but saved from destruction by the fact that there was no wind. The fire destroyed two or three adjoining business blocks.

Alec Sayles, manager of the Leland, in Albany, motored to West Point, last Sunday, to witness dress parade.

W. W. Farley, of Albany, has been ill for several days but is once more back with his theatres in Schenectady. The outcome of the election in Binghamton was a sore disappointment to Mr. Farley.

Every morning, unless it rains, finds Mike Kallet, of Oneida, enjoying an hour's canter along the country roads. So far as can be learned, he is the only exhibitor in this part of the state whose hobby is horseback riding.

Junior Movies were held at Harmanus-Bleecker Hall in Albany last Saturday morning, in connection with "Good Book Week."

A petition being circulated in Lowville, asking for a special election in connection with Sunday movies, is being liberally signed these days.

At a special meeting of the Albany Film Board of Trade, held Monday afternoon, Isidor Schmertz, of New York City, manager of the Fox Albany exchange, was elected vice-president of the Board, succeeding Harry Weinberg, who recently resigned as manager of the F B O exchange in Albany, and who has returned to Omaha. A resolution was passed at Monday's meeting which will probably result in a larger attendance at all meetings of the Board from now on. Any manager absent from a meeting of the Board will be fined the sum of two dollars, and the only excuse permissible will be either sickness or presence at a home office conference.

Baltimore

THE control of the Garden, a 2,500 seater here, will go from the Whitehurst Theatrical Interests to the James L. Kernan Company, Frederick W. Schanberger, president and general manager, on Saturday night, December 3.

The Auditorium will be taken over by Edwin H. Knopf, under a two-year lease, and he will start a company, giving his first attractions there December 19.

This house was purchased recently by the Kernan Company, owners of the Maryland Auditorium theatres recently for over $1,000,000, it is said, and present plans of the Kernan Company are to change the name to The Keith in honor of B. F. Keith. The Keith-Albee vaudeville now running at the Maryland will be transferred to the Keith and the Shubert stage attractions now playing the Auditorium will be transferred to the Maryland.

The Garden may mean the loss of a first-run house to Baltimore, but there is a chance that first-run pictures may be placed on the program with Keith-Albee vaudeville.

Keith family time is now being run at the Hippodrome, three blocks away from the present Garden, with first-run pictures.

Virginia Fox, who has been in New York for several years, handling publicity, is in Baltimore now, handling the advancing of the Little Theatre being built on North Howard street near Franklin by the Motion Picture Guild. This house, which has a seating capacity of 250, is cheduled to open December 8.

A theatre and community center to cost about $25,000 is planned for Charlotte, N. C., by L. H. Asbury, 1514 East Fourth street, that city.

The Staken Building, Main street, Midland, Md., is being remodeled by Lionel Clark, Barton, Md., for a moving picture theatre.

Nixon's Academy, Hagerstown, Md., has returned to a moving picture policy. The picture policy was begun when the Myrkle-Harder Stock Company ended its season.

In an economy plan which has swept over Loew's Century and Valencia in Baltimore, the number of ushers at each house has been reduced.

The Trenton Theatre, Lynchburg, Va., is now being managed by Robert John Maddaford. Orchestra accompaniments for the pictures will continue and uniformed ushers will be placed in the house.

The engagement of John J. Payette, booking manager for the Washington, D. C., Maryland and Virginia theatres of the Stanley-Crandall Company, to Dorothy Isabelle Crandall, youngest daughter of Mr. and Mrs. Harry M. Crandall, has been announced.

New York & New Jersey

LAST week these columns carried an announcement that B. S. Moss' new Madison Theatre, Myrtle and Wycoff avenues, the Ridgewood section of Brooklyn, held its premiere performance on Thursday evening, November 17. Now, something happened between the time we received the official communication and press time, for the Madison's opening was postponed just one week from the above date. However, we are informed today (November 22) by Harry Mandel and Jack Thall, of the B. S. publicity office, that the Madison will positively open Thanksgiving Day.

Sam Berman's handsome new theatre under construction at 18th avenue and 64th street, Bensonhurst, Brooklyn, is rapidly nearing completion and an official announcement of its opening date will undoubtedly make an appearance soon.

Another new house which will soon open is Pollak and Bratter's theatre at Nyack, N. Y.

The Film Salesman, an ultra-modest bulletin which serves to tell the New York City film world and others that the 110 members of Motion Picture Salesmen, Inc., are doing their very best to further the cause of film salesmen and to eliminate as far as possible the various differences which constantly arise between film boards of trade, exchange bosses, exhibitors and salesmen, due to efforts of Commonwealth Jack Goldstein came out with No. 1 of Vol. 2 this week.

Among contributors to the above were: M. Van Praag, general sales manager of the Big U New York exchange (who cheerfully admits that salesmanship is 50 per cent ability and 50 per cent state of mind); Jack Ellis, of FBO, who contributed the poem we predicted a couple weeks ago (a copy of which should be sent to all film reviewers); G. William Wolf, of Fox Film exchange, who humbly asks that salesmen give a bit of time to Saturday meetings, and a message from the editor himself which brings to light the fact that he has read the Bible.

On the back page are some interesting statistics regarding the appetites of those connected with the selling end of the industry. We won't go into details about the 7,520 plates of zoop or the half tons of feesh and ize crim—more interesting is that a substantial profit was derived from the past six affairs given by the M.P.S.

As previously stated, on November 26, another M. P. S. Ball will be given at the Commodore Hotel. Meyer Solomon and Sol Trauner are the ones in charge.

Dollinger and Unger, the former a pioneer theatre manager and the latter at one time connected with the First National, is the latest partnership to enter the lists of New York's neighborhood trade. For the nucleus of a proposed chain of small neighborhood theatres, they have taken over the Movies theatre, 3d avenue and 77th street, and from time to time will acquire others. Their booking office will be located at 1400 Broadway, New York City.

Fred Dollinger is well known among local film trade and has of late had the management of A. H. Schwartz' Rialto Theatre, Richmond Hill. He will retain his position there for the present. Gerald Unger, although away from this industry for the past two years, was at one time intimately connected with the office of H. O. Schwalbe, former First National secretary and treasurer.

You can't keep a good man down, neither can a good man dodge a title forever—so if you go into the local Pathe-DeMille exchange these days and inquire for the Assistant Manager of the New Jersey division be prepared for a greeting from Eddie Carroll, a film man long associated with the trials and tribulations of New Jersey exhibitors. In addition to the honor of having disposed of miles and miles of Associated, Pathe and now DeMille film, Mr. Carroll is a large holder of Jersey real estate and a member of the Greenbrook Country Club at Caldwell.

The Art Theatre, 7th avenue and 50th street, Brooklyn, was recently closed. M. R. Berghoffen was the exhibitor in charge.

The American Theatre, Fort Hamilton Parkway, Brooklyn, recently pursuing a policy of pictures and catering to Italian trade, also closed its doors about two weeks ago. A. R. Pardo was the lessee.

After a month's absence from New York City, "Mike" Rudin has again returned to local film circles. Mr. Rudin visited Colorado Springs while away.

Tory Cavallo will manage the new B. S. Moss Madison Theatre, according to report.

Manager Greene, formerly with the Paris Court Theatre, is now with Schwartz and Smith's Elton Theatre, Boro Park, Brooklyn.

Manager Gallagher, recently with the Harry Harris Washington Theatre, has been transferred to the Harris West End Theatre.

The Colonial Fifth Avenue Theatre, Brooklyn, is undergoing some alterations. A new front and other improvements will be added.

It is rumored that Morris Blinders will take over the new theatre under construction at Burnside and Anthony avenues, the Bronx. When completed the house will seat about 2,000 and will in all probability be called the Anthony.

The new house in Bogota, N. J., is scheduled to open within a couple of months.

The Hendryx Theatre, East New York section of Brooklyn, was recently taken over by the Armo Amusement Co. Arthur [illegible]

The Rialto Theatre, Richfield Park, N. J., has been sold to Rossassi.

The Ward Theatre, an independent enterprise on Westchester avenue, will soon be ready for business.

The United Artists Corporation have entered a team in the Motion Picture Basketball League.

The team has been practising for the last month at the High School of Commerce and claim to be fit.

The members of the team are Morton LeVoy, captain, Al Rothstein, Aldope Marx, Nick Napolitano, Frank O'Meara and Ed Keely.

Of last year's team which represented the United, the only leftovers are Morton LeVoy and Al Rothstein.

Julius Celler, general manager of the L. & S. Circuit, of which Louis Schmukler is president, wishes to announce the adding of a new theatre, the State, located on Rockaway avenue near 106th street, Richmond Hill, New York. This theatre will open on or about January 1st, 1928, with Ned Smukler as house manager. The office of the circuit is now located at 1674 Broadway, Brooklyn.

Kansas City

JACK McCURDY has been succeeded as manager of the Newman theatre, first run house of Kansas City recently acquired from Publix by Loew interests, by J. P. McCarthy, former manager of the Loew theatre in Memphis, Tenn. Mr. McCarthy has been with the Loew organization for one year, having formerly held positions with the Poli circuit for several years. Leon Robertson, formerly manager of the Royal theatre, Hutchinson, Kan., has been made manager of the Royal theatre, Kansas City, the other Publix theatre which was acquired by Loew interests in the transaction which affected the Newman.

The death of Fred Brodeur, general manager of the Kansas City branch of the Rudolph Wurlitzer Company, who died in Kansas City Thursday, was due to heart disease, according to Glenn Carbaugh, deputy coroner. Mr. Brodeur had been with the company nine years.

A plea for the good will of the public by members of the Kansas City Motion Picture Machine Operators' Union No. 170 and the Kansas Projectionists Society started in Kansas City this week with a paid advertisement in the Kansas City Star. The union is endeavoring to show that its members are trained to guard against fire hazards in the handling of films.

The Isis theatre, one of Kansas City's largest suburban theatres, which has been closed several months for redecoration and improvements, opened its doors November 19.

Ash Grove, Mo., again is confronted with the blue law menace. Charges have been filed against L. D. Metcalfe, exhibitor, by W. W. Hamlin, prosecuting attorney, who acted following the demand of a group of reformers in that town.

These changes in theatres in the Kansas City territory were announced this week: The Doris theatre, Ness City, Kan., has been leased by D. E. Dowden from T. E. Bondurant; the Strand theatre, Belle Plaine, Kan., now is under the management of George Kruas; shows are being given each Saturday night at the Electric theatre, Garfield, Kan., by the management of the State theatre, Larned, Kan.

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Rugg, Hiawatha, Kan., C. M. Pattee theatre, Lawrence, Kan.; G. L. Hooper, Orpheum, Topeka, Kan.; Walter Wallace, Orpheum, Leavenworth, Kan.

R. L. McLean, district representative for Pathe-DeMille; J. C. Jossey, vice-president of Enterprise, and J. R. Wilson, general sales manager for Educational, were Kansas City visitors this week.

James Foland, branch manager of Arctic-Nu-Air, returned to Kansas City after a motor trip through Iowa, Minnesota, Wisconsin and Michigan.

R. O. Pearson, short subject [illegible] Warner of First National; "Red" Jones of Tiffany and E. C. Rhoden of the Midwest Film Exchange, Inc., were hustling for more business in the territory this week.

A. C. Nathan has been [illegible] territory to city sales for the Warner Bros. branch.

Plates at the Film Board of Trade luncheon Saturday revealed [illegible] City.

Seattle

MEMBERS of the Olympic Breakfast Club, 150 in number, were the guests last week of Manager James Q. Clemmer of the Fifth Avenue Theatre at a breakfast party served in the foyer of the theatre at 7:30 a. m. on Wednesday morning. Hermie King, master of ceremonies at the big showhouse, appeared with his orchestra and part of the current Fanchon-Marco Revue to furnish the entertainment for the early risers.

Jack McClure, special sales representative of the Cooperative Film Exchange's home office in Sau Francisco, arrived here last week and will spend a short time in this territory on key bookings for the Northwest.

Ben F. Shearer, head of the B. F. Shearer Interior Decorating Division of the National Theatre Supply Company, arrived in town last week from Chicago, where he was conferring with National officials. He made the return trip via California, where he is starting work on Warner Brothers new theatre in Hollywood.

Reports received on Film Row last week indicate that the Liberty theatre in Hardin, Montana, closed for the last few months because of a recent fire, has been reopened by the owner, J. R. Vickers. The house has been entirely renovated and remodeled since it suffered the recent damages.

Helen Scholder Perutz, well-known concert cellist, was an added attraction on a recent two-week program at the United Artists Theatre in this city.

Edwin Morris, well acquainted in local theatre circles, announced last week that he plans to open the Hippodrome Theatre in Tacoma within the near future on an entirely new downtown picture house basis. The present plans call for a two-day schedule of first run attractions, playing double-feature programs at every performance. Any seat in the house will cost just 15c, according to reports.

Jack Woody, former Northwest film man, spent a short time in this city last week in his new capacity of special representative for Hal Roach. During his stay here he conferred with sales staffs at both the Metro-Goldwyn-Mayer and Pathe offices, relative to Roach comedy sales.

Al W. Gillis, formerly associated in this territory with the Pantages circuit, returned last week from the East and announced that he will soon announce new connections back in the local field.

Lon Brown, exhibitor of Snohomish who was recently given national publicity in the guise of "A Big Showman in a Small Town," was a visitor on Film Row last week, booking attractions for the coming weeks.

Ernest Gill, former concert master under Jan Sofer, is the new director of Manager Stefan Perutz's United Artists theatre. The orchestra has been enlarged to twenty-five pieces, and is being featured on each U. A. program.

James M. Hone, executive secretary of the Motion Picture Theatre Owners of Washington, who returned from the national convention recently, is busy this week making plans for the annual gathering of his organization in this city the latter part of November. Robert W. Bender, president of the state body, has already appointed his committees to take care of the business and entertainment sessions.

Frank Boedecker of the Ellen theatre and A. M. Russell of the Rialto theatre in Bozeman, Montana, were selected recently by civic officials to head the citizen committee that is erecting a $300,000 community hotel in that city. The honor extended to these two showmen is being widely commented upon in the Northwest territory.

George Pampel, director of advertising and publicity for the New Orpheum theatre, has moved into his permanent offices on the mezzanine floor of the new house, from which strategic position he directs the news policies of the vaudeville and film attractions.

South West

THE Joint Board of Arbitration of Oklahoma City, held a meeting Monday, November 28th. This makes the second meeting this month, but was considered necessary in order to finish up with the overflow of business from last meeting held the 14th.

The first regular monthly meeting of the Board of Directors of the M.P.T.O. since the convention was held on November 28th also. Three new directors were installed at this meeting. They are: Edward Kadane, Frederick, Okla.; A. R. Bender, Cleveland, Okla., and John McGinley, Wilburton, Okla.

John P. Read, who has been managing the New and Joie Theatres at Ft. Smith, Ark., has been transferred by Publix to Colorado Springs, Colo. There he will have temporary charge of the Publix theatres. Later he is to be sent to Denver. Mr. Sauer succeeds Read at Ft. Smith.

Mrs. A. J. Fishbaugh, who has had the Dasona Theatre at Dawson, Okla., and her daughter, Mrs. Eugene Calvert, are getting ready a roadshow that will show in this territory.

M. M. Hite, formerly with the Paramount exchange here, purchased the Rialto and Royal Theatres at Clinton, Okla., this week from H. R. Bisby.

The new theatre now under construction in Rogers, Ark., by Cooper and Marshall will cost in the neighborhood of $175,000, according to reports. The theatre will be called the Victory and will open December 10th. Those who have seen it say that it is to be one of the most beautiful show houses in this territory. A specially designed electric sign and program board have been ordered.

Cooper and Marshall also have the Ritz Theatre at Baxter Springs, Kans., and Mr. Marshall has at present a theatre at Rogers called the Victory. Whether or not he will close this house when the new Victory is opened was not learned.

A distinctly military flavor was given the audience that attended a preview of "The Dress Parade" at the Capitol Theatre Thursday night at 11 o'clock. Governor Johnson, with a party of five, occupied a box and all the army officers of the city were present.

Paul Fielding, Pathe salesman, is still suffering from a sprained ankle he received ten days ago while hunting. This injury kept Mr. Fielding laid up during the convention.

Curtis Logan, who has been assisting C. E. Lindsey book at Paramount, has been raised to booker, and Lindsey has been given a place on the road selling. Pill Para, formerly with Educational, is assistant to Logan.

Malcolm Cook, who had the Rex Airdome in Capitol Hill, is assistant shipper now for Paramount.

C. E. Wagner, manager of the Griffith Amusement Theatres at Elk City, Okla., has been given the position of purchasing agent for this amusement company. This position was formerly held by H. J. Griffith, who has been ill with pneumonia. Mr. Griffith is leaving soon for southern Texas, where he will spend a couple of months recuperating.

A. J. Beck, former salesman, and C. W. Wakefield, former theatre manager, are now roadshowing a picture.

ceived word from his daughter, Miss Zenna Wagner, that she is in Kansas City hospital with a broken arm. The injury was the result of an automobile accident.

C. E. Momand, of the Momand Enterprises, which has theatres all over the state, was attacked by a thief when returning to his home recently with the day's receipts of the Savoy and Odeon Theatres at Shawnee, Okla. Mr. Momand, although sixty-seven years of age, fought off the intruder and was able to save the cash he was carrying. Cuts and bruises, though, received from the would-be thief, confined Mr. Momand to his bed for the next day or so.

St. Louis

JOHN FRANCONI, special representative in St. Louis for F.B.O., has been transferred to Kansas City in a similar capacity.

Sol J. Hankin, manager of the local Educational office, was taken to the Jewish Hospital on November 18 for treatment for a carbuncle on his neck. His condition is critical.

Workmen are repairing the studio building of the Volland Scenic Studio, Inc., 3737 Cass avenue, St. Louis, Mo., which was badly damaged by the tornado that struck the city on September 29. The four story main building is being altered and repaired while a one-story addition is being built. The improvements will cost $45,000.

H. F. Jamison, of the Pioneer Theatre, Bebee, Ark., plans the erection of a new theatre in that city. The proposed structure will be 2-story, 25 by 80 feet, and of brick and tile construction.

St. Louis film stocks closed November 19 as follows: Skouras A, $30 asked. St. Louis Amusement A, $40 asked. Both stocks are several points below the market level of a years ago.

Lieutenant Commander John Philip Sousa, distinguished bandmaster and composer, who was in St. Louis the week of November 19 to fill an engagement at Loew's State Theatre, delivered a series of lectures on modern music in four of the high schools of the city.

In St. Louis Sousa spoke at Cleveland, Beaumont, Central and Soldan high schools.

Erection of the steel work for the New Fox Theatre at Grand and Washington boulevards, St. Louis, Mo., is now under way and it is believed that the $3,500,000 structure will move forward on schedule time from now on. Three big steel derricks, towering 150 feet into the air, are handling the gigantic steel girders and trusses being used in the building.

New England

TWO members of the Boston sales staff of Film Booking Office have been promoted to managerships.

Al Gutek, who has been covering Maine, has been advanced to manager of the Albany exchange, succeeding Harry Weinberg. Gutek is succeeded on the Maine territory by Fred Brannan, formerly assistant booker at the Boston exchange.

John Lane, who has been covering Vermont and New Hampshire, succeeds Ted Jacocks as manager of the New Haven exchange. Lane is widely known in the sporting world, having formerly been secretary of the Boston Red Sox in big league baseball and identified with other sporting organizations. His successor on the Vermont and New Hampshire territory will probably not be named until traveling conditions in these states improve after the recent floods.

Gerald Swaebe of Pathe has returned from the flood districts, in which he was marooned for more than a week, with some thrilling experiences to relate. He was at Northfield, Vt., during the height of the flood and was isolated in other towns for brief intervals before he finally got back to Boston.

Dan O'Leary, who was checker at Paramount and later at Pathe, passed away at the Veterans' Hospital at Rutland, Mass., after a long illness. A military funeral was accorded him, services being held at his late home, 13 Cushing avenue, Dorchester.

Miss Caroline Jones, booker at First National, who will spend several months in Los Angeles, was presented a beautiful three-diamond bar pin of platinum at the Club Chateau by the New England Bookers, the presentation being made by Mrs. Crobett, booker of Warner Brothers, on behalf of the gathering. First National exchange also tendered Miss Jones a dinner and presented her with a beautiful beaded bag, the presentation being made by Del Bibber.

James Burns, who formerly covered Vermont for First National, has been transferred to the Montreal exchange of the same company.

Edward Connolly has resigned as a salesman at the Red Seal exchange.

William Resnick, manager of the Colonial Theatre at Andover, Mass., is recovering from a serious illness and expects to be back at his office within a week.

William Duffy, of Old Orchard and Kennebunk, Me., had his auto stolen several weeks ago. The machine was recovered through the activity of an insurance company. The car was badly damaged.

R. A. Smith, formerly booker for the Revere theatre at Revere, has been made manager of the Capitol theatre at Somerville, Mass.

William P. Gray, of the Gray-Paramount Circuit and one of the leading exhibitors of New England, accompanied by R. D. Maron, head of the Gray's Supply Co., Boston, have gone to California for a trip which is expected to consume a couple of months or more.

Michael White, of the Orpheum Theatre, Dover, N. H.; Gordon Ryder, of Springfield; Edward Charboneau and Victor Charas, of Manchester, N. H., were all visitors to Boston during the week, the first time in many months.

Miss Mildred Laurie, switchboard operator of the Metro-Goldwyn-Mayer exchange, Boston, has returned to her desk after a serious illness.

The Crown theatre at Lowell has been sold by M. Silverblatt to F. Liberman.

Fred Sharby, who operates theatres in Keene, N. H., and other cities, has acquired the Tremont theatre at Claremont, N. H.

Sam Katz, of Wholesome Films, Boston, became a benedict on Sunday and is now on his honeymoon.

Decker's Film Transfer, which has handled much of the business in Massachusetts and New Hampshire, will shortly establish a delivery service going through to New Haven, which will serve the exchanges of Boston and New Haven.

The Opera House at Weymouth, Mass., has changed its name to the Jackson theatre.

The Olympia Theatre at South Boston, long a successful motion picture theatre, has been closed and the structure is to be torn down to make way for a department store block. Sam Lydon, owner of the theatre, plans to either purchase another theatre or erect a new one near the location of the theatre just closed.

Fox salesmen this week started on a new nine-weeks' drive.

The Capitol theatre, Everett, was again robbed, the second time in three weeks, over the week-end, but only about $150 was stolen this time. In the former break $700 was secured. Police believe both breaks were made by the same parties, who forced a window opening onto an adjoining roof and getting into the second-floor office, then forcing the safe.

Samuel Moscow, sales manager for Independent Films, Inc., who has been ill for some weeks with a nervous breakdown, is back at his desk again, although not taking up the full duties of the office as yet.

The dinner to Moe Silver, of the Mark-Stanley interests, formerly in charge in New England, will be held at the Copley Plaza Hotel, Boston, December 1, and promises to be one of the biggest occasions of the kind in filmdom's history.

Atlanta

IN the bookers' contest inaugurated by Arthur C. Bromberg Attractions, which covered a three months' period, ending October 29, Miss Ruth Roberts, of the Atlanta exchange, won two prizes.

First prize of $50 was won by J. G. Brogie, of the New Orleans exchange.

Fuzzy Woodruff, special writer for the Atlanta Georgian and Hearst's Sunday American, dean of dramatic critics in Atlanta, and a favorite newspaperman of the South, is convalescing at his home, 136 Eighth Street, N. E., following an emergency operation for appendicitis.

Keith's Georgia drew the spotlight this week with a fitting and dignified celebration of its first anniversary. The occasion invited the participation of leading civic organizations and focused general and favorable attention on the theatre and its manager, C. Roltaire Eggleston.

With the arrival in Atlanta last Wednesday of Lee Marcus, general sales manager of F B O, the company's local branch, under C. L. Peavey, took immediate steps for active participation in the February sales campaign which has been inaugurated as a tribute to Joseph P. Kennedy, president of the company, that month marking the second anniversary.

Visitors to Atlanta's film row last week included: O. C. Lam, of the Rome Enterprises, Rome, Ga.; L. Welsch, of the Strand Theatre, Dallas, Ga.; L. B. Remy, Southern district manager for Fox; W. R. Griffin, of the Strand Theatre, Cullman, Ala.; Grover Wise, of the Strand Theatre, Winder, Ga.; and Earl M. Fain, of the E. J. Sparks Enterprise, located at Leesburg, Fla.

H. G. Ballance, manager of Paramount's Atlanta branch, spent last Wednesday in Charleston, S. C.

W. W. Anderson, manager of the Atlanta branch of Pathe, accompanied his salesman, L. J. Duncan, to Nashville, Tenn., last week.

C. S. Smith, of the Alamo Theatre, Newnan, Ga., was in Atlanta last week.

Oscar S. Oldknow, vice-president of National Theatre Supply Company, accompanied by U. T. Koch, head of the organ department of the company in the Southeast, left Thursday for a visit to National's branches at Memphis, Oklahoma City, and other points in the territory.

At its regular meeting last Tuesday, the Atlanta Joint Board of Arbitration considered 22 cases, acting on about half the number, and postponing final action on the others until its next meeting in December.

While in Atlanta on Wednesday, John W. Patton, Jr., announced plans for the opening of the Homewood, a suburb of Birmingham, Ala. The theatre is now nearing completion, and is owned by Mr. Patton and his father, John W. Patton, Sr. The opening has been set for December 19. The house will seat about 500.

On the whole, business was good in Birmingham theatres the past week. Pantages again led.

Among Birmingham visitors the past week was Montgomery Hill, district supervisor for Publix, who conferred with Resident Manager Sidney Dannenberg over progress of the new Alabama Theatre.

Walter Fenney, formerly manager of the Pantages Theatre, Portland, Oregon, has been appointed manager of the local Pantages house, effective at once.

The Theatorium, West Blocton, Ala., an entirely new theatre, replacing the one destroyed by fire in July, opened last Wednesday night and Manager T. C. Tuggle reports an enthusiastic response on the part of his local patrons.

Rush King has taken over the old Star, a colored theatre in Tuscaloosa and has renamed it the Ritz. It reopened November 21.

Bad weather has apparently begun in Birmingham, with rain almost daily.

Maurice Mitchell, representative of Pathe-Producers, visited Alabama territory the past week, as did J. W. Greenleaf, of Universal.

EMPIRE FILM VAULTS, INC.
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STORAGE OF MOTION PICTURE FILMS

Minneapolis

THE new branch office of Columbia Pictures in Minneapolis, through which that company's product will be distributed in the Northwest, in accordance with the new Columbia policy of distributing its own product throughout the country, is in charge of Ben Marcus. The temporary offices at 253 Loeb Arcade will be moved to the quarters now occupied by Universal on the fifth floor of the same building as soon as the latter company moves to its new quarters.

M. Marcus, the new Columbia manager, has been with the film industry only about five years and has a remarkable rise from poster clerk through various sale positions to his present place. He was formerly associated with Educational and more recently with F B O.

United Artists Corporation extended invitations this week to all state and Twin City officials and to all exhibitors in the Minneapolis territory to be present at a special showing. Herb Hayman, manager of the Minneapolis office of United Artists, said that if the company felt this preview was a success they would in the future preview all their new releases as they come to Minneapolis.

Harry Rathner visited Minneapolis this past week for the first time in nearly three years. He came in the interests of Sentry Safety Control, an attachment for projection machines for the prevention of fires. Mr. Rathner was formerly with the Selznick company and opened their first exchange here.

United Artists has transferred Guy Navarre, manager of the Minneapolis office to Kansas City, to be in charge of sales in that city and in St. Louis and Dallas. Mr. Herb Hayman of Chicago has taken Mr. Navarre's place in Minneapolis.

Harry Krass, formerly with Universal in Minneapolis, has joined the local Tiffany sales staff in place of P. Dana, who has returned to the East.

Minneapolis was visited recently by the following film people: Mr. and Mrs. Henry Nelson, of St. James, Minn.; Al Peterson, International Falls, Minn.; H. B. Smoots, Little Falls, Minn.; E. L. Parsons, Springfield, Minn.; R. H. Byram, Redwood Falls, Minn., and H. J. Ludke, of St. Peter, Minn., and Mr. and Mrs. Lee Darling, of Kenmare, N. D.

The Saxe Amusement Enterprises in Milwaukee will have as its advertising manager Martin Kelly, F & R's former publicity man in St. Paul.

Last week was "Managers' Week" at F. & R. houses in Minneapolis and St. Paul, and managers were given full leeway in the operation of their theatres, choosing their own films from a list of those available and arranging all the details of advertising, music, stage numbers, etc. Slides thrown on the screens the previous week advised the audiences as to what was going to happen and this stimulated interest.

For the first time in several years Sauk Rapids, Minn., will have a theatre, as a new one is to be opened there soon.

The Sunday show question is still being vigorously discussed in weekly newspapers in small Minnesota towns. A friendly attitude is being maintained, although the battle waxes hot at times.

Selfridge, N. D., is to have a motion picture theatre as J. Bernard Smith, publisher of the Selfridge Journal, has purchased equipment for the opening of a theatre.

Peter Welch has taken charge of the theatre at Letcher, S. D. The Lane, S. D., house will be under William Welch.

First National's new exchange in Minneapolis, at 1101 First Avenue, North, will be ready for occupancy on December 15th, according to Charles M. Steele, supervisor of exchanges, who has just returned to the home office from a trip to Minneapolis to make final arrangements for moving into the new quarters. The building is of modern fireproof construction, equipped with a complete sprinkler system, a fireproof vault for the records, its own private paved driveway, and with new furniture and fixtures throughout.

Cleveland

HERE are some sidelights on the recent Columbus convention:

Jim Maddox, past president of the M.P.T.O. of Ohio, and the only honorary member of the association, was called to the floor. He said that although not an exhibitor any more, he will always go out and work and fight for exhibitor rights.

Give more co-operation and get more operation, said George W. Erdman, secretary of the Cleveland Motion Picture Exhibitors Association in his fine speech of organization.

Billy Connors, exhibitor from Marion, Indiana, got a rousing hand when he said that exhibitors should agree among themselves and should bury personal greed before attacking producer distributor methods of organized procedure.

H. M. Richey, business manager of the M.P.T.O. of Michigan, was there. He boosted conventions. "If for no other reason," Ritchey said, "conventions are good because they parade the strength of the exhibitor."

Congressman James Begg of Sandusky said, among other fine things, that "from a layman's angle the best censors for any business are the people in the business themselves."

Attorney General Edward C. Turner said he "doubted about the efficacy and wisdom of state censorship of motion pictures."

John L. Clifton, head of the Department of Education of Ohio and chief of the censor bureau, said: "My door is always open and I'll always listen to what you say. Ohio censorship has come to an acute point. I have no desire other than to help the industry to secure better citizenship for the greatest number of people."

John A. Connor, general counsel of the M.P.T.O. of Ohio, without pay, graciously accepted a doubling of his present salary.

Cyrus Locher, of the Department of Commerce, speaking of the local situation regarding the Tunney-Dempsey fight pictures, said, "Laws like that breed disrespect for all laws in this country," and that "state police laws can stop objectionable exhibitions."

Toledo has issued an invitation for the next state convention. It was suggested that the annual conventions all be held in Columbus, that being the most central point of the state, but that quarterly meetings be held in different sections of the state to promote good fellowship and better understanding. This was referred to committee.

There were 112 registered exhibitors at the convention. They represented approximately 187 theatres.

Distributors were represented. Among the exchange managers noted were Gradwell L. Sears, First National; Leo Devanev, Universal; Norman Moray, Warner Brothers; Harry Charnas, Standard Film Service Co.; Mark Goldman and Charles Wiener, Tiffany-Stahl Prod; Manager Johnson of the Cincy branch of Fischer Exchange, and J. E. Beck, Pathe.

Harry G. Rees of McKeesport, Pa., has been appointed manager of the Hippodrome and Putnam theatres at Marietta, O., succeeding Edward J. Hiehle. Rees was formerly associated with the Harris Enterprises in Pittsburgh. The Hippodrome and Putnam theatres in Marion belong to a chain of picture theatres operated by the C. and M. Amusement Company, of Cambridge and Marietta.

Nat Barach, division manager for Warner Brothers, is ill. Barach has been confined to his home all week.

Sam Gorrel, who handled city sales for the Standard Film Service Company, has completed his sales campaign for Cleveland and is spending a few weeks in the Toledo territory.

"Pathe" the $100 prize winning rooster in the Northern Ohio prize rooster contest conducted by THE PRESS-Pathe and John F. Royal, manager of the Keith Palace theatre, will play a week's engagement at the Palace next week.

Mrs. Jack Flynn, wife of division manager for Metro-Goldwyn, is in a Chicago hospital recovering from a successful goiter operation.

The Astor, M. B. Horwitz' new 1500-seat neighborhood house, will open officially on Thanksgiving Day. An invitational opening will take place the preceding evening, when a special program will be offered.

Canada

J. P. GILLETTE, representing the Eastman Kodak Company, Rochester, N. Y., was a recent visitor in Ottawa, Ont., when he appeared before a get-together meeting of local operators and exhibitors for the purpose of discussing the use and care of moving picture film. His lecture was given in conjunction with the presentation of a two-reel educative feature. The gathering was held at B. F. Keith's Theatre, Ottawa, and there was practically 100 per cent attendance by all theatre men of Ottawa and Hull.

J. M. Franklin, popular manager of B. F. Keith's Theatre, Ottawa, made a business trip to Quebec City for the purpose of conferring with the officers and manager of the new Auditorium Theatre, Quebec, which opened recently under a policy of presenting pictures and Keith-Albee vaudeville. A. St. Denis is now the manager of the Auditorium. Mr. St. Denis was formerly president of the Canadian Division of the M. P. T. O., and previously had theatres in Montreal.

The Regent Theatre, a downtown house in Toronto owned by Famous Players, was dark during the week of November 21, following presentation of a British feature.

The Regent is destined to give way shortly to a 40-story tower office building, part of a $30,000,000 building project in Tronoto. Included in the new group of structures will be an immense theatre which will be similar to the great Paramount Theatre in New York City. William McKnight is house manager of the Regent.

Des Moines

BOWLING has been taken up in very real earnest by the men of the exchange staffs, and competition between the various teams is becoming more keen as the groups are becoming more skilled. Jimmy Shea, manager of the office of FBO, was one of the first enthusiasts of the game, and his team is now struggling to hold its own with other teams rapidly coming to the fore, while the team of Pathe is winning the real honors. Elmer Tilton, manager of First National, is also one of the strong backers of the game, and at the last meeting they were one of the teams which tied with the team of Famous Players and of Universal for second place. The team of Famous Players, made up of M. E. Anderson, booking manager; W. J. Curry, assistant booker; W. W. Sharpe, of the ad sales department, and L. M. Paumquist, ad sales manager, had heretofore been one of the "also ran." But last week six or seven of the girls of the exchange appeared at the bowling palace to cheer for their coworkers, and as a direct result of the rooting section, the Famous Players' team made a big increase in score and almost won second place last week. The team of Universal has also been one of the teams to pace well in the weekly contests, and this team runs a splendid average week after week. The team is made up of Bill McGivern, Al Yorowsky, Mervil Lee and Bert Thomas. Hugh McGivern is also a member of this team. Last week the Universal team won ten games and lost six. The team of FOB, made up of Jimmy Shea, Tim Evans, Harry Frankel and of Jimmy Wynn, manager of Educational, who always bowls with this group, played three games and won one. The big champions, as represented by Pathe, are Lawrence Miller, Keith Roy and Les Phillips. Fox Films does not have anyone to represent them in this series.

S. W. Hatch, district manager for First National, was at the Des Moines office last week. He is making a tour of the exchanges of the territory.

H. R. Dutton, president of the National Theatre Supply Company, stopped on his way from his headquarters at Chicago to the West Coast, where he is making a tour of some length, to visit the Des Moines branch.

C. C. Pettijohn, national secretary for the Film Boards, was in Omaha last week and met with several of the branch secretaries. Miss Leone Mathews, secretary of the Des Moines office, was in Omaha to meet Mr. Pettijohn, and was present at the meeting of the Omaha Film Board of Trade. The Des Moines office is now in direct charge of Miss Mathews, since Miss Audrey Lyteli, who has been acting as coach to Miss Mathews in the work of the exchange, has returned to the East.

The LeClare Theatre at Moline, Ill., which was one of the A. H. Blank-Publix houses, was sold last week. This theatre was bought by Harry Frankel, representing the Commonwealth Theatres, which have a small chain of Iowa theatres.

Miss Belle Miller, of the First National office, spent a pleasant week-end in Minneapolis last week, where she attended the Drake-Minnesota game and also visited the First National exchange there. She called at the same time as did Charles M. Steele, supervisor of exchanges, who came from the New York office, to visit the Minneapolis branch.

A. H. Blank purchased a considerable amount of new equipment for his theatres last week to replace worn-out units when he bought two new Simplex machines for the Capitol Theatre, equipped with Peerless lamps. He also purchased two new spotlights for this Des Moines house, which is under the management of Harry Watts, and also bought two more Simplex machines to be held in reserve and to be stored at the office of the National Theatre Supply Company until an emergency should arise for the use of the machines at one of the houses of the A. H. Blank-Publix chain.

The Princess Theatre at Dubuque, Ia., is now under the management of A. M. Brown.

A new theatre is to be erected at Iowa City, under the auspices of the University of Iowa, and plans are already under way for the erection of this building.

Don Charno will be at the Capitol Theatre, Des Moines, for the next two weeks as master of ceremonies, succeeding Jimmy Ellard, who goes to the Riviera at Omaha.

C. E. Carrapher has leased his theatre, The Park Theatre, at Mason City, and will spend his time in selling a newly-patented theatre screen. W. E. Umbenhour is the new manager of the Mason City Thetre.

The Liberty Theatre at Lowden, Ia., opened on October 30.

Jimmy Granger, sales manager for Fox Films, was in Omaha last week and met with several of the branch manager. Ben Reingold, manager of the Des Moines office, made the journey to Omaha to see Mr. Granger.

Frank Davidson, brother of L. E. Davidson, who has the Blank house at Sioux City, and of "Shake" Davidson, who has the Diebold house at Cedar Rapids, has been made manager of the Le Clare Theatre at Moline, Ill., which was bought by the Commonwealth Theatres Company, with headquarters at Des Moines. Mr. Davidson comes from Kansas, where all the brothers were formerly in business with their father, an old theatre man.

Mr. Miller, theatre broker in Des Moines, recently completed a deal for the transfer of ownership of the theatre at Carlyle, Ia. This theatre was previously owned by Ted Yarowsky, who is manager of the [illegible] in Des Moines, who sold to John R. Diehlman. Mr. Diehlman is an Ottumwa man and new in the theatre business.

Columbia Pictures, which has its office at Omaha, has opened up a branch in Des Moines, and Jimmy [illegible], has rented them part of their office space. The new Columbia exchange will be under the management of Meyer Stern, who comes from Omaha. Leo Wiedertz has been secured as booker. He comes from the office of First National in Des Moines.

Lawrence Wegener, who is manager of the Blank house at Fort Dodge, was in Des Moines last week on business.

Tom North, representing Tinely Films, etc., was at the Pathe exchange one day last week. He came from the Chicago office.

A meeting will be held this week to decide upon the manager for the new theatre at Waterloo, Ia., one of the Blank-Publix houses. The theatre is now nearly finished. It is to be named the Riviera.

Theatre men who recently purchased new equipment for their theatres are Bill Eddy, of the Empress Theatre at Indianola, who bought two Hertner transvertors; Mr. Morris, of the Princess at Eagle Grove, who bought Ginephor lenses. The National Theatre Supply Company, through Mr Thiele, office manager, also report these sales of new equipment to Iowa men: A new Simplex for the high school of Oskaloosa; two Peerless lamps, one screen, a generator and small equipment to the Rivoli Theatre at Oskaloosa, a new screen for the new theatre at Jefferson, which is called the State.

Milwaukee

LOUIS SIMMET and L. R. Bucholz were in at several exchanges straightening out matters of business, for Mr. Simmet sold the Rialto theatre at Nekoosa to Mr. Bucholz. Mr. Bucholz had a short time previously sold his theatre, the Armory at Abbottsford, to Crosby and Schwierske, who are also managing a theatre at Colby.

P. Peterson, manager of the Club at Niagara, was in the city on a short business trip recently.

James Purtell came in from Rio where he manages the Purtell theatre to arrange future bookings.

The Wright theatre at Wright and Fratney Streets has been taken over from C. Nelson by G. Baird.

Joseph Daly, master booker from the Fox home office, arrived in the local branch on Monday, was taken ill upon his arrival and was rushed to Trinity hospital where he underwent a minor operation. His progress is reported satisfactory.

Fred Knispel, district representative for Pathe, was in the city for a few days this week.

Francis Kadow, manager of the Mikado theatre at Manitowoc, was a recent Film Row visitor.

Sam Miller, booker for Fischer's Paramount theatres, was in the city on Sunday.

Steve Dorece, manager of the Star theatre at Racine dropped in at several of the exchanges for a brief visit recently.

Harry Perlowitz, manager of the Savoy, Milwaukee, and John Ludwig have taken over the Grand theatre at Port Washington from William Roob. Mr. Perlowitz also manages the Ozaukee at Port Washington.

Walter Rourke, manager of the Pastime theatre at Horicon, was in the city on Thursday.

G. G. Bandy of the Majestic at Rhinelander made the long trip down to Milwaukee just in time to miss the blizzard in his section of the country and to enjoy the mild weather here.

Sheboygan sent a good delegation to the local exchanges this week—R. Bollenbeck of the Majestic, Frank Cook of the Gem, and [illegible] represented their city.

Roy Tate, former assistant booker at the Chicago Fox exchange, has been placed in charge of the poster department of the Milwaukee branch.

Morris Abrams, M-G-M exploitation man, arrived from Minneapolis for a two weeks' visit in the Milwaukee exchange.

D. M. Mallory, manager of the Muscoda theatre at Muscoda, was a Film Row visitor on Wednesday.

Glen Wood, shipping clerk at Pathe, has taken over a position with Film Service.

Dan Kelliher, southeastern Wisconsin exhibitor, paid Film Row a call recently.

F. G. Sliter, manager of the local Fox exchange, spent Friday and Saturday in Chicago attending a sales conference with Clyde Eckhardt, district manager.

Wm. Loibel, manager of the [illegible], dropped in at the exchanges for a short visit.

Salt Lake City

LOUIS MARCUS, of the Louis Marcus enterprises of this territory, who returned recently from New York, represented the merchants of this city in the locality of his Capitol Theatre where a "White Way," in respect to a street lighting project was completed.

District Manager Able Davis, of the Tiffany productions, is expected to return to this city within a few days, it is reported. Office Manager E. M. Gibson is on an extended trip into Idaho.

Manager Fred Lind, of the F B O, office, is at present working in Southern Utah, and will remain for about ten days, it is stated here. Salesman Milton Cohn is still in the Montana territory and A. W. Baron is covering his Idaho section.

J. J. and Sam L. Gillette, operators of theatres at Tooelle, Gardield, Grantsville and Stockton, Utah, were conferring with exchange managers on the new productions last week.

The Thanksgiving holidays will mark the return of Harry Stern, United Artists exchange manager who is now working in Montana.

Several exhibitor visitors were in this city from Ogden, Utah, this week, including the Peery Brothers of the Egyptian and Ogden Theatres there; S. B. Steck, of the Lyceum, and Mell Stringham, of the Colonial.

It is stated here that G. S. Crawford, who formerly assisted Carl Ridgeway in operating his houses at Kimberly and Hazelton, Idaho, passed away very sudednly with an attack of pneumonia. M. F. Grimes will assist Ridgeway in the future, it is announced here.

Manager E. E. Harris, of the Salt Lake Columbia office, is still working in the Idaho branch.

Among exhibitors attending to their bookings at the local film mart this week is Earl Steele, of the Venice Theatre at Nephi, Utah, and also George Allen, of the Strand and Rialto theatres at Boise, and the Liberty, Strand and Majestic at Nampa, Idaho.

All of the Fox sales representatives are out in their territories as well as Manager Chas Walker.

Manager Clyde H. Messinger, of the Educational office here, is in the state of Idaho for a few days.

Claude Hawkes and Vete Stewart, Associated First National representatives out of the local exchange, are expected in soon from their respective territories in Montana and Southern Utah.

H. H. Milstein, local manager for Universal, left for the Idaho territory recently. Traveling Auditor W. K. Lendon is a visitor at the local branch.

Al O'Keefe, who has charge of the Pathe exchange in this city, returned a few days ago from a trip into Idaho.

Manager L. C. Wingham, of the Metro-Goldwyn-Mayer exchange in this city, is still in Montana on a sales trip.

The president of the National Theatre Supply Company, H. A. R. Dutton, is expected to arrive at the Salt Lake City branch within a few days.

John Rugar, of the American, Egyptian and Orpheum Theatres, of Park City, Utah, was a visitor at the local National Theatre Supply Company branch this week, as was Ted Chesler, of the Princess Theatre, at Bingham.

A beautiful moving cloud effect was just purchased by Louis and Harmon Peery from the National Theatre Supply Company here, for their Egyptian Theatre at Ogden.

A. B. Madsen, of a circuit of theatres in Southern Utah, visited the National Theatre Supply Company of this city recently.

The fine, new neighborhood house, which is being built by Earl D. Smith, Manager of the local National Theatre Supply Company branch, is fast nearing completion, it is announced. The large Kilgen Organ has just arrived and will be installed very soon. It is stated that when Smith's house is completed it will be one of the most modern equipped houses in the city, having eight electrical fixtures installed; two Powers machines equipped with Peerless Reflector Arcs, and a Brenkert Dissolving Stereopticon.

The projection room was designed by Robert Worthen and O. J. Hazen, of this organization, and will be as thoroughly modern and up-to-date as it is possible to make a projection room.

This theatre will have a seating capacity of five hundred and will be equipped with Haywood-Wakefield opera chairs, as well as the latest feature in "Aisle-Lites."

M. R. Olsen, of Blufdale, Utah, is reported to be negotiating with the National Theatre Supply Company, here, for a portable projector, according to Robt. Worthen, of this office.

The Gem Theatre has just had a new three-manual organ installed, according to Assistant Manager P. C. Peterson.

South East

THE Forsyth Amusement Company, Inc., of Winston-Salem, N. C., owning and operating the Amuzu Theatre in Winston, and the Victory Theatre in Salisbury, has bought the lease on the Strand in Salisbury from the Aro Amusements, Inc., of Raleigh, N. C. This deal took effect Monday, November 14th.

A. C. Earps, formerly manager of theatres in Greensboro, N. C., for the Pryor Brothers, and more recently salesman for Educational Film Exchange out of Charlotte, has accepted a position as assistant manager of the Auditorium Theatre, Winston-Salem, N. C. The Auditorium is a Piedmont Amusement Company theatre and runs Keith vaudeville, road attractions and feature motion pictures.

The Strand Theatre, Portland, Tenn., has been reported closed.

The High School Theatre, Robbins, Tenn., has closed, due to machine being out of order.

The Gem Theatre, Monticello, Ky., has been closed on Wednesdays and Thursdays.

The Strand Theatre, Sparta, Tenn., has been destroyed by fire.

Mr. and Mrs. A. N. Miles, of Eminence Theatre, Eminence, Ky., were visitors at the local exchanges last week.

A style show, by local talent, was put on last week at the Princess Theatre, Mayfield, Ky.

T. F. Rogers, of Midway Theatre, Midway, Ky., has been elected councilman of Midway.

H. A. Rohs, of Rohs Theatre, Cynthiana, Ky., has been elected Commissioner of Public Works of Cynthiana.

John Long, of Temple Theatre, Earlington, Ky., who has been confined to his home by illness for several days, is reported as greatly improved.

Miss Ananbell Ward, manager Strand and Ben Ali theatres, and secretary of the Phœnix Amusement Company, of Lexington, who has been ill for nearly a year, left last Saturday for Denver, Colo., for her health.

The infantile paralysis ban has been lifted at Owensboro, Ky.

Dr. F. O. Gooch, of the Lyric Theatre, Loudon, Tenn., is confined to his home by illness.

Florida

OCALA, FLA., is soon to have a new theatre, which will seat 1,000. A contract was awarded last week by W. R. Pedreick, and work is expected to begin immediately on construction.

The theatre, according to report, is to be designed by Frederick T. Uezell, and will rank among the best of the houses of its kind in the South. Acker and Lucas will have charge of the management.

The Rialto Theatre, Jacksonville, which has been closed a week for a complete overhauling, will reopen Saturday. The Rialto, with its reopening, will raise its price of admission from ten to fifteen cents.

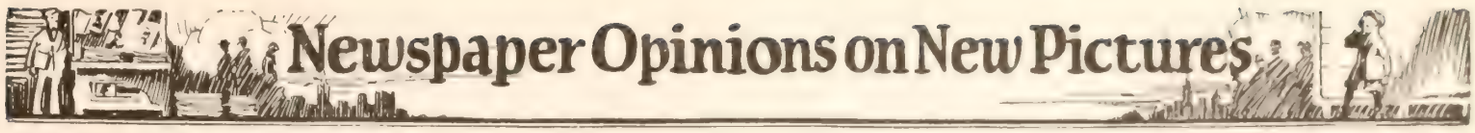
M. C. McNeight, director of the Palace Theatre orchestra, suffered severe injuries in an automobile accident last week, and it is feared that he will lose one eye.

The Palace Theatre, Keith vaudeville house, opened November 13, after having been closed during the summer. Jesse Clark is manager of the Palace and Bolivar Hyde, assistant manager.

This writer has received an invitation to attend the tenth annual banquet of the I. A. T. S. E. and M. P. M. O. Local No. 321, which will be held at one of the popular Spanish restaurants of West Tampa, on Monday, Nov. 21st, midnight. The local "boys" always provide a wonderful feed, excellent speakers and various stunts.

N. V. Darley, manager of the Rivoli in Ybor City, is staging a free show for his junior customers next Sunday morning. Mr. Darley has a stock of little home projecting machines that he is going to give away to his young patrons, and the show is given to demonstrate to them how to operate the machines as well as explain how they may be obtained. A comedy picture will be run, then the films that go with the projectors, and then the actual demonstration.

The committee in charge of the 1927 Tampa Community Chest drive are having a motion picture made to assist them in raising the chest fund. The picture will show, in story form, just how the many agencies, assisted by this fund, render aid to the needy.



"Back to God's Country"—Universal, Colony Theatre, New York City

American: "Renee Adoree gives sincere portrayal. Long excellent, as is Lewis. Picture boasts many beautiful location scenes. Snow-capped mountains and shimmering fields of whiteness photographed from ledges and precipices that reveal them in all their majesty. Swift-flowing rivers that lead to rough-hewn cabins huddled closely to protecting side of towering rock contribute towards making 'Back to God's Country' a place where you'd like to spend your vacation."

Daily News: "Scientifically, 'Back to God's Country' is beauteous production: histrionically it is worthy one."

Evening Journal: "Magnificently photographed backgrounds."

Sun: "Far-flung mountains, snows, all of backgrounds, in fact, picturesque and romantic."

Evening Graphic: "Good entertainment. Has advantage of able characterization."

"Two Arabian Knights"—United Artists, Paramount Theatre, New York City

Evening World: "Intelligent, subtle and very funny comedy feature, destined to enjoy very long life and happy one. Another war story, only this time fighting is left out and laughs left in. Pass through many hair-raising experiences. One feels colossal sympathy for them while one is splitting his sides laughing at their predicament."

Telegram: "Some excellent comedy. Furious pace. Result, if one may judge by the alarming convulsions of audience, is eminently successful. Comedy you could not afford to miss."

American: "As clever as its original title implies. Laugh in every twenty feet. Titles exceptionally good. Three loud Arabian cheers for Milestone and Wolheim."

Times: "Intelligent comedy. Genuinely clever comedy. Succeeds where 'Tin Hats' failed. Audience was thrown into high state of glee. A distinct element of suspense."

Telegraph: "Corking comedy. All our superlatives which have been laid away in cold storage for past few weeks, emerged again when we saw 'Two Arabian Nights.' We are still turning mental somersaults of joy. One of finest comedies that has flashed across cinema horizon since 'The Kid.' Extravagant praise, but true! Audience bellowed with laughter. We almost burst blood vessel. Box office line forms on right for this one."

Post: "Picture beautifully mounted and well photographed. Hilariously funny. Superior comedy."

World: "Should be success because it does what it sets out to do, make people laugh."

News: "Has many laughs. War burlesque getting great big hand again. Seven fat reels of giggly escapades. Bigger, better and funnier. Highly diverting."

Tribune: "Perfect comedy. Is our idea of perfect comedy, sort we would make if we were making comedies. No comments possibly could convey to reader spirit of joyousness which pervades screen. Boyd and Wolheim the funniest pair of soldiers that ever graced screen. Any one who is seriously contemplating missing 'Two Arabian Knights' is to be pitied.'

Mirror: "Boyd and Wolheim raise laughs. Good comedy. All along journey pair emerge successfully amid appreciative laughter of beholding audience. One of recent gems and that it speaks well for Director Milestone and United Artists capabilities."

Journal: "Most amusing of war comedies yet filmed. Wolheim a riot as comedian. Series of laughs. Instead of usual slapstick, this one is so delightfully handled that it's as convincing as it is funny. Gags are good."

"What Price Glory"—Fox Films, Colonial Theatre, Dayton, Ohio

News: "A duel of death and love fought on battlefields of France. Received acclaim of thousands who viewed first showing at Colonial. Picture rated as one of best ever produced."

"The Angel on Broadway"—Pathe, Colony Theatre, New York City

Post: "Offers unusually interesting movie hour to any one who cares to drop in long enough to see what is going on. Ended at right moment. In fact, when one stops to consider how very rare is such restraint on screen, it is impossible to leave 'The Angel of Broadway' without awarding to Miss Weber year's medal for heroism of highest order. Leatrice Joy does best work we have ever seen her do, and there are good performances by Victor Varconi, May Robson, Alice Lake and Elise Bartlett. Something out of the ordinary."

World: "Lois Weber, woman director of this film, has done fine piece of work. Excellent picture. . . . We certainly relish it for its entertaining values."

Herald-Tribune: "Be sure, if you wish to be amused, not to miss 'The Angel of Broadway.'"

Times: "Miss Joy is charming and she goes through her part competently."

American: "Miss Joy gives so sincere and consistent a characterization that one finds oneself completely absorbed in performance. Night club atmosphere good and director has interpolated several amusing touches, which were not lost."

"The Girl in the Pullman"—Pathe, Hippodrome Theatre, New York City

World: "Marie Prevost excellent. Probably there is no young woman on screen who can look so absolutely naughty. In doing it she brings many a chuckle. Moviegoers will get many a laugh out of manner in which it is handled."

Morning World: "Farce has speed and briskness."

American: "Marie Prevost looks prettier than ever."

"The Racing Romeo"—F B O, Hipprodrome Theatre, New York City

Morning Telegraph: "An excellent hour's entertainment."

Morning World: "A siege of automobile racing as fast and furious as those grand old pieces through which Wallace Reid rode such easy abandon. An extraordinarily febrile little movie, clean and speedy."

Mirror: "As a movie actor erstwhile football demon is considerably better than rest of his brethren, who at one time or another were lured to Hollywood . . . gridiron star photographs well . . . here is a potential movie star, as well as an actual football luminary. For a beginner, he has much more poise and natural ability than usual."

Telegram: "Grange displays pleasing personality . . . camera intuition and impression of naturalness equal to many more experienced stars in Hollywood ranks."

World: "Does as well as lots of young men whose names are well known to Hollywood. And he has advantage of active story, good direction and, for most part, excellent support. Will do well wherever name of Grange is known, and that takes in most of country. A charming little tale, handled in light, comic vein. Trixie Friganza and Hiers add materially to comedy of picture. Both excellent and very funny. It gives opportunity for picturing of thrilling automobile race."

"Dress Parade"—Pathe, Mark Strand Theatre, New York City

World: Handled in a refreshing manner. Radiates imagination, most of which doubtless was injected by Donald Crisp, director. Pays a fine attention to detail, and it is very capably enacted by Boyd, Miss Love and Hugh Allen. Boyd superb as wise-cracking small-town boy."

Graphic: "Real West Point atmosphere injected into a De Mille romance. Picture, which was made at U. S. Millitary Academy, holds its thrills in snaches of student life and interesting side lights at martial reservation which camera caught. Some splendid photography."

Daily News: "By far dressiest and all-around best West Point picture given screen to date. A spontaneous, colorful treatise on cadet life, filmed with enthusiasm, pathos and restraint. Not only those directly interested in doings up at West Point, but everybody who enjoys real worthwhile movie will be gratified by this Crisp directorial effort, filmed mostly at actual locale. Boyd lends much sympathy to role of Vic, small-town hero turned cadet."

Morning World: "One of very [illegible] which lie all about and inside ma[illegible] the Hudson. West Point forms one of panoramic delights of this country and is deserving of painstaking photographic treatment given it by new film at Strand. Remains a very worthy reproduction of what one at least will see in a visit to a spot both illustrious and inspiring."

Daily Mirror: "Boyd likable, sufficiently able and injects much energy into cadet hero. To a layman scenes of cadet life appear authentic. Whether they are or not, certainly they must be a delight to eye and a cure for jaundice. Crisp appears to have directed a consistently played, interesting light spirited picture play."

American: "Our friend [Boyd] acquits himself most creditably in this role, a distinct departure from anything he has heretofore done. * * * Picture, photographed at West Point, contains lovely locales that are part of picturesque grounds of old academy. Cadets at work and on dress parade also pictured and serve as realistic backdrop."

Sun: "Film itself far superior to usual run of college and military institutional photoplays. And, above all, it is well directed and handsomely photographed."

"The Fair Co-Ed"—Metro-Goldwyn-Mayer, Capitol Theatre New York City

Telegraph: "An epic of hilarity throughout, giggles, chuckles, guffaws, and all other manifestations of mirth following upon one another's heels with such rapidity that audience never quite recovers anything approaching its serious mien. Funnier than George Ade, Bill Nye and Will Rogers rolled into one. . . . In this one Marion Davies cinches her claim to title of screen's finest comedienne. Johnny Mack Brown is great."

World: "The one and only comedienne in motion pictures. Beauty, youth, grace, wit, spunk, and femininity—all these and no doubt many other of the virtues Marion Davies embraces. Miss Davies is funny. [illegible] in distinctly humorous fashion. She reflects moods instantaneously and inescapably."

Mirror: "Marion Davies clinches her hold on title as comedienne par excellence with her current performance. Is a wow, a riot, and a lot of other things simi[illegible] audience at opening with knowledge of comedy seldom seen in screen actresses. One of her pictures which you can ill afford to [illegible]."

Evening World: "Marion Davies demonstrates anew that she is [illegible] is climax. Marion Davies in title [illegible] enne that she is, film gives her [illegible]

with her beauty and charm and youthful clowning, it's no wonder the Capitol is as crowded this week as a downtown express at ten minutes to nine in the morning."

Times: "Diverting and nicely staged free film translation. Marion Davies prances through part of saucy Bingham College blonde, triumphant figure in basketball game. Vivacious and attractive, her gestures and facial expressions are reminiscent of Beatrice Lillie."

News: "A mighty happy movie, Abounds with laughs, with Marion providing most of them. Little Thelma Hill, newcomer to moviedom, ought to be heard from in future because of some cute antics in this one. Also let it be said here that Brown has found his life's work in making movies."

American: "Although Miss Davies's name on marquee of theatre invariably insures capacity house, enthusiastic throng that crowded theatre yesterday surpassed any attendance record star had ever played to. Before doors of theatre were opened endless line of ticket purchasers attested once again to popularity of queen of screen comediennes. Blithe and bright and gay as its forerunners. Holds hour crammed full of laughs for you. . . . There is so much to recommend."

Graphic: "Miss Davies is exuberant youth, and she gets over her characterization in fine style. Besides giving her first-rate attraction to her credit, 'The Fair Co-ed' brings to screen John Mack Brown, handsome leading man, who is likely to find smooth riding in future cinema vehicles."

"The Forbidden Woman"—Pathe, Paramount Theatre, New York City

Morning World: "A drama containing more than ordinary quota of coherence, narrative and strength and acted by three performers who put their very best efforts into it. . . . They are Jetta Goudal, Joseph Schildkraut and Victor Varconi. More genuine dramatic interest in this modestly presented story of love in and around French foreign military outposts than is to be found in many cinema productions brought on to New York amid blare and trumpeting of excited and overzealous press-agentry. A good movie, and, as it richly deserves, will be looked upon as a success even by exhibitors."

Herald-Tribune: "Of course, any one reading story would say 'Jetta Goudal!' as soon as he had finished description of heroine. But picture could not possibly have been so fine without Schildkraut and Varconi. Story interesting from moment it opens. . . . Jetta Goudal superb."

Daily Mirror: "A praiseworthy picture, made up of strong story, skilled acting and sincere treatment. A clear-sighted and humanly possible tale. Direction by Paul Stein carries it along unfalteringly. The three principals work admirably and well together. Logical unhappy ending will not spoil your appreciation of this film. One that most movie-goers will want to see."

Sun: "DeMille works his spell. A good DeMille plot, played with typical DeMille passion and fervor. Miss Goudal especially interesting. There is no one in movies who can give effect of seething, vengeful passion with such economy of pantomime."

Telegram: "'White Gold' almost reached heights which Miss Goudal herself is pleased to call Olympian. 'The Forbidden Woman' must be listed as bit of gold paving from same street."

Daily News: "Script excellent. Elmer Harris wrote it, and he deserves credit. Has depth of story, romance, some battle action and portrayal of brotherly love. . . . Miss Goudal mysteriously beautiful."

Morning Telegraph: "Jetta Goudal, like forbidden fruit, is equally as tempting. For La Goudal, otherwise known as 'the cocktail of temperament,' is perhaps most luminous and exotic actress on screen. Joseph Schildkraut gives best performance of his career."

"The Wise Wife"—Pathe, Cameo Theatre, New York City

Journal: "Phyllis Haver is at the Cameo as 'The Wise Wife,' an amusing domestic comedy. . . . Picture well acted and consistently entertaining."

"A Harp in Hock"—Pathe, Broadway Theatre, New York City

"Ghetto setting and some really enthusiastic emoting are the high spots. Rudolph Schildkraut, playing gray-haired Irishman up at the Roxy this week, is bald Hebrew pawnbroker in this one. Elder Schildkraut great trouper, and he seems especially interested in role accorded him in 'Harp in Hock.' Junior Coghlan, cutest freckled youngster on screen today, does some dramatic work worthy of a more seasoned trouper."

American: Mr. Schildkraut is seen as money-lender and gives a sincere characterization. Junior Coghlan plays little Harp who finds his way into bookshop and its owner's heart. This boy tremendously talented and can portray bits of comedy and moments of pathos with equal ease."

"American Beauty"—First National, Washington Street Olympia Theatre, Boston

Advertiser: "Light, fluffy and not too frivolous comedy. Stay for the final flash. Well worth seeing. Story spins along amusingly. Direction blissfully smooth. Boasts marvelously amusing ending. Pleasant hour's entertainment."

Traveler: "Billie Dove more beautiful than ever. . . . Miss Dove one of most exquisite beauties on screen."

Transcript: "One scene joyful little riot. Able players."

American: "Proves lively vehicle. Billie Dove more gorgeous than ever."

Post: "Billie Dove a very luscious eyeful. . . . Love wins out again."

"The Crystal Cup"—First National, Karlton Theatre, Philadelphia

Public Ledger: "In 'The Crystal Cup' Miss Mackaill has her big chance. Her acting superb and a finished tapestry of emotionalism—about best thing she has done in many months. This team, Mackaill and Mulhall, whether portraying comedy or drama, seems to be one of the best bets for moviegoers today."

Inquirer: "Dorothy Mackaill gives competent performance and her mannish clothes and impersonations are extremely clever. Mulhall, with winning personality, well fitted for his role. Original theme and excellent direction.

Evening Ledger: "Dorothy Mackaill's mannish mode very fetching."

Record: "Players take their roles very well. Interior and exterior scenes gorgeous. Well directed."

"The Devil Dancer"—United Artists, Metropolitan Theatre, Chicago

Herald: "Something new in atmosphere, something new in dancing, something of almost every quality that goes to make good audience picture included. Picture of excellent entertainment value. Maintains swift tempo. Story interesting. Direction good."

Express: "Probably best dancing of anyone in pictures today. Gilda Gray exotically graceful, attractive with more histrionic ability. Great novelty. Story bounds along at good pace. Settings and photography exceptional."

Record: "Unusual film. Splashed with color and mysticism. She not only adds to her fame as exotic dancer, but emerges as actress who has mastered technique of screen. In this role, Miss Gray is still girl of swaying hips, rippling arms and writhing muscles. Remarkable photography makes her interpretation of religious devil dance realistic. Plot fraught with emotion and suspense."

Illustrated Daily News: "Wins audience. Get quite a thrill out of Gilda Gray's rendition of the 'Devil Dance.' Gilda a shrewd trouper. She knows just what admirers want—dancing primarily—and she gives them plenty of it. Audience seems to appreciate Gilda. Miss Gray has completely revolutionized style. More intriguing."

Times: "Picture has rare locale. Colorful background for star. Receiving large ovation upon this appearance, justifies predictions for popular appeal of her current attraction. Early scenes in temple of the llams have been very lavishly done, with huge crowds and sets while finish of picture is a brisk burst of melodrama. Elaborateness and spectacle merit approval."

Examiner: "Spirit of Orient superlatively represented in this strange, strange tale, on an even basis, managing to increase interest in very last sequence. Who is there among us who can deny public adores story of intrigue, kidnapping and love, especially when it is presented with all this glamorous atmosphere? She dances herself right into interest of her public. Her grace is innate and her sinuous movements a joy to watch. Her scenes with Clive Brook are exceptionally dramatic."

"The Harvester"—F B O, Hippodrome Theatre, New York City

Herald-Tribune: "We found 'The Harvester' and its cool, green apathy delightful change from stories about actresses, gilded cafes and rich persons. Forests, skies, waters, placid harvester himself were balm to a soul. . . . and photography in new picture is so superb that one can hear winds sighing, feel their cool breath on fevered brow and sniff scent of wild flowers as he basks in sunshine. Caldwell gives fine performance as easy-going harvester. If you have time, steal over to Hippodrome, lie on grass, bask in sunshine and hear purling brooks."

Morning Telegraph: "Natalie Kingston gives sincere performance and is most agreeable to look at. Credit also due to cameraman for lovely shots of forest and lake. 'The Harvester' will reap a reward."

Daily News: "Scenic effects lovely, and Caldwell a nice, stalwart David."

Evening Telegram: "Film has been extremely well photographed and directed in some beautiful outdoor locations. If you liked book—and there are some ten millions who did—you will enjoy celluloid translation."

Evening Graphic: "A faithful camera record of this well known story."

"My Best Girl"—United Artists, Rialto Theatre, New York City

News: "Mary Pickford gives a charming performance. By far her happiest film in a number of years. As sweet and as coy and as funny as any flappery ingenue. More of cheer than tear in this offering. Climax, however, comes close to being melodramatic. It is touching, weepable and well executed. Mary simply lovely. If you haven't been a Pickford fan before, it certainly isn't too late to start. This film warrants it."

Times: "Mary Pickford's acting delightful. Reflects sincerity and earnestness in her joy and sadness. She is as pretty as ever, a sort of Peter Pan of screen."

Herald-Tribune: "'Mary Pickford's best picture since ever so long. Miss Pickford delightful. 'My Best Girl' is Mary Pickford at her best. Give little girl a hand."

American: "'Our Mary' charms again on screen in 'My Best Girl.' Star has ready-made audience. Beautiful and charming and possesses such truly tremendous personality and these attributes are very evident in 'My Best Girl.'"

Mirror: "'My Best Girl' is Mary at best. Sort of thing she has done best and which she will continue to do best. Should bring back all old Pickford fans to fold, and undoubtedly a good many new ones."

World: "Simple, exquisite art of Mary Pickford is being expressed in her new film. Lovlier and more distinctively satisfying. What you wish to meet again. It is same youthful, exuberant, resourceful Miss Pickford whom you will see making her way through finished and deliberate plot of 'My Best Girl,' and to me a Miss Pickford whose method and whose appeal remain, as ever, among most cherished aspects of all that which is fine and legitimate and decent in cinema. You will like 'My Best Girl.' It is pure Mary Pickford."

Evening World: "Miss Pickford is charming."

Telegram: "Mary gives picture bushels of what is known as good, clean fun. You may list 'My Best Girl' as one of Miss Pickford's best pictures."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Telegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	B. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W. Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7865 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Blinn-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Terror of the Bar X	B. Custer-R. Blaine	F B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 eet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6108 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4745 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Belle of Avenue A		First Division (S. R.)		
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	5291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O.	5051 feet	
No Control	P. Haver-H Ford	Pathe-De Mille	5573 feet	
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Malley-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr.	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	5306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 8
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. McDonald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6128 feet	May 13
Fighting Hombre The	Bob Custer	F. B. O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5617 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5597 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N. Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warne Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4737 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5438 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	Nov. 13
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	6480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	5854 eet	Oct. 7
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
She's My Baby	M. Harris-R. Agnew	Sterling Pict.	5349 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B .O.	5476 feet	June 3

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Tender Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L. Joy-A. Hale-C. Ray	Pathe-De Mille	5923 feet	July 1
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict	5750 feet	
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Yours to Command	G. O'Hara-S. Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.	5013 feet	
Callahans and the Murphys, he	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	5875 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict.	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures	5470 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W. Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr-N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-C. Windsor	M-G-M	4986 feet	
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies Beware	G. O'Hara-N. Luxford	F. B. O.	4900 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mountains of Manhattan	D. Devore-C. Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K. McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Romantic Age, The	E. O'Brien-A. Vaughn	Columbia Pictures	5267 feet	Nov. 18
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O. Tell-H. Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier Jr.-R. Lewis	First National	5000 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict.	4723 feet	
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen, McNamara	Fox	5301 feet	
Cruel Truth, The	H. Hopper-C. Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National	5488 feet	Nov. 18
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 9
For Ladies Only	J. Logan-J. Bowers	Columbia	5507 feet	
For the Love of Mike	F. Sterling-G. Sidney-R. Lyon-C. Colbert	First National	6588 feet	
Galloping Thunder	B. Custer-A. Sheridan	F. B. O.	4691 feet	
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
His Dog	J. Schildkraut-J. Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	Oct. 28
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Ladies at Ease	P. Garon-G. James	First Division (S. R.)	5800 feet	
Lady Bird, The	Compson-McGregor	First Division (S. R.)	6568 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Little Firebrand, The	E. Thornton-J. Tellegan	Pathe-De Mille	4615 feet	Dec. 12 '25
Lonesome Ladies	A. Q. Nilsson-L. Stone	First National	5718 feet	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox	4557 feet	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5671 feet	Aug. 12
Prince of Headwaiters, The	L. Stone-L. Tashman	First National	6400 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6053 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.	4954 feet	
Twelve Miles Out	J. Gilbert-E. Torrence-J. Crawford-B. Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6667 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia	5831 feet	Oct. 7
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O.	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M	5821 feet	Nov. 25
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		Oct. 28
Coward, The	W. Baxter-S. Lynn	F. B. O.	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
Face Value	J. Mower-F. Ridgeway	Sterling Pict.	4393 feet	
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount	5399 feet	Oct. 21
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O.	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr.	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 18
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 29
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-			
Return of Boston Blackie	Strongheart (Dog)-C. Palmer-P. Haver	First Division (S. R.)-Pathe-De Mille	5865 feet-5844 feet	
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M. Harris	A. C. A	5446 feet	
Running Wild	W. C. Fields-M. Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Say It With Diamonds	B. Compson-E. Williams	First Division (S. R.)	6041 feet	
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict.	5443 feet	Sept. 16
Swell Head, The	R. Grover-J. Walker-W. Gilbert	Columbia Pictures	5484 feet	
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	Oct. 1
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11109 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros	10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Woman's Law	P. O'Malley-L. Rich	Peerless Pict (S. R.)	6000 feet	
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict	5867 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel of Broaway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox		
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte-D. Keith	Excellent Pict	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6

Feature	Star	Distributed by	Length	Reviewed
Cancelled Debt, The	R Lease-C. Stevens	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict	6200 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman Lord-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keene-B. Kent	Universal	6862 feet	
Lovelorn, The	Sally O'Neil	M-G-M		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict	7393 feet	Oct. 14
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Iden	Paramount	6006 feet	Oct. 28
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6 reels	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O.	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National		
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Comrades	G. James-A. Sheridan	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
East Side, West Side	G. O'Brien-V. Valli-J. P. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	7000 feet	
Gambler's Game, The	Tom Tyler	F. B. O.		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille		Nov. 18
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Gun-Hand Garrison	Tex Maynard	Raycraft (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M		
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O.	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Lingerie		Tiffany		
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox		
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5662 feet	Nov. 4
Publicity Madness	L. Moran-E. Lowe	Fox	5893 feet	
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O.	5992 feet	
Ranger of the North	Ranger (Dog)	F. B. O.		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rough Riders, The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O.	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-Cortez	Paramount	5960 feet	
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	7 reels	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox		
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O.	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict.	6900 feet	Nov. 25
Cheer Leader, The		Lumas		
City Gone Wild, The	T. Meighan	Paramount		
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National		
Grass Widows		Tiffany		
Gun Gospel	K. Maynard	First National		
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4890 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	5 reels	
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O.	5240 feet	
Judgment of the Hills	V. Valli-F. Darro	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox		
Last Waltz, The (Ufa film)		Paramount		
Let 'Er Go Gallagher	Junior Coughlan	F. B. O.		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
My Friend From India	F. Pangborn	Pathe-De Mille		
Night Life	A. Day-J. Harron	Tiffany-Stahl		
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On Your Toes	R. Denny-B. Worth	Universal		
Opening Night, The	C.Windsor-J.Bowers	Columbia		
Open Range	L. Chandler-B. Bronson	Paramount		
Polly of the Movies	Jason Robards	First Division (S. R.)		
Quality Street	M. Davies-C. Nagel	M-G-M		Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		Oct. 7
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount		
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston	Paramount		
Stage Kisses	K. Harlan-H. Chadwick	Columbia		
Tea for Three	L. Cody-A. Pringle-O. Moore-D.Sebastian	M-G-M	5273 feet	Nov. 11
Temptations of a Shopgirl	B. Compson-Garon-A. Kaiz	First Division (S. R.)		
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal		

Feature	Star	Distributed by	Length	Reviewed
Turkish Delight	R.Schildkraut-J.Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Very Confidential	M. Bellamy	Fox		
Wanderer of the Rest, A	Tex Maynard	Rayart (S. R.)		
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl		
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox		

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Almost Human	V. Reynolds	Pathe-De Mille		
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille		
Brass Knuckles	M. Blue-B. Bronson	Warner Bros		
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Desert Dust	Ted Wells	Universal	4349 feet	
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	P. Marmont-M. Busch	Lumas (S. R.)		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
Hero For a Night, A	Glenn Tryon	Universal	6 reels	
Her Wild Oat	Colleen Moore	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Honeymoon Hate	Florence Vidor	Paramount		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
My Best Girl	M.Pickford-C.Rogers	United Artists		
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Rush Hour, The	M. Prevost	Pathe-De Mille		
Serenade	Adolphe Menjou	Paramount		
Silver Slave, The	Irene Rich	Warner Bros		
Slingshot Kid, The	"Buzz" Barton - J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-A. Joyce-Wolheim	United Artists	8 reels	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	Tim McCoy	M-G-M		
Street of Sin, The	Emil Jannings	Paramount		
Streets of Shanghai	P. Starke-K. Harlan	Tiffany-Stahl		
Swift Shadow, The	Ranger (Dog)	F. B. O.		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	
Valley of the Giants	M. Sills-D. Kenyon	First National		
Wild Born	Tex Maynard	Rayart (S. R.)		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Burning Up Broadway		Sterling Pict. (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O		
Finders Keepers	Laura La Plante	Universal		
French Dressing	B. Lyon-C. Colbert	First National		
Gaucho, The	D. Fairbanks	United Artists		
Honky Tonk	G. Banefert	Paramount		
Love in a Cottage		First Division (S. R.)		
Man Crazy	Mulhall-Mackaill	First National		
Man, Woman and Sin	John Gilbert	M-G-M		
Noose, The	R. Barthelmess-L. Basquette	First National		
No Other Woman	D. Del Rio-D. Alvarado	Fox		
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Sadie Thompson	G. Swanson	United Artists		
Sailors' Wives	Astor-Hughes	First National		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
United States Smith		Lumas		
Wagon Show, The	K. Maynard-E. Gregory	First National		
West Point	William Haines	M-G-M		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.		
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale	Tiffany-Stahl		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Algerian Nights		First Division (S. R.)		
Bare Knees		Lumas		
Coney Island	Lois Wilson	F. B. O.		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Went McGinty	C. Murray-G. Sidney	First National		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Her Summer Hero		F. B. O		
Legionnaires in Paris	Al Cooke-Kit Guard	F. B. O.		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Over the Andes	D. Fairbanks-E. Southern-L. Valez	United Artists		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Wall Flowers		F. B. O.		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Free Lips		First Division (S. R.)		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Ramona	D. Del Rio-W. Baster	United Artists		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		
Tempest	J. Barrymore-Sebastian Wolheim	United Artists		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Buck Privates	L. De Putti	Universal		
Surrender	M. Philbin-I. Moskine	Universal		
Thanks For the Buggy Ride	L. La Plante -G. Tyron	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
$5,000 Reward	T. Mix-N. Joyce	Fox		
Abie's Irish Rose	J. F. McDonald-J. Hershalt	Paramount		
Ace High	Hoot Gibson	Universal		
Across the Atlantic	M. Blue	Warner Bros.		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Air Raiders, The	Al Wilson	F. B. O		
Alex the Great		F. B. O.		
Avenger, The	Bob Custer	F. B. O		
Baby Mine	G.K. Arthur-K. Dane.	M-G-M		
Bad Little Good Girl		Chadwick		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Colman-J. Loff	Pathe-De Mille		
Blacktack	B. Jones-B. Bennett	Fox	4777 feet	
Blonde for a Night, A	M. Prevost	Pathe-De Mille		
Blood Will Tell	B. Jones-K. Perry	Fox		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets ,A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Breed of the Sunset		F. B. O.		
Bride of the Night	C. Farrel-G. Nissen-M. Busch-M. Loy	Fox		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Burning Daylight	M. Sills	First National		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Cancelled Debt, The	Rex Lease	Sterling Pict		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi.	Pathe-De Mille		
Chicago After Midnight		F. B. O.		
Chinatown Charlie	J. Hines	First National		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Hoy	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
College Hero, The		Columbia		
Come to My House	O. Borden-A. Moreno	Fox		
Cossacks, The	J. Gilbert-R. Odorel	M-G-M		

Feature	Star	Distributed by	Length	Reviewed
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Do It Again	M. Astor-L. Hughes	First National		
Don Juan	J. Barrymore-E. Taylor-M. Astor	Warner Bros.	10018 feet	Aug. 31
Don't Marry	Lois Moran	Fox		
Doomsday	F. Vidor-G. Cooper-Cobb	Paramount	4295 feet	
Down Grade, The	Wm. Fairbanks-A. Calhoun	Universal		
Down Our Way	V. Valli-F. Darro-O. Caldwell	Lumas		
Empty Saddle, The	Fred Humes	F. B. O.		
Enemy, The	L. Gish-R. Forbes	Universal		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	M-G-M		
Fangs of Fury	Sandow (Dog)	Universal		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Pathe-De Mille		
Flag Maker, The	C. Ray-B. Love	Bischoff Prod. (S.R.)	5000 feet	
Flower of Spain, The	Coleman-Banky	G. K. Spoor-J. S. Blackton (producers)		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	United Artists		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Universal		
Four Devils, The		Warner Bros		
Freckles		Fox		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling	F. B. O.		
Get Set—Go	George O'Hara	Paramount		
Girl Downstairs, The	L. Moran-G. O'Brien	F. B. O.		
Glorious Betsy	D. Costello-C. Nagel	Fox		
Godless Girl, The	Lena Basquette	Warner Bros		
Good Morning, Judge		Pathe-De Mille		
Grand Army Man, The	Alec. B. Francis	Universal		
Grand Flapper The	H. Herbert-O. Tell-E. Foxe-M.Livingston	Fox		
Grandma Bernie Learns Her Letiers	R. Walling-F. Reicher	Fox		
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Hangman's House	W. Farnum	Fox		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5999 feet	
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
His Night		M-G-M		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Holy Terror, A	B. Jones-G. Hale	Fox		
Horseman of the Plains	T. Mix-S. Blane	Fox		
If I Were Single	May McAvoy	Warner Bros.		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies' Night in a Turkish Bath		First National		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Lady Be Good	Mackaill-Mulhall	First National		
Legion of the Condemned, The	G. Cooper	Paramount		
Leopard Lody, The	J. Logan	Pathe-De Mille		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Lilac Time	Colleen Moore	First National		
Little Buckaroo, The		F. B. O.		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Macushla (tentative)		Fox		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Menace, The	J. Boles-D. Blossom	Pathe		
Merry Wives of New York	P. Garon	First Division (S. R.)		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Million Dollar ,Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)	6022 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nineteenth Hole, The (tentative)	H. Langdon- G. McConnell	First National		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Once There Was a Princess	B. Dove	First National		
Opening Night, The	C. Windsor-J. Bowers	Lumas (S. R.)		
Ordeal, The	Garbo-Chaney	M-G-M		
Outcast Souls	P. Bonner-C. Delaney	Sterling (S. R.)		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Patsy, The	Marion Davies	M-G-M		
Peaks of Destiny, The (German film)		Paramount	6940 feet	
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Phantom of the Range, The		F. B. O.		
Pigskin	D. Rollens-S. Carrol	Fox		
Quality	Gardner James	Inspiration Pict.		
Rachel	P. Negri-G. Cooper	Paramount		
Race For Life, A		Warner Bros.		
Red Hair	C. Bow-W. Austin	Paramount		
Red Mark, The	G. von Seyfferlitz-N. Quartaro	Pathe-De Mille		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes.	Columbia		
Sheiks and Shebas	Junior Stars	Paramount		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Silk Legs	M. Bellamy	Fox		
Show Boat		Universal		
Side Show, The	Fields!Conklin!Brian.	Paramount		
Silk Legs	M. Bellamy-J. Hall	Fox		
Siren, The	D. Revier-T. Moore	Columbia		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Soft Living	M. Bellamy-J. Bowers	Fox		
Song of Steel		Tiffany		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy	Harold Lloyd	Paramount		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Squads Right		Tiffany		
Stand and Deliver	R. La Rocque	Pathe-De Mille		
Steamboat Bill, Jr.	Keaton-E. Torrence.	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Symphony, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tenderloin	D. Costello	Warner Bros.		
Texas Ranger, The	Tim McCoy	M-G-M		
Thunder Riders	Ted Wells	Universal		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Traveling Salesman, The	R. Dix-F. Sterling	Paramount		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Under the Tonto Rim	J. Luden	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
Warning, The	J. Holt-D. Revier	Columbia		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny, The	G. Hale-E. Hilliard	Rayart (S. R.)		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas (S. R.)	5000 feet	
When the Law Rides	Tom Tyler	F. B. O.		
Whip Woman, The	E. Taylor-A. Moreno	First National		
White Eagle, The	Buck Jones	Fox		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild West Show, The		Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Wizard, The	L. Hyams-B. Norton-G. Katsonaros-von Seyffertitz	Fox Films		
Woman Disputed, The	N. Talmadge	United Artists		
Woman Wise		Fox		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian.	M-G-M		
You Will Marry Me	Clara Bow	Paramount		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	Nov. 25
Angel Eyes	"Big Boy"	Dec. 25	2 reels	
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 3
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	Oct. 7
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		1 reel	
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 6
Felix the Cat Behind the Front	"Sullivan Cartoon"	Dec. 25	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18

Title	Star	Rel. Date	Length	Reviewed
Felix the Cat in Dough-Nut-ty	"Sullivan Cartoon"	June 12	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in Jack From All Trades	Sullivan Cartoon	Aug. 7	1 reel	Sept. 9
Felix the Cat in 'Loco' Mo-tive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat in the Non-Stop Fright	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	Sept. 23
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
He Tried to P ease	M. Colins-L. Hutton	Nov. 6	1 reel	
High Spots	Al St. John	July 31	2 reels	Aug. 12
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Curiosities	Aug. 28	1 reel	Sept. 2
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	
It's Me	Monte Collins	Dec. 18	1 reel	
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lovingly Yours	Curiosities	Dec. 4	1 reel	
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Models in Mud	Hodge-Podge	Nov. 13	1 reel	
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Nothing Flat	George Davis	Dec. 11	2 reels	
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pick a Pet	Curioisities	July 3	1 teel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 1	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
R'ver of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore	Aug. 28	2 reels	Sept. 2
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	Oct. 7
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Bottle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yulo	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12		Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 18	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyles Brooks	Sept. 25	2 reels	Nov. 4
Gentlemen Prefer Scotch	N. Stuart-S. Phipps	June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Her Silent Wow	"Helen and Warren"	July 3	2 reels	
Hot House Hazel	T. Brooks-T. Hill		2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens		2 reels	
Midsummer Night's Steam, A	Eddie C ayton	June 5	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	Oct. 14
Silk Legs		July 31	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitude	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why B ondes Leave Home	R. Walling-M. Beebe	July 24	2 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	Nov. 25
Atop the World	Ufa Oddity	April 7	1 reel	
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fishing With a Microscope	Ufa Oddity		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Gritty Pups	Ufa Odd ty	Mar.	1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Heavenly Bodies	Ufa Oddity		1 reel	
Hidden Death Traps	Ufa Oddity	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Monarch of the Glen, The	Ufa Oddity	Feb. 25	1 reel	
Napoleon and Josephine	(Technicolor)		2 reels	
Nature's Wizardry	Ufa Oddities		1 reel	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights	Billy Dooley	Dec. 17	1 reel	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Easy Curves	Billy Dooley	Nov. 12	2 reels	
Elegy, The	Novelty	Aug. 6	1 reel	Nov. 25
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 15	2 reels	
For Crimes Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Horse Shy	E. E. Horton	May 19	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Ko-Ko Chops Suey	Inkwell Cartoon	Oct.	29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct.	15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept.	17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug.	20	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov.	26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's K ock	Inkwell Cartoon	Nov.	12	1 reel	
Ko-Ko's Kozy Korber	Inkwe Cartoon	Jan.	21	1 ree	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug.	6	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec.	24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept	3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct.	1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec.	10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept.	24	1 reel	
Mad Scrambles	Neal Burns	Nov.	26	2 ree s	
Milk Made	Krazy Kat Cartoon	Dec.	3	1 reel	
Moony Mariner, A	Billy Dooley	Sept.	24	2 reels	
Nifty Nags	Featured Cast	Dec.	24	2 reels	
No Publicity	E. E. Horton	Aug.	1	2 reels	
Ocean Blues	Jimmie Adams	Nov.	19	2 reels	
Oh Mummy	Jimmie Adams	Oct.	8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov.	5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept.	24	1 reel	Oct. 4
Row, Sailor, Row!	Billy Dooley	Aug.	20	2 reels	
Scared Pink	Jack Duffy	Oct.	29	2 reels	
School Daze	Krazy Kat Cartoon	Sept.	10	1 reel	
Scrambled Weddings	E. E. Horton	J7ne	30	2 reels	
Sealing Whacks	Krazy Kat Cartoon	Aug.	1	1 reel	
Short Socks	Bobby Vernon	Aug.	13	2 reels	
Short Tail, A	Novelty	Sept.	10	1 reel	
Splash Yourself	Bobby Vernon	Dec.	3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec.	17	1 reel	
Swiss Movements	Jimmie Adams	Dec.	31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct.	8	1 reel	
Toddles	Novelty	Dec.	10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct.	22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct.	22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug.	27	1 reel	
Wedding Wows	Bobby Vernon	Oct.	22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec.	31	1 reel	

PATHE-DE MILLE

Title	Star	Rel.	Date	Length	Reviewed
Alien Antics	Sportlight	Nov.	13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct.	9	1 reel	Oct. 7
Ant Life As It Isn't	"Aesop Fables"	Aug.	7	1 reel	
Baby Brother	"Our Gang"	June	26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July	3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct.	23	1 reel	Oct. 21
Brave Heart, A	"Alsop Fables"	Oct.	30	1 reel	
Bull Fighter, The		Nov.	27	2 reels	
Bully, The	"Aesop Fables"	July	31	1 reel	July 29
Chicken Feed	"Our Gang"	Nov.	6	2 reels	Nov. 4
College Kiddo, The	Hurlock-Quillan	Aug.	7	2 reels	Aug. 5
Comrades in Work	Mabel Normand			2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June	19	10 episodes	June 17
Cups and Contenders	Sportlight	Nov.	27	1 reel	Nov. 25
Cured in the Excitement	Hurlock-Bevan	June	12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept.	11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct.	23	2 reels	Oct. 21
Died in the Wool	"Aesop Fables"	June	19	1 reel	June 17
Do Detectives Think?	Roach Stars	Nov.	20	2 reels	Nov. 18
Dog's Day, A	"Aesop Fables"	June	5	1 reel	June 3
Don't Tell Everything	Roach Stars	July	3	2 reels	July 1
Down to the Sea	Sportlight	Oct.	30	1 reel	Oct. 28
Eyes and Angles	Sportlight	July	10	1 reel	July 15
Fiddlesticks	Harry Langdon	Nov.	7	2 reels	Nov. 25
Flying Feet	Sportlight	June	12	1 reel	June 24
Flying Fishers	"Alsop Fables"	Nov.	27	1 reel	
Fluttering Hearts	Charley Chase	June	19	2 reels	June 17
Football Officials	"Football Sense"			1 reel	Oct. 21
For Sale a Bungalow		Oct.	30	2 reels	Oct. 28
Fox Hunt, The	"Alsop Fables"	Nov.	20	1 reel	
From Soup to Nuts	Rarebits	Oct.	23	1 reel	Oct. 21
Glorious Fourth, The	"Our Gang"	July	31	2 reels	July 29
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct.	2	2 ree s	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept.	4	2 reels	
Hard Cider	"Aesop Fables"	June	12	1 reel	June 17
Have a Drink	Rarebits	Nov.	20	1 reel	
Hawk of the Hills (Serial)	Ray and Miller	Aug.	28	10 episodes	Sept. 2
Hole in One, A	"Aesop Fables"	Aug.	21	1 reel	Aug. 12
Hook, Line and Sinker	"Aseop Fables"	Aug.	28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"	Sept.	25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept.	18	1 reel	
King Harold	L. Baird-T. Holmes	Nov.	13	2 reels	Nov. 11
Lateral Pass, The	Sportlight			1 reel	Oct. 14
Lindy's Cat	"AesopFables"	Oct.	16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June	12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July	17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug.	29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed			10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov.	6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct.	9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept.	11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June	26	1 reel	July 1
On the Hook	Sportlight	Aug.	21	1 reel	Sept. 2
Outwitting Time	Spotlight	Oct.	2	1 reel	
Pioneer Instinct	Sportlight	June	26	1 reel	
Pride of Pikeville, The	Ben Turpin	June	5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept.	18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug.	14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July	10	1 reel	
River of Doubt, The	"Aesop Fables"	Oct.	2	1 reel	Sept. 30
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug	21	1 reel	Sept. 9
Sailors, Beware!	Roach Stars	Sept.	23	2 reels	Sept. 30
Saved By a Keyhole	"Alsop Fables"	Nov.	13	1 reel	
Scents and Dog Sense	Sportlight	Aug.	7	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct.	16	2 reels	Oct. 21
Signs of Spring	"Alsop Fables"	Nov.	6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct.	23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"	Sept.	4	1 reel	Sept. 2
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug.	21	2 reels	Aug. 13
Smith's Cook	Hiatt-McKee-Jackson	Oct.	16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov.	13	2 reels	Nov. 11
Smith's Pony	Hiatt-McKee-Jackson	Sept.	18	2 reels	
Soldier Man	Harry Langdon				
Subway Sally	"Aesop Fables"	July	24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept.	18	1 reel	
Taking Punishment	Sportlight	July	24	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct.	16	2 reels	
Up the Ladder	Sportlight	Oct.	6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept.	25	1 reel	
What Women Did For Me	Charley Chase	Aug.	14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July	17	2 reels	July 15
Winning Around Europe With Will Rogers	Travelesque			2 reels	Nov. 18
With Love and Hisses	Roach Stars	Aug.	28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque	June	26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark		1 reel	
Big Pie Raid, The	McDougall Kids	Bray	June	1 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord	Aug. 1	2 reel	
Custard's Last Stand		Bray		2 reels	Sept. 16
Derelects of the Sea	Novelty	Bray	June	30 1 reel	
Deuce, The	McDougall Kids	Bray	June	1 2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp		1 reel	May 27
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
God Made This Day For Me (Guest Jewel)		A. C. A.	Aug.	1 1 reel	
Golf and How	Novelty	Castle	Mar.	26 1 reel	
Good Scouts		Bray		2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke		2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke		2 reels	
Heralds of the Spring	Nature Special	Bray	April	19 1 reel	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec.	1 10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept.	1 10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Hit and Win		Bray	Aug.	20 2 reels	
Iron Derby, The				2 reels	Oct. 21
It's a Great Life	Sketchograf	Cranfield-Clarke		1 reel	
It's All Wet		Bray	July	10 2 reels	
Japanese Oddities	Novelty	Castle	Aug.	11 1 reel	
Jungle Belles	"Lantz Cartoon"	Bray		1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 23
Learn by Mail	Sketchograf	Cranfield-Clarke		1 reel	
Let's Go	Nove.ty	Cast e	Aug.	27 1 reel	
Lift Your Face		Bray	Aug.	10 2 reels	
Little Feet	Novelty	Castle	June	14 1 reel	
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod.		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Magic Hands	Novelty	Castle	July	16 1 reel	
Memories	Color Classic	Tiffany		1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Oh Boy Paris	Novelty	Castle	July	30 1 reel	
Orphans, The	McDougall Kids	Bray		2 reels	
Over There	Al Joy	Cranfield-Clarke		2 reels	
Pals	Novelty	Castle	May	7 1 reel	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros		10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke		2 reels	
Scoop, The		Bray	July	20 2 reels	
She Beast, The	Sid Smith	Capitol Prod.		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sky Walkers	Novelty	Castle	May	21 1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Speed	Novelty	Castle	Apr.	9 1 reel	
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Stepping Along	Novelty	Castle	April	23 1 reel	
Style Book	Sketchograf	Cranfield-Clarke		1 reel	
Two Arabian Sights		Bray		2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod.		2 reels	Sept. 1
Water Sports	Novelty	Castle	July	2 1 reel	
Water, Water Everywhere		Bray	June	20 2 reels	
When Redskins Bit the Dust	(Guest Jewel)	A. C. A.	July	1 1 reel	
When We Were Kids	(Guest Jewel)	A. C. A.	June	1 1 reel	
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 16
Yosemite	Novelty	Castle	June	18 1 reel	

TIFFANY

Title	Star	Rel.	Date	Length	Reviewed
Bridal of Pennacook	Color Classic	Nov.	1	1 reel	
Comrades	Color Classic	Nov.	15	1 reel	
King of Sports	Color Classic	Sept	15	1 reel	
Memories	Color Classic	Oct.	1	1 reel	
Me and My Pal	Color Classic	Dec.	15	1 reel	
North of Suez	Color Classic	Jan.	1	1 reel	
Roaring 'Round the Carrib-bean	Color Classic	Oct.	15	1 reel	
Romany Love	Color Classic	Dec.	1	1 reel	
Scarface	Color Classic	Jan.	15	1 reel	

UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy	July	25	1 reel	July 15
All For Uncle	C. King-C. Doherty	Oct.	19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct.	31	1 reel	
And How	"The Gumps"	Oct.	31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec.	11	2 reels	
Banker's Daughter, The	Oswald Cartoon	Nov.	28	2 reels	
Barrymore Tommy (Mus-tang)	Fred Gilman	June	18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"	Oct.	3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov.	12	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson	Aug.	15	10 episodes	
Blind Man's Bluff	Jack Perrin			2 reels	Oct. 28
Buster Come On	Trimble, Turner and Dog	Sept.	14	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog	June	6	2 reels	May 20
Buster's Handicap	Trimble, Turner and Dog	Aug.	1	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog	Oct.	12	2 reels	Sept. 30
Buster's Initiation	Trimble, Turner and Dog	July	4	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog	Nov.	16	2 reels	Oct. 28
Clearing the Trail (Western)	Newton House	Nov.	26	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Cows Is Cows (Mustang)	Corbett & Holmes	July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards	June 20	1 reel	June 3
Do or Diet	Charles Puffy	June 13	1 reel	June 3
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis			Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor	June 15	2 reels	May 27
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman	July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
His Day of Days	Neely Edwards	Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman	June 4	2 reels	May 13
Honest and Truly	Charles Puffy	Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman	Aug. 20	2 reels	
Hot Stuff			1 reel	Oct. 14
Jane's Relations	M. Marcel-E. McCarthy	July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair	June 22	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reelsc	
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Man Tamer, The (Mustang)	Edmund Cobb	Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Mild West, The	"The Gumps"	Dec. 26	1 reel	
Model George	Sid Saylor	Dec. 28	2 reel	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
My Mistake	Charles King	June 29	2 reels	June 10
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct. 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"		2 reels	Oct. 28
Ocean Hop	Oswald Cartoon			
Oh! Mabel	C. King-C. Doherty	Nov. 23	2 reels	
Oh Taxi!	Sid Saylor	Aug. 10	2 reels	July 22
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor	July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb	Aug. 6	2 reels	July 15
Penny Ante	Harry Mann	June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman	July 16	2 reels	June 24
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett	June 11	2 reels	May 20
Plain Jane		Aug. 17	2 reels	
Please Don't		Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman	July 30	2 reels	July 15
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	
Red Suspenders	Summerville & "Fanny"	June 6	1 reel	May 20
Red Warning (Western)	Newton House		2 reels	Oct. 1?
Rest Cure, The (Tuttle Western)	Corbett and Holmes	June 25	2 reels	
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood			
Roaring Gulch, The (Mustang)	Edmund Cobb	July 17	2 reels	July 1
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	
Run for His Money, A	Arthur Lake	Aug. 21	1 reel	
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Rushing Business	Sid Saylor	Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec. 7	2 reels	Nov. 18
Silent Partner, The (Mustang-Edmund Cobb)		Mar. 19	2 reels	Feb. 26
Sleepy Time Pal, A	Neely Edwards	July 11	1 reel	June 24
Smiling Wolf, The (Western)	Fred Gilman	Dec. 1	2 reels	
Snookum's Asleep	Snookums-Clair-Dooley	July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor	Aug. 3	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail	Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept. 12	2 reels	Sept. 9
Son of America, A	George K. Arthur	Aug. 8	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec. 19	2 reels	
Square Shooter, The (Mustang)	Fred Gilman	Aug. 13	2 reels	July 22
Stop Snookums	Snookums-Clair-Dooley	June 1	2 reels	May 13
Surprised Honey	Neely Edwards	Aug. 1	1 reel	July 15
Swell Clothes	Arthur Lake	Dec. 5	1 reel	Nov. 18
Tale of a Shirt, The	Jimmy Aubrey	July 17	1 reel	July 1
That's No Excuse	Charles King	June 8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec. 21	2 reels	
Too Much Sleep	"The Gumps"	Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy	July 4	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood		2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond		10 episodes	
What An Excuse	Charles King	July 13	2 reels	June 2?
When Greek Meets Greek	"The Gumps"	Oct. 17	2 reels	Oct. 7
Whispering Smith Rides (Serial)	Wallace MacDonald	June 6	10 episodes	
Winning Five, The	Lewis-Gulliver	Sept. 26	2 reels	Sept. 16
Winning Punch, The	George Lewis	Nov. 21	2 reels	



"Quality Street" — Metro-Goldwyn-Mayer, Embassy Theatre, New York City

World: "Tender, fragrant, mellowing love story. Miss Davies gifted in many ways, but in no department does she seem to exceed her natural tendency to be versatile. . . . Film combines so much of photographic and atmospheric loveliness that it deserves success, and in all probability will have it."

Mirror: "Marion Davies surpassed every good performance she has ever given. Distinguished first-night audience awoke from its traditional lethargy of first-nighters to applaud. Miss Davies reveals unexpected versatility, which enables her to do perfectly two different characters almost simultaneously. She is star, not by arbitrary decision, but by histrionic superiority. Franklin responsible for startlingly effective camera work."

American: "Never has picture presentation been greeted and welcomed with enthusiasm that marked opening of 'Quality Street.' Beggars description or review. Finest production of its versatile star's splendid career. Better than 'Little Old New York,' and that picture, you will agree, was indeed worthy of a place in film archives."

News: "One of the sweetest stories ever told and delightfully quaint one—will be loved by moviegoers. Miss Davies splendid comedienne, and she's lovely to gaze on. . . . Barrie, in realistic nineteenth century old-fashioned English setting, beautifully reproduced, wonderfully photographed, admirably directed."

Journal: "Marion Davies, more enchantingly lovely than ever, delighted distinguished audience. Her best picture. Marion absolutely adorable in quaint costumes of period, gives exquisitely appealing performance. Her acting has such rare beauty and charm that 'Quality Street' takes its place among really great productions of the screen."

Evening World: "Marion Davies, hitherto seen in series of screen roles, chief pretension of which was that they must amuse, plumbed unexpected wells last night at intimate little Embassy Theatre, and brought up a startlingly realistic bag of emotion to make 'Quality Street' poignant living thing. By so doing she took one colossal leap from leading ranks of comediennes to front rank of screen's dramatic stars. Direction of Franklin an excellent job and if a cameraman named Hendrik Sartov has not been showered with praise something is wrong."

Telegraph: "In all its departments, picture reproduces in laudable degree Barrie mood. Director Franklin has caught author's idea of 'make-believe.' Marion Davies portrays pathetic Miss Phoebe in a manner which gives cards and spades to various Duses of cinema. A deal of humor and a deal of wistful pathos. Every artist in picture merits much abused term—artist."

Graphic: "A delightful bit of cinema work. Marion Davies beautiful. Sets charming and Franklin has retained throughout entire picture the Barrie spirit."

Times: "Marion Davies gives most conscientious performance of her career. . . . It is production with no little charm. Nagel is excellent and Director Franklin to be congratulated."

Herald-Tribune: "Miss Davies exquisitely lovely as belle of Quality Street who loved too well and sighed but vainly. Her playing of youthful Phoebe a beautiful thing. And we think Sidney Franklin's direction perfect. Has seized and held right mood throughout picture. It is gay, sweet, young."

Sun: "One of most charming photoplays on record."

"The Main Event"—Pathe Roxy Theatre, New York City

American: "Howard has managed to invest its action and atmosphere with certain novelty and originality which spectator is quick to sense. . . . Fight sequence, incidentally, one of finest we've yet seen filmed. . . . Everything about picture so nicely worked out that one never thinks about its being directed, and perhaps that's the best tribute of all."

Sun: "Another credit mark goes to score of Pathe-DeMille contingent. Especially interesting are fighting sequences. Howard has elicited genuine performances from players. Vera Reynolds . . . becomes as human and appealing as can be, and Armstrong . . . and Delaney "as the rival pugs are real to nth degree. A love scene played by Miss Reynolds and Delaney—during which the latter drops off to sleep on her shoulder—is heartwarming in its romantic appeal and is one of best hits of year."

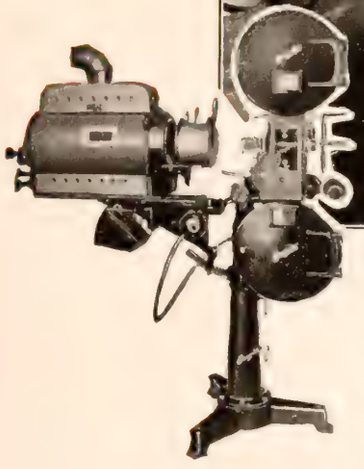
Evening World: "Probably one of best things that Leatrice Joy has done. Miss Joy excellent as Broadway character. At all times she is convincing, but her best work is done when she comes to a realization of her mockery and finds herself haunted by it. Varconi quite as convincing as star and two make a great team."

Journal: "Leatrice Joy gives splendid performance and some good work is done by Varconi, Alice Lake and Elsie Bartlett, who makes her screen debut in this film. Miss Weber shows unusual ability.'

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PRINTERS

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December 9, 1927

Motion Picture News

FACTS

about "The Student Prince in Old Heidelberg"

1 **ERNST LUBITSCH**—The genius who gave the world *"Passion," "Lady Windermere's Fan"* and other fine pictures has directed a masterpiece for all time.

2 **RAMON NOVARRO** — The star who is thrilling all America today in *"Ben Hur"* gives a performance that will win him more followers than ever.

3 **NORMA SHEARER**—The most romantic role in the career of this wholesome beauty who is truly today's idol.

4 **THE STUDENT PRINCE**—If there is a legitimate theatre in your town *"The Student Prince"* has played there.

5 **OLD HEIDELBERG**—A name that breathes romance. The locale of the world-famed love story. Actually shown in a feature for the first time.

6 **BROADWAY TRIUMPH**—In its third month at the Astor Theatre, N.Y., at $2.00 admission, it is the outstanding road-show picture of the day.

METRO-GOLDW AYER

Vol. XXXVI No. 23

PRICE 20 CENTS

Los Angeles

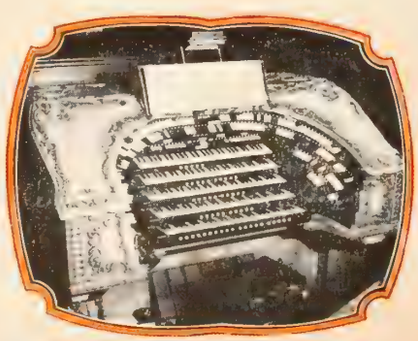


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24 SHEET

exhibitors, theatre managers and theatre advertising and publicity men! . . . . . .

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Synopsis of

HAROLD LLOYD in *"SPEEDY"*

Speedy, a super-active boy of the New York streets, is so called because of the speed with which he gets and loses jobs.

His warmest friends are Pop Dillon, owner and driver of the last horse car line in New York, and Pop's pretty granddaughter, Jane.

Speedy's weakness is baseball. After a gag-filled holiday with Jane at Coney Island, he gets a job as taxi driver. In an exciting trip thru N. Y. traffic with Babe Ruth (in person) as passenger, he lands Babe at Yankee Stadium just in time for World's Series game. Only to learn that the villain of the story, knowing Pop Dillon must drive his car once a day over the line to hold his franchise, has abducted the car and horse.

After wild adventures Speedy locates car and horse and drives it madly thru N. Y., returning it just in time to make the run. Pop gets $100,000 from the electric trolley people for his franchise and Speedy gets Jane.

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big star—1928 style



FIGURES DON'T LIE: Esther Ralston — **October 7.** This Esther Ralston girl has certainly hit the popular fancy with her last three or four pictures, especially "Ten Modern Commandments" and this one. "Figures Don't Lie" is a nice piece of entertainment for anybody's screen. This belongs in the best theatre, for the reason it possesses what the people pay to see — entertainment. I played it before it was reviewed, but had I known in advance that it was the picture it is, would have played it on my feature nights. It's good, take my word. Six reels. — P. E. Morris, Regent theatre, Indianola, Miss. — General patronage.—*Exhibitors Herald, Nov. 19th.*

¶ "I've been doing Esther Ralston and my pocketbook a great injustice," said an exhibitor. "I've watched Paramount building this girl ever since 'The American Venus.' I played her starring pictures, 'Fashions for Women' and 'Ten Modern Commandments.' They did good business. But what amazed me were the numbers of people who spoke to me about Esther Ralston after the show. ¶ 'We like her,' they said. 'She's beautiful and she can act. She's as good as the best of them. When is her next picture coming?' It started me thinking Was I overlooking a big bet? I decided to find out. ¶ I booked Esther Ralston in 'Figures Don't Lie,' saw it was great and got behind it with twice my usual advertising. Result: $3,200 receipts with 'Ten Modern Commandments'; $5,100 and S.R.O. with 'Figures Don't Lie.' As good as the biggest stars and specials do for me. I'm convinced. ¶ Esther Ralston has won a place among the top-notchers. Fine pictures have put her there. She's the type that clicks with audiences today. I've got her latest, 'THE SPOTLIGHT,' coming. It's her best to date. I'll shoot the works on it. And I'll clean up. ¶ I wonder how many exhibitors are still neglecting the gold mine they have in Esther Ralston."





THE INSIDE STORY ON CHARLEY CHASE

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NATURALLY IT WAS TO BE

expected that Charley Chase's established box-office name would suggest him as the new star to be taken into the feature comedy market.

AGAINST KEENEST COMPETITION

Charley Chase is retained for the Short Subject field. A victory for Hal Roach and Metro-Goldwyn-Mayer.



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YOUTH BEAUTY PERSONALITY

OLIVE BORDEN

THE Fox policy that demands youth at the head of its casts sets a high standard for the youthful stars to meet. Olive Borden is a brilliant example of how these requirements are filled. For youth, beauty and personality—all are hers. Is it any wonder that the fans bombard her with letters and that her followers have multiplied with each new release since her appearance last year in "Fig Leaves"? This season showed her as "The Joy Girl" and in "Pajamas." You'll get her next in "Come to My House"—the story of a very modern Miss who flaunted convention.

No. 7 OF A SERIES

WHO PLAYS *with* FOX PROFITS *with* FOX



FOX

YOUTH BEAUTY PERSONALITY

EDMUND LOWE

THE spirit that demands youth in Fox pictures is reflected in the vigor and freshness with which every role is cast. It mattered not that Edmund Lowe had gained fame as a young star of the "matinee idol" type. Fox authorities saw in him an ideal *Sergeant Quirt* —and as the hard-boiled top-sergeant in "What Price Glory" he was cast—and triumphed! Now Edmund Lowe's new personality has won him fresh laurels, and you, the Exhibitor, benefit from his increased popularity in his latest pictures, "Publicity Madness" and "The Wizard," a high-tension mystery drama.

No. 8 OF A SERIES

WHO PLAYS *with* FOX PROFITS *with* FOX

Most Sensational Role of Year

PHYLLIS HAVER

AS "ROXIE HART" IN

"CHICAGO"





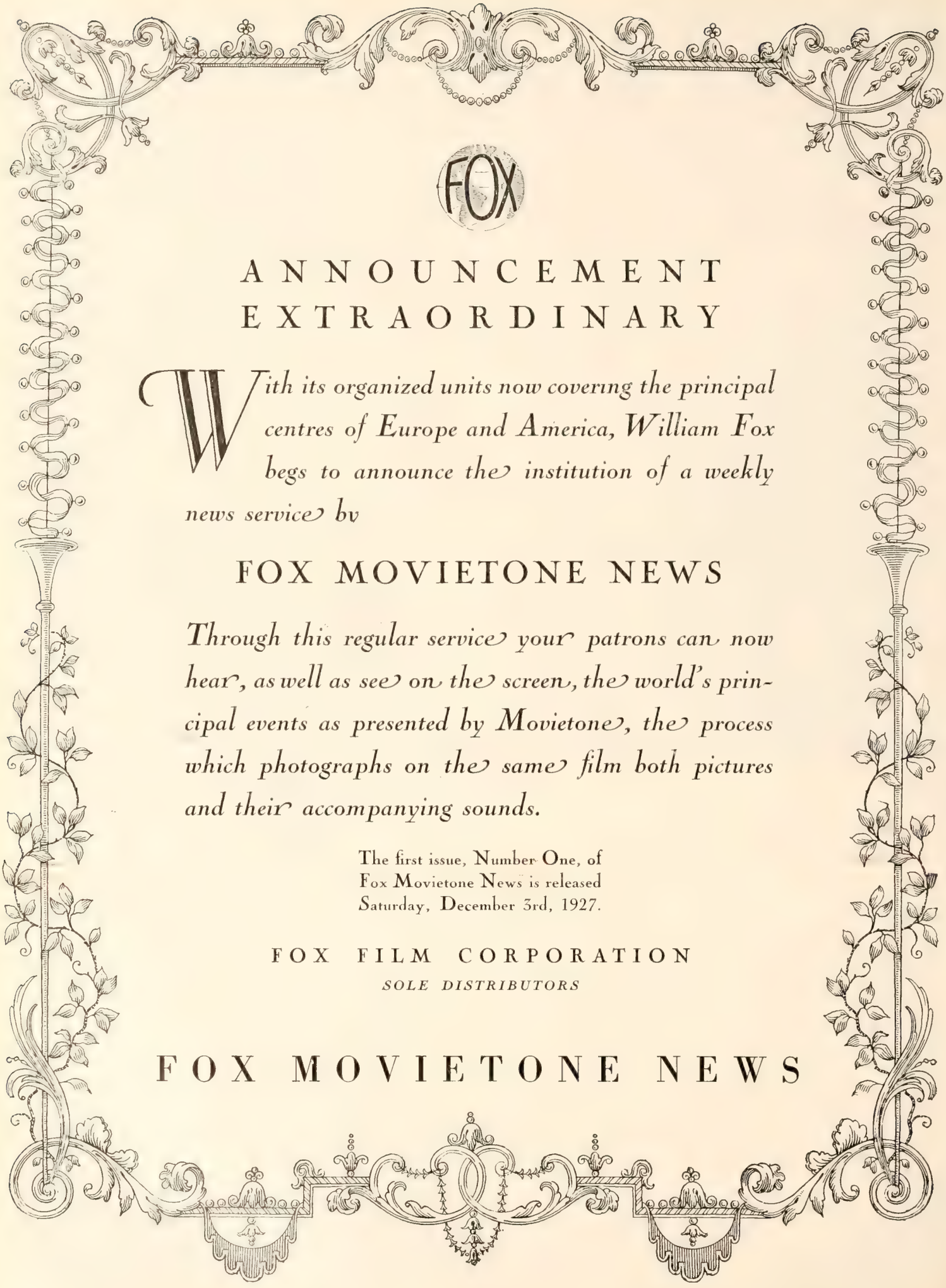
PHYLLIS HAVER
as the Jazz Queen
Slayer "Roxie Hart"

FOLLOWING a series of sensational successes which have established her as one of the biggest finds of recent years, Phyllis Haver is destined to score one of the greatest individual triumphs in screen history as "Roxie Hart" in the dynamic DeMille Studio Production "Chicago", Directed by Frank Urson, featuring in the cast Victor Varconi, Virginia Bradford, Robert Edeson, Julia Faye, May Robson and T. Roy Barnes. Adapted by Lenore J. Coffee from the play by Maurine Watkins, produced on the stage by Sam H. Harris.

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHE NEWS – PATHE WESTERNS – PATHESERIALS – PATHECOMEDIES

Producers International Corp., 130 West 46th St., New York. WILLIAM M. VOGEL, *General Manager*, Foreign Distributors of De Mille and Metropolitan Studio Productions, Member of Motion Picture Producers and Distributors of America, Inc., WILL H. HAYS, *President*.



FOX

ANNOUNCEMENT EXTRAORDINARY

With its organized units now covering the principal centres of Europe and America, William Fox begs to announce the institution of a weekly news service by

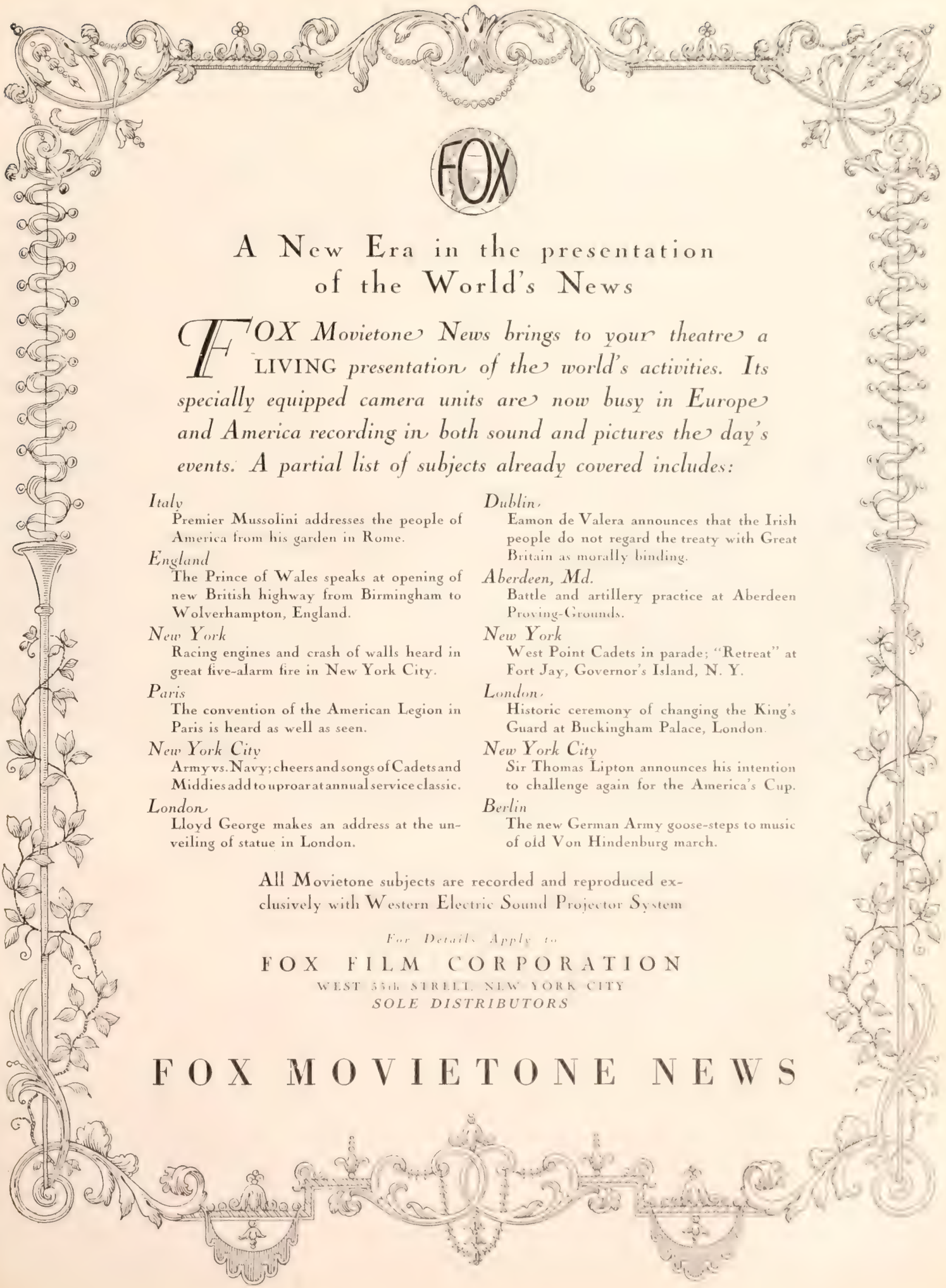
FOX MOVIETONE NEWS

Through this regular service your patrons can now hear, as well as see on the screen, the world's principal events as presented by Movietone, the process which photographs on the same film both pictures and their accompanying sounds.

The first issue, Number One, of
Fox Movietone News is released
Saturday, December 3rd, 1927.

FOX FILM CORPORATION
SOLE DISTRIBUTORS

FOX MOVIETONE NEWS



FOX

A New Era in the presentation of the World's News

FOX Movietone News brings to your theatre a LIVING *presentation of the world's activities. Its specially equipped camera units are now busy in Europe and America recording in both sound and pictures the day's events. A partial list of subjects already covered includes:*

Italy
Premier Mussolini addresses the people of America from his garden in Rome.

England
The Prince of Wales speaks at opening of new British highway from Birmingham to Wolverhampton, England.

New York
Racing engines and crash of walls heard in great five-alarm fire in New York City.

Paris
The convention of the American Legion in Paris is heard as well as seen.

New York City
Army vs. Navy; cheers and songs of Cadets and Middies add to uproar at annual service classic.

London
Lloyd George makes an address at the unveiling of statue in London.

Dublin
Eamon de Valera announces that the Irish people do not regard the treaty with Great Britain as morally binding.

Aberdeen, Md.
Battle and artillery practice at Aberdeen Proving-Grounds.

New York
West Point Cadets in parade; "Retreat" at Fort Jay, Governor's Island, N. Y.

London
Historic ceremony of changing the King's Guard at Buckingham Palace, London.

New York City
Sir Thomas Lipton announces his intention to challenge again for the America's Cup.

Berlin
The new German Army goose-steps to music of old Von Hindenburg march.

All Movietone subjects are recorded and reproduced exclusively with Western Electric Sound Projector System

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FOX MOVIETONE NEWS

Another *Big* Pathe - DeMille Feature Hits Broadway



Pathe *presents*

"THE WRECK OF THE HESPERUS"

With VIRGINIA BRADFORD
FRANK MARION, ALAN HALE
and SAM DE GRASSE

Suggested by
HENRY WADSWORTH LONGFELLOW'S FAMOUS POEM
By Harry Carr and John Farrow
Directed by ELMER CLIFTON
Produced by DeMILLE PICTURES CORPORATION

Pathé



FOX

YOUTH BEAUTY PERSONALITY

LOIS MORAN

EVER since her memorable performance as the young patrician in "Stella Dallas" one of the most acclaimed and most sought-after of the younger players, Lois Moran has been signed to an exclusive Fox contract in accordance with the Fox policy of securing for your theatre the best the screen affords as exemplified in lovely youth! Lois Moran's great popularity with the public will become an asset at your box-office in her new Fox Pictures. Following "Publicity Madness" she will be seen in "Sharpshooters," with George O'Brien, directed by J. G. Blystone.

No. 9 OF A SERIES

WHO PLAYS *with* FOX PROFITS *with* FOX



FOX
YOUTH BEAUTY PERSONALITY

EARLE FOXE

FOX recognizes that youth forms a large portion of the screen's audience and so encourages youth to push to the front in the screen's leading delineations. Here is a young player whom ever-growing popularity and genuine talent have lifted from the ranks of a comedy star to fill leading roles in important dramatic productions. Earle Foxe has won thousands of friends among the patrons of Fox pictures and they will be delighted with his acting in "Ladies Must Dress," in which he plays opposite Virginia Valli.

No. 10 OF A SERIES

WHO PLAYS *with* FOX PROFITS *with* FOX

Another Columbia Triumph on Broadway!

"Excellent acting. Consistently entertaining and holds interest. A good audience picture."

Regina Cannon in N. Y. Americans



Columbia Pictures

presents

JACK HOLT

in

"THE TIGRESS"

with

DOROTHY REVIER

A George B. Seitz Production

WHAT DO YOU WANT TO KNOW ?

About the Production
About the Player
About the Director
About the Writer

YOU CAN FIND OUT —
AND WITH LITTLE EFFORT

By Consulting

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Whether You Are Buying or Selling

The "Dope" on Pictures and People is Most Necessary

You Get It In a Volume Arranged the Way You Want It

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SEND IN YOUR ORDER NOW IF
YOU HAVE NOT ALREADY DONE SO

MOTION PICTURE NEWS

729 Seventh Avenue, New York City



MAKING FOX PICTURES FOR YOUR THEATRES: THE WORLD'S GREATEST ARRAY OF DIRECTORS

IT takes Brains to direct Youth and Beauty! It takes experience, judgment and skill to blend on the screen the sure-fire elements of entertainment and box-office success. And so Fox has enlisted the services of—not a few, or even a dozen—but of two-score Directors who have earned enviable records in making pictures of the best class—pictures that please the public and appeal to the patronage of the highest class houses. (Fox is not interested in the mediocre.) These men are required to *make good,* and they are given the chance to do so —Youth, Beauty and Personality in their casts; stories from the best sources; the highest grade technical and editorial help; and the encouragement to do their best! Fox Pictures do not just happen: they are planned, and planned right, for your theatre!

WHO PLAYS *with* FOX PROFITS *with* FOX



FRANK BORZAGE



RAOUL WALSH



FRED W. MURNAU



HOWARD HAWKS



JOHN FORD



ALLAN DWAN



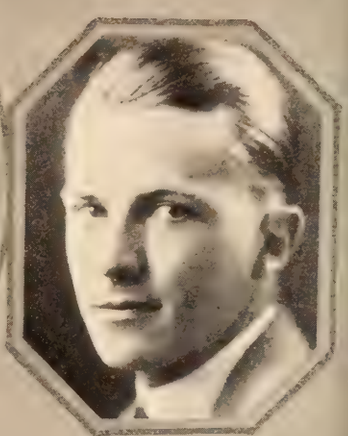
ALFRED E. GREEN



LUDWIG BERGER



J. G. BLYSTONE



ALBERT RAY

FOX DIRECTORS

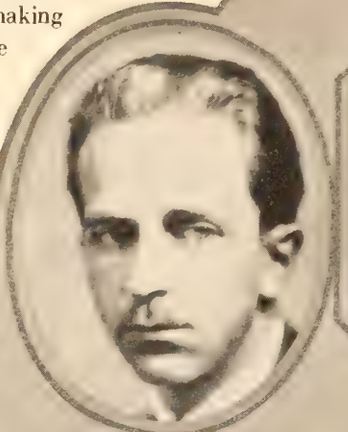
These are some of the men responsible for the fact that today "Fox is making the best pictures." So says the Trade—and the Trade is right!



JAMES TINLING



ARTHUR ROSSON



RICHARD ROSSON



VICTOR HEERMAN



FRANK O'CONNOR



LEW SEILER



DAVID BUTLER



BEN STOLOFF



IRVING CUMMINGS

GREAT things have happened since August 15TH*.....

Tunney has licked Dempsey—

New Ford Completed—

The Yanks have won the World Series—

A Woman has flown across the Atlantic—

Yale has beaten Harvard—

The Mechanical Man has been invented—

The French have won the Davis Cup—

The Premier of Roumania has died—

8,740,000 children have been born—

* Date of "Patent Leather Kid" New York opening

First National Pictures

-and still-

THE PATENT LEATHER KID goes ON-and ON-

ON BROADWAY - *At the Globe!*

An ALFRED SANTELL *production*
Directed by ALFRED SANTELL

MORE PEOPLE - *have paid* -

FIRST NATIONAL'S FIRST on BROADWAY

THE LEA THAN TURE

First National Pictures

15 WEEKS *in* SEVEN WEEKS

FIVE WEEKS

MORE MONEY - *to see*

PATENT THER KID

ANY OTHER PIC- ON THE STREET!

An **ALFRED SANTELL** *Production*
Directed by **ALFRED SANTELL**

NEW YORK *at* $2.20 TOP

in **CHICAGO** AT THE WOODS $1.65 TOP

in **DETROIT** AT THE MILES

Judge

FIRST NATIONAL'S FINEST!

COLLEEN MOORE
in "NED WILD OAT"

The big pay-off of Colleen's career. Has every element that has made her the pet of the picture public in a dozen great successes. Marshall Neilan's direction.

CONSTANCE TALMADGE
in "BREAKFAST AT SUNRISE"

Just remember that the Mainstreet, Kansas City reported she "had 'em standing all over street Sunday and kept them coming during the week"—and you'll know what to expect from Connie's fastest and funniest.

"THE GORILLA"
with Charlie Murray and Fred Kelsey
An ALFRED SANTELL Production
Directed by ALFRED SANTELL

"Opened Madison Theatre to most enthusiastic audience of the season...A knockout," wires George Trendle of Detroit. "Opened Saturday and Sunday to tremendous business...S R O only," reports Wm. Epstein of the Aztec, San Antonio. Presented by Asher, Small and Rogers.

"A TEXAS STEER"
with WILL ROGERS—LOUISE FAZENDA

and 5 other star names in the cast. Famous American comedy with a made-to-order role for the world's greatest humorist. Backed by $800,000 free advertising. And RICHARD WALLACE has put "McFadden's Flats" quality in the direction.

"THE PRIVATE LIFE OF HELEN OF TROY"
with Maria Corda—Lewis Stone—Ricardo Cortez

Road-show opening of this million-dollar comedy spectacle at the Globe, New York, December 9th, for indefinite run. Fame of best-selling novel of the decade precedes it.

"THE SHEPHERD OF THE HILLS"
by HAROLD BELL WRIGHT

That NAME—Harold Bell Wright—would bring 'em, even if this great special from his best-selling novel didn't have Molly O'Day of "Patent Leather Kid" fame and a half-dozen other favorites in the cast.

A George Fitzmaurice Production
starring BILLIE DOVE
in "THE LOVE MART"

You're losing money every day you put off signing a Billie Dove picture. How that little girl has stolen America's heart! Now you get her first Special, with enough romance and color of the glorious South to start another Florida land boom.

A George Fitzmaurice Production
"ROSE OF THE GOLDEN WEST"
with Mary Astor and Gilbert Roland

Leading key cities... Delivering biggest gross houses have had in months...This glorious romance of Spain and California is covering First National with glory.

by

First National Pictures

RICHARD A. ROWLAND *presents*

RICHARD BARTHELMESS

in

the PATENT LEATHER KID

by RUPERT HUGHES

An ALFRED SANTELL *Production* *Directed by* ALFRED SANTELL

Production management AL. ROCKETT *Titles by* GERALD C. DUFFY *Scenario by* WINIFRED DUNN

The Pictures the Industry is **BANKING** *on for 1928*

Motion Picture News

Volume XXXVI NEW YORK CITY, DECEMBER 9, 1927 No. 23

Unscrupulous Building

And How It Leads to Ruinous Theatre Competiton

By William A. Johnston

OUR editorial, "Overfeeding the Public," seems to have aroused considerable comment. If the letters we are receiving are any criterion, the subject is one of burning interest everywhere.

We select, for quotation, a letter from Albert B. Lourie, of the Franklin Park Theatre, Dorchester, Mass., because it brings out an exceedingly important point.

Mr. Lourie wants to know why the exhibitor should be blamed for overfeeding the public with entertainment.

* * * *

"Why not comment on the part that the producer and the distributor should have played, but didn't?" he asks, and continues.

"The exhibitor, I readily admit, is partly to blame, but inasmuch as self-preservation is the first law of Nature, and as they had to think of preserving their investments (without the aid of the rest of the industry) I claim that they are not to be condemned, as they are being."

Mr. Lourie thinks our editorial should have been titled "Unscrupulous Building." So we place that title on this editorial, and continue with Mr. Lourie's letter:

"The exhibitor, in most sections of the country, has this problem to contend with today. Either real estate factions realize that if they build a theatre where the territory is already overseated they will either be able to lease or sell out to the people already established, or, if unsuccessful, they will be able to sell to a big chain organization, or a national company that both produces and exhibits its own pictures;

"Or else some national organization decides that a new theatre ought to go well in this or that city, and without thinking of the man who is working hard to produce profits, but merely of their own greed, put up an enormous proposition, with high expenses, with the result that very often they lose money, and come near ruining their opposition (the little fellow).

"Then what happens? The new theatre begins to put on big vaudeville attractions, big musical comedy and opera stars and other unusual novelties, with the hopes of stimulating business. The little fellow, to offset this 'plague,' puts in his gift nites, amateur and professional vod-vil nites, with the result that *both increase their business without making any profits.*

* * * *

"You might argue that the producer was justified in building in certain territories, inasmuch as they were not receiving a sufficient revenue from the theatres already established. I agree with you, and maintain that in instances where the exhibitor was doing business, and was cornering the distributor, and where if another theatre or two were constructed, they would all do business, the producer and distributor were justified to build. But in that instance only.

"There is no reason for unscrupulous building, however, and wherever there is unscrupulous building, the exhibitor is absolutely justified in increasing his overhead to preserve his investment."

With all of which we are in hearty agreement. As a matter of fact, it is chiefly the

(Continued on Next Page)

Editorial *By William A. Johnston*

producer or distributor-affiliated theatres which are leading in overfeeding the public. The key city show-windows have been too largely turned into vaudeville theatres.

As George Kleine pointed out in his article last week, they are not picture shows, except by historical association.

But the point Mr. Lourie makes is unquestionably at the root of a good deal of the trouble in our industrial structure today.

It all goes back to the same thing, which we have hitherto stressed in regard to production, namely, that pictures are forced on the public in programs arbitrarily determined, instead of being pulled by the public through real demand.

Another way of saying that supply regulates instead of demand. That is the basic fault in production.

And the same evil is evident in the theatre field. Instead of the building of theatres being determined by public demand, it is too often decided by strategic moves, in which the public interest gets far too little consideration.

Again, an artificial supply is created, where real demand does not exist.

Of course, the building of "bootleg" theatres has no justification whatever.

One result, as Mr. Lourie so well says, is that super-shows, name acts, jugglers, singers, musical revues and what not, are put on, all with a view to boosting grosses in competition with other theatres.

Naturally, if the big house sets the pace, the other big houses, and even the smaller ones, follow.

Mr. Lourie makes a point in his letter which a lot of theatre owners from the high spots of Broadway all the way to the Pacific Coast ought to put down in indelible ink and paste in their hats.

It is this: "they increase their business without making any profits."

Let's consider Times Square, New York.

The Paramount Theatre has added an annual gross to the picture houses of the district of over three and a half million dollars The Roxy has added some six million dollars more, making nearly ten millions in all.

Yet the grosses of the other houses have not noticeably declined. One has even gone way up.

Wonderful—at first glance! Fine!

But what about the cost of the big show, put on in the effort to keep up?

The gross is great but what about the net?

It is not, as Mr. Lourie says, merely Times Square that is running wild. Elsewhere, the same mad rush is on—after the gross and regardless of the net.

And, of course, a halt has got to come.

In groceries, shoes, clothing—any retail line—it is easy enough to make the till jingle if you give away two or three dollars' worth of stuff for fifty cents.

But not only are you losing money in the effort to make a record; you are also exhausting the purchasing power of your community.

Most important of all is the effect on the whole industry:

The motion picture is in danger of being minimized in public esteem. It is being made to play second fiddle. An unhealthy situation—and one that cannot be remedied too quickly.

December 9, 1927 Motion Picture News Vol. XXXVI, No. 3

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Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

ANNOUNCEMENT by Fox that Movietone News will go into regular release December 3, marks a new era in the history of the motion picture industry. We believe—and we have so stated editorially several times—that the "sound picture" will be one of the big and determining factors in the future of this business.

We have heard several of the Movietone News numbers as they were given at the Roxy, observed the tremendous impression they made on audiences, and, in every instance, have come away enthusiastic.

Recently we printed a special dispatch from Edwin Schallert telling the sensation created by Movietone at the Tower Theatre, Los Angeles. It literally lined up crowds waiting to get into the house, and pulled record breaking business.

Without any blare of trumpets, the Fox forces have been working for several months to give exhibitors the perfected process. The experiments have now been completed, and Movietone News goes out to the theatres. There is no question whatever about its success.

The recording of sounds that accompany news events is a great step forward. It is a history-making achievement; and it gives this whole industry a decided push forward.

There are still other important developments in the offing. For example, Fox is announcing that "Blossom Time," famous musical comedy, will be filmed with Movietone accompaniment and effects. The possibilities are at once apparent. The interplay of sound and silence in the motion picture means newer and greater entertainment.

Fox is contributing in a big way to the real progress of the industry.

* * *

THIS is a personality business. Let's not forget that. Personality in pictures—personality in showmanship—personality in advertising. We are reminded of this just now because of the attractive personality copy on Fox stars prepared by Vivian Moses as inserts in the trade papers. They carry the message of "Youth—Personality—Beauty" to the theatres; and a very important message that is.

The public thinks of pictures in terms of personalities. In stressing the personality angle to exhibitors, the Fox inserts are decidedly right.

* * *

THE foreign situation comes in for a lot of attention this week. Just at the moment when the German Government, through a change in the quota, tightens the import restrictions, UFA, the leading German concern, announces that it will have its own theatres and distribution in America.

UFA's intention of expanding here has been known to us for a long time, unofficially. We printed an article on the proposed exchange system last August. An important point in the story as we got it was that the UFA exchanges might also be used for the distribution of pictures of other nations, notably Great Britain. Whether this will come to pass remains to be seen, but there have been several signs of a film entente cordiale between Germany and England.

* * *

NOW that Britain is to have a quota, too, production in England is booming. Purse-strings are being unloosed, and the newspapers talk of millions that will be made available for picture-making. In London, it is termed "the gold rush."

Already offers are being cabled by British companies to Hollywood for stars and directors. We predict that a good many studio folk from America, particularly those of British birth, will eventually be seen in pictures made by the revived British industry.

Just how far this will go, nobody can foresee at the moment. But the situation will be very interesting to watch.

* * *

GRETA GARBO and John Gilbert are starred in the week's premiere—the opening of "Love" at the Embassy theatre. This is the screen version of Tolstoi's "Anna Karenina," directed by Edmund Goulding for M-G-M. The picture is heavily freighted with close-ups, and has some other defects, but the great popularity of the two stars will undoubtedly make its mark at the box-office.

It seems to us by no means the picture that "Flesh and the Devil" was, but it does show again that Gilbert and Garbo are a splendid team.

* * *

THE ways of Hollywood are sometimes beyond all understanding. Listen to this true story:

Once upon a time there was an accredited agent of one of the largest manufacturers in America. He went to Hollywood in an effort to give away $400,000 worth of billboard space to picture people in a tie-up with the product he was exploiting.

He was not trying to sell $400,000 worth of billboard space; he only wanted to give it away.

Now the film industry is known far and wide for its exploitation acumen. The agent was aware of that; and he confidently expected to be welcomed with open arms. Why not, when he was giving something away?

So he went around to some of the big studios. There he was confronted with the usual red tape—and conferences. Everybody seemed to be in conference. Finally, he broke the ice in a studio or two. After considerable debating and argument with executives, he convinced one or two that it wouldn't be such a bad idea to let the faces of some of their stars appear on $400,000 worth of billboards throughout the country. They eventually condescended—and it cost them nothing.

But in one of the very biggest studios he met no success. Perhaps the executive couldn't quite grasp the point; maybe he was too busy in conferences to consider the little matter of $400,000 worth of free billboard space.

The agent could get no action. In despair he asked one of his friends if he wouldn't ask the executive to see the light. This the friend did; but the executive would only agree as a personal favor to the friend.

This same friend, who had no financial interest in the proposition whatever, suggested to another producer that it would be a fine thing to avail himself of the billboard space for one of his big stars. The producer said: "All right, if you say so." He was an intelligent producer who saw the point at once.

But the funny part of it all is that two press agents are now battling among themselves for the credit of this producer's billboard tie-up.

They had nothing to do with it, except to follow the orders given them by the producer on the suggestion of his friend.



Milton Simon, who is president of Raleigh Pictures which will make eight "society" films during the 1928-29 season for the States Rights market



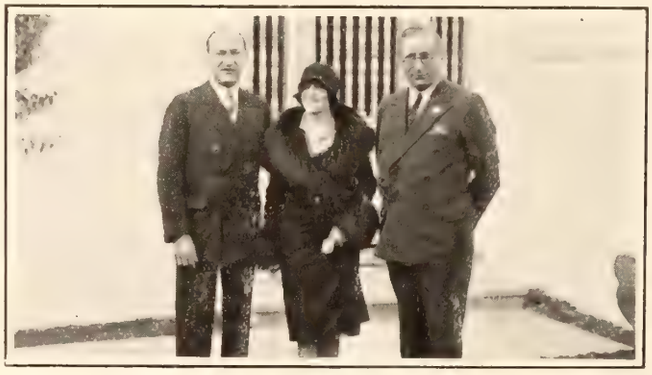
When the original Mr. and Mrs. Cohen of "Abie's Irish Rose" fame arrived in Hollywood, Bernard Gorcey, the husband, received a caressing welcome from Thelma Todd. Ida Kramer evidently feels slighted because 'Poppa' seems to enjoy the attention he is getting. The two of them are going to work in Paramount's picturization of the Ann Nichols play. The roles of Mr. and Mrs. Cohen have been played by Mr. Gorcey and Miss Kramer no less than 2,327 times



Dan Clark, who has been cameraman for Tom Mix for seven years, has just finished shooting Mix' fiftieth picture. You have to be good to film the active Tom



Patsy Ruth Miller's alluring countenance is the reason for Glenn Tryon's gambols in the Universal feature comedy, "A Hero For a Night." She and Glenn are now working in "Hot Heels" for Universal



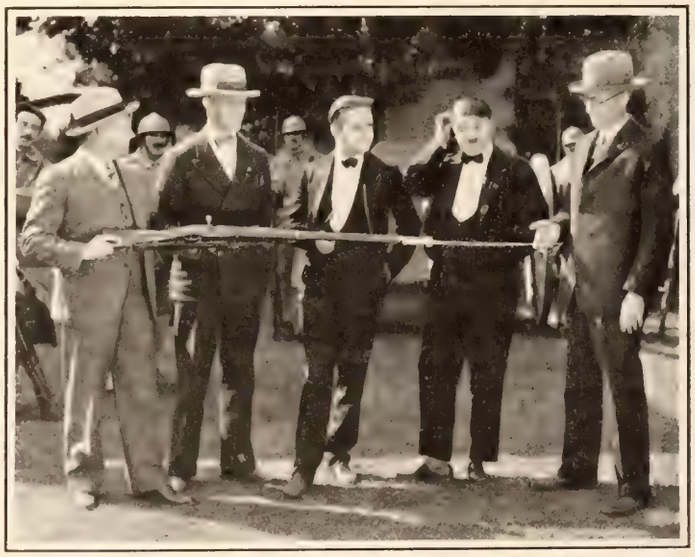
Louis B. Mayer, vice-president and general manager in charge of production at the M-G-M Culver City film plant, greets Nicholas Schenck, M-G-M president, and his wife, on the occasion of Schenck's yearly visit to the West Coast



Mary Nolan, new United Artists player, could easily be mistaken for Vilma Banky when she wears a big hat. She contributed a bit in the United Artists release, "Sorrell and Son"



Richard Barthelmess plays host to two talented visitors in the persons of Jascha Heifetz, the famous violinist, and his accompanist, Isador Achron. They dropped in while he was making "The Noose" for First National



Al Cooke and Kit Guard are serious for a moment as they look over a deadly toy. The Hollywood Post No. 43 of the American Legion lent assistance to Director Arvid Gilstrom during the filming of F B O's "Legionaires in Paris"

Pictures and People–*Continued*

A STARTLING example of stupidity on the part of a studio executive came to our attention recently. It seems that a prominent writer was engaged by this executive to do adaptations. The writer hung around for several weeks without anything to do and finally went to the executive and said: "How about giving me a story to work on?"

So the executive, who had apparently forgotten that he had hired the writer, gave the latter a story and went into a lot of detail about how he wanted it adapted.

The writer got busy with his typewriter and worked for two weeks. Then, one day, he discovered that the very story which he had been given to adapt had already been picturized, and the picture was at that moment playing in a Los Angeles theatre.

To make it worse, the picture was produced by the same company for which the high-priced executive was working. It would seem that what this executive ought to do is to take a course in memory training.

* * *

"THE STORY OF THE FILMS," being the lectures delivered at Harvard by leaders of the industry, and edited by Joseph P. Kennedy, has been published by the A. W. Shaw Company, and is an exceedingly interesting volume. The lecturers in addition to Mr. Kennedy, who sponsored this course for the students of the Graduate School of Business Administration at Harvard, were: Will H. Hays, Adolph Zukor, Dr. A. H. Giannini, Jesse L. Lasky, Cecil B. De Mille, E. W. Hammons, Milton Sills, S. R. Kent, R. H. Cochrane, Sam Katz, the late Marcus Loew, William Fox and Harry M. Warner.

The book is well worth the attention of everybody in the industry. It will also, no doubt, interest many outside the picture world.

* * *

THERE are many interesting and vital things in this volume. For instance, S. R. Kent, in his lecture on Distribution, said this on the theatre situation, in reply to a question from a Harvard student:

"Our business at the present time is just getting over a period of fierce competition. It is still very competitive but it is competitive on a little higher basis than it was a few years ago. During this period of keen competition everybody went in for theatres. I think the pendulum in time will swing back, because a nation-wide exhibiting organization will succeed only in proportion to its individual man-power per theatre.

"Selling motion pictures to a community is not like selling shoes. Personality means so much in the man who operates a theatre in a little town. A man who is not popular can kill a theatre over-night, while a man who has a personality, who is at the front door of his theatre and merchandises in a high class way, can make himself part of the community and a sort of local institution.

"Chain operation will rise or fall according to the quality of the man power in the individual theatre. If an organization can handle a group of theatres as well as an individual operator handles one theatre, the operation of a great number of theatres will be successful. Otherwise it will fail. In my opinion, the pendulum will swing back to a point where in the big cities we shall have the show cases, and the rest of the theatres will revert back to individuals."

* * *

MECHANICAL sound reproducers are supplanting back stage "effects" manipulated by special crews in road show presentations of motion pictures. This new field for sound devices of the phonograph type is one in which loud speaker systems of the disc type have progressed from the experimental stage into practical use, and two current road show presentations are now employing such phonograph equipment. These are the "King of Kings" showing at the Gaiety theatre in New York and "Wings" playing the Erlanger theatre in Chicago.

For some time a phonograph has been in use at the Gaiety theatre in New York. A special record, reproducing a vocal rendition by a mixed chorus, is used during portions of the latter half of "The King of Kings." This interpolated choral music formerly was sung by a large chorus, whose members, though required for only about ten minutes during each performance, had to be engaged by the week and drew pay computed on that basis.

The system installed at the Gaiety is the Symphonium, developed and manufactured by the B. B. L. Speaker company. The installation cost of this system is said to be comparatively low. The company sells the equipment outright. It uses a disc record operated by an electrically driven turntable with electrical pick-up and amplification. According to report the operating cost of the Symphonium at the Gaiety is $50 weekly for the services of an operator. The chorus which this device has supplanted was on the theatre's payroll for about $400.

* * *

NO publicity has been given this device during the experimental stage, and no announcements have as yet been made by those interested in the company manufacturing and distributing the Symphonium. Several other installations have been made in other theatres in the east. These are mainly houses with a combination vaudeville and motion picture policy.

In view of this and the fact that Pat Casey, prominent vaudeville man, is reported to be one of the principal backers of the Symphonium, belief is expressed that this device is being developed with the particular aim of making it especially adapted to theatres presenting vaudeville and pictures.

During the past year it has several times been reported that the K-A officials, controlling factors in the company sponsoring "The King of Kings," have been interested in the so-called sound pictures and regarded them as an important attraction of the motion picture presentation of the future.

Another important synchronizing system known to be ready for the general market is the kenographone, developed by engineers of the General Electric Company. This system is now having its public tryout in connection with "Wings" at the Erlanger theatre in Chicago. The kenographone is a sound-photography system, similar to Movietone and Phonofilm in that the sound vibrations are photographically recorded on the edge of the film.

In addition to this, the back stage effects for "Wings" are supplied by disc phonographic records, which were made during the filming of the picture in Texas by an engineer associated with the General Electric laboratories.

* * *

A PRIVATE demonstration of the General Electric's synchronization device for Thomas A. Edison for his critical opinion showed close-ups of the inventor and reproduced an interview which he broadcast over the radio on October 21, and which was recorded for the film over long distance telephone to the General Electric plant at Schenectady.

Though no official confirmation thus far has been forthcoming from General Electric or Paramount officials, the indications are that Paramount will be one of the principals if not the principal in bringing the kenographone devices before the public in connection with productions made for that company.

Washington Theatre Enterprises Plans Two New Houses

CASPAR FISCHER, operating head of the Washington Theatre Enterprises, Inc., at present building two large theatres in Seattle, was recently in Portland and announced that his firm would soon erect two houses to cost in the neighborhood of $2,500,000.

One house is to be a first-run theatre, with a seating capacity of 3,000, while the other will be a 1,500 seater, and to be located on the East side of the city. Sites for the proposed theatres have already been purchased, with construction plans expected soon. Fischer also stated that his firm would soon open their magnificent Mayflower Theatre, Seattle, around the early part of February, while their new Astoria, Ore., house, would throw its doors open the middle of March.

Gerald C. Field, architect for the theatre company, accompanied Fischer, and is understood to be working on plans for the theatres. At the present time, the local theatre situation seems to be sewed up by West Coast Theatres, Inc., who operate seven theatres, and will manage the new Publix house, when it is opened in February.

Washington Theatres Enterprises are said to have unlimited financial backing, being backed by Creigh Nelson, son of a Seattle department store owner, while Ivan Hyland, wealthy Seattle attorney, is president of the concern.

Reformers Wait Congress

Ready to Swing Bludgeon on Pet Measures That Would Hamstring Film Industry

THE stage again is being set for a drive upon the moving picture. On December 5 Congress will meet, and it is indicated almost immediately will feel the pressure of the reformers for the enactment of legislation which would hamstring the film industry.

The proceedings of last session, with its bitterness undiminished, will be repeated, for this year the advocates of reform legislation feel that they have an added weapon in the orders issued last July by the Federal Trade Commission in the Paramount case.

The one good feature of the coming session, from the standpoint of the film industry, will be the enactment of revenue legislation, probably increasing the admission tax exemption to $1 or better, and providing tax reduction for corporations and other changes which may benefit individuals in the industry.

The bad features will be made, but it is not anticipated that anything in the shape of reform legislation will go through before adjournment, both because of the controversial nature of the measures and the major part which politics will play, the session being followed immediately by the 1928 presidential campaign.

The reformers, however, will lose no time in getting their bills before Congress. Reintroduction of the measure providing closed Sundays for the District of Columbia—the cause of heated arguments and an actual fist fight last session—and the censorship bill, is assured. Introduction of resolutions calling for an investigation of the Attorney General, and a similar inquiry with respect to the Federal Trade Commission, based on the activity, or inactivity, of those bodies in acting against the motion picture industry, is very probable. It is also possible that the reformers may have other legislation in view, although as yet they have given no indications that they will fight for anything except blue law and censorship.

Turning to other and less unpleasant subjects, there may be some legislation of another character, namely, reintroduction of the copyright legislation which was passed by the House last session, and bills to repeal the law prohibiting the interstate transportation of prize-fight films.

Sunday Movies' Battle Looms in Ash Grove, Mo.

In response to a recent crusade launched by the Rev. T. C. Pennell, pastor of the Ash Grove Baptist Church, favoring the enforcement of an ancient blue law against Sunday entertainments, the 100 Per Cent Enforcement League of Ash Grove has decided that if the town movie house is to be closed on a Sunday everything else must be closed tight not only in Ash Grove but in the entire Greene county as well.

Representatives of the league visited Springfield on Sunday, November 27, to gather evidence in support of their "Sunday movies or nothing" campaign.

Perry, Iowa, Election Favors Sunday Shows

The Sunday shows won out at Perry, Ia., last week where a special election was held at the expense of Youngclass and Latta, who have the two theatres there. Feeling ran quite high and agitation was strong among the ministers of the town against the return of the Sunday shows, but the result of the ballot gave the vote decidedly to the raising of the Blue Laws at Perry.

New Motion Picture Firms Receive N. Y. Charters

The following companies received charters from the department of state at Albany during the past week and incorporated for the purpose of engaging in the motion picture business or the motion picture theatre management in New York state: Bela Blau, Inc., $30,900, Elsie Klein, Elvira Molassi, Reuben Bressler, New York City; 409 Fifth Avenue, Inc., $15,000, Joseph Horowitz, Julius Genell, Herman Pekelner, New York City; Kodak Panama, Ltd., $50,000, Charles F. Ames, Arthur H. Paul, Domingo E. Delgado, Rochester; Headline Pictures Corporation, $7,500, David Sacks, Saul Hyams, Jacob Poses, New York City; Montmartre Productions, Inc., capitalization not stated, Milton W. Deutsch, Frederick G. Wassmuth, Theresa F. Brown, New York City; Phototone Talking Corporation, $100,000, Jacob Siegel, Mary G. Siegel, Anna Stoll, New York City; Stage Furnishings, Inc., $25,000, Bertram Harrison, Nicholas Yellenti, Minoa J. Nichols, New York City.

Dover, Ohio, Will Try to Settle Sunday Question

The Sunday Blue Laws have reached an acute state in Dover, O., where George Chrest of the Ohio theatre is demanding the right to stay open on Sunday along with gasoline stations, drug stores, news stands and the like. Mayor P. J. Groh of Dover invited twenty-five citizens, representing both sides of the question, to meet at the City Hall in an effort to settle the question amicably. Twenty-one warrants are out charging Sunday Blue Law violations. They include owners of gasoline stands, news stands, and cigar stores. Exhibitor Chrest demands that if other commodities can be sold on Sunday he has the right to sell entertainment on Sunday. It is understood that the fight in Dover will affect all of Tuscarawas county.

Zabin Joins United Artists Advertising-Publicity

James Barton Zabin, who for the past two years has been with the Paramount advertising department, has joined the advertising and publicity department of United Artists. He will take care of exhibitors' service, press sheets and so forth. Zabin originally worked in the Paramount exchange when he first joined the Zukor organization. For a year he assisted Glendon Allvine on "The Ten Commandments" and other road shows, and for another year aided Lem Stewart on Paramount chain theatre advertising.

He is secretary of the A. M. P. A.

Hammons En Route to Educational Coast Studio

E. W. Hammons, president of Educational, left New York November 28th on his regular mid-winter visit to the Educational studios in Hollywood. His visit will be in the nature of a flying trip, and he does not plan to be gone more than about two weeks.

Coast Shutdown Rumor Scouted; No Drastic Action Planned

Most Executives Leaving Shortly for New York; Reports of Classification of Pictures and Profit Sharing for Stars Discounted

By EDWIN SCHALLERT

Editor of The Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, December 1, (By Wire). — Despite all rumors to the contrary, it can be safely stated that no decisive or sweeping action will be taken toward picture economies during the visit to the Coast of film executives, nor will any definite policy applying to all companies be outlined for the future. This fact has emerged very clearly in the past few days, with plans being made for the early departure of most of the leading figures of the industry.

Adolph Zukor is expected to leave Tuesday. S. R. Kent will remain for perhaps a week longer. Richard A. Rowland and Clifford Hawley are contemplating returning to the East early next week. Elmer Pearson and John Flinn will follow shortly, while Nicholas Schenck is to outstay everybody, remaining about three weeks longer.

Short of a complete shutdown of studios, hardly anything revolutionary could be foreseen for the immediate future, and the idea of a shutdown is scouted in the best informed circles. There have been all manner of reports going out of the film colony regarding what has taken place at so-called "secret meetings," but the majority of these have little foundation except that they are possibly a reflection of certain matters that have been discussed when officials have gotten together informally.

However, there may be some developments, following the return of officials to New York, worth watching for. If any definite policy is determined on it will crystallize there, as a result of investigations made by the producers individually on the Coast. Even this is considered a very vague prospect.

Outside of the unlikely closing down of studios, various other intentions have been reported. One rumor tells that different organizations will be classified according to character of product and will each cover separate fields somewhat after the fashion of major and minor baseball leagues, but there is virtually no substantiation for this. Another report has it that a profit sharing system will be invoked for the payment of the present list of high priced stars. Another that the number of pictures made will be materially reduced.

Speaking for the last named consideration, Fred W. Beetson, newly-elected executive vice-president of the Motion Picture Producers and Distributors Association, stated that any action with this in view would logically come from New York, and expressed doubt as to such a plan being definitely in contemplation at present.

He declared that the profit sharing scheme was one that he had not heard of, and that it had not been taken up officially at any producers' meeting. Mr. Beetson mentioned also the interesting fact that, at the regular meeting held last Tuesday of the producing executives of the Coast, none of the Eastern officials had been present.

"The questions of economy in motion pictures cannot, I feel, be solved by any general action of drastic character," Mr. Beetson declared. "Whereas a profit sharing plan might work out satisfactorily in the case of one high priced player or director it would prove totally unsatisfactory with another.

"The problems that arise must be dealt with individually as they appear, and in general by each company separately. The rules are definite on the business side of motion pictures, but they are indefinite on the artistic side. There must be leeway in the realm of production, and a regulation that would be good for one organization might fail with another. Nor can you apply the identical rules to every picture that is made, or to every star who is under contract.

"On this side of pictures there is an inevitable necessity for freedom, though this can naturally go hand-in-hand with improvements of a sane and intelligent sort. I very much doubt, however, that such improvements could be included in any sweeping project of change."

Executives whom I have talked to are all pretty thoroughly in sympathy with this viewpoint. It expresses the general sentiment about what can be accomplished in Hollywood. The studio mood is definitely in favor of intelligent economy, and there is every assurance that this will be developed not by one organization alone, necessarily, but by the entire group, insofar as this is possible, together.

Schenck Hits "Presentations"

United Artists Head Declares 5000 Seat Houses Detriment to Picture Business—Sees Producer Jeopardized

CALLING 5,000-seat theatres "absolute detriments to the picture business," and stating that "any showman who offers as the main feature of his bill anything but a feature picture is striking at the vitals of our industry," Joseph M. Schenck, president of United Artists, forwarded his 1928 film forecast to the Film Daily Year Book. Mr. Schenck said, in part:

"The feature picture is responsible for provision of the necessary money to build palatial theatres. The public, which owns, through stock subscriptions, most—in fact, all—of these theatres, bought the stock on the strength of the theatre being a picture theatre. In my opinion faith has not been kept with the public, as they turn these theatres into vaudeville houses.

"Just as soon as the balance sheet of these theatres is in red—and they have to stop paying dividends—the stockholders will voice their sentiments."

Mr. Schenck, whose United Artists Theatre Circuit has a sharing interest with Publix Theatres in the Rivoli and Rialto, New York (both 2,000-seat theatres), gave it as his opinion that the smaller theatre is the hope of the motion picture producer.

"The theatre that makes it possible for a producer to produce real pictures—the kind of pictures that keep up the interest of the public in pictures—is the small theatre, operated at small expense, and where a picture can run for more than one week. It is absolutely essential for the producer to receive the highest possible returns in rentals from theatres for his picture, to enable him to remain in business, and if, through an ill-advised policy, the exhibitor squanders a lot of money in the management of his theatre the producer suffers more than anyone else."

As a film producer himself, Mr. Schenck

(Continued on following page)

Fight, Sex Picture Suits Filed Against Kansas State Censorship Board

THE Kansas State Censorship Board has been plunged into a legal battle. Suits have been filed in the district court of Wyandotte County (Kansas City, Kans.), to compel the board to review and approve the Dempsey-Tunney fight pictures and to give cause why a sex picture was rejected. In the heat of the argument a Topeka, Kans., church gave a public showing of the uncensored sex picture in the church and used a projection machine belonging to the state of Kansas in doing it.

The suit concerning the fight film sought to force the board to reverse its rejection of the film, following the recent ruling of the United States Supreme Court. Walter E. Quigley of Minneapolis, Minn., who holds distribution rights in Kansas, delivered the film to the board for review this week. The board rejected it. The suit filed in behalf of the sex picture demands that the board show cause why the picture should not be shown in Kansas. The picture is "The Naked Truth."

Governor Paulen of Kansas, William A. Smith, attorney general, officials of the censorship board and officials of the state board of health held numerous conferences last week concerning the showing of the sex picture in a Topeka, Kans., church Sunday. Following the conferences, nothing has been done about it, and it is not likely that anything will be done, it was said.

U. A. Circuit Statement

First Annual Earnings for Theatres Are Certified at $261,785 Net Figure

UNITED ARTISTS THEATRES CIRCUIT, INC., in its first annual report, shows a net profit of $261,785, after provision for depreciation, amortization of deferred charges, interest and taxes. It covers the development period of fifteen months from incorporation to August 31, 1927, the end of the first fiscal year.

The circuit opened its first theatre in October, 1926, and, before the end of the first fiscal year, it embraced twelve houses located in New York, Baltimore, Pittsburgh, Columbus, Hollywood and Seattle. Five new houses to be opened this winter in Chicago, Detroit, Columbus, Los Angeles and Portland, Oregon, appear on the first balance sheet, giving a net investment of the seventeen houses as $3,572,134.

The balance sheets, certified by Haskins & Sells, show cash and call loans on August 31, 1927 of $805,738, and total current assets of $1,318,602, against current liabilities of $300,059.

It is reported that since the current year started, on September 1, earnings have been running at the rate of $200,000 a year on the two New York houses of the company alone. These theatres are the Rialto and the Rivoli-United Artists.

The consolidated balance sheet shows the following:

Assets: Land and building, less depreciation, $2,515,878; stocks of affiliated companies, $2,651,780; deposits pursuant to leases, $866,351; cash and call loans, $805,739; accrued income receivable, $162,210; accounts receivable, $12,910; short term investments, $337,743; deferred charges, $138,017; total, $7,490,628.

Liabilities: 7 per cent cumulative preferred stock (par $100), $4,000,000; common stock and surplus (represented by 500,- shares no par value), $728,694; accounts payable and accrued items, $76,726; preferred dividends payable, $140,000; deferred purchase payments, $83,333; real estate mortgage and deferred purchase payments, $2,461,875; total, $7,490,628.

Buster Keaton Signs M-G-M Contract

BUSTER KEATON, comedian, has renewed his contract with Metro-Goldwyn-Mayer. Several stories are now being considered for this comedian's first picture upon his return to the company. His feature comedies include "The Navigator," "Go West," "Battling Butler" and "The General."

Schenck Criticizes 5,000 Seat Theatres

(Continued from preceding page)

denounced the high-costing vaudeville entertainments featured by exhibitors owning 5,000-seat house in strong terms.

"They spend so much for the vaudeville and this diversified entertainment that they cannot afford to pay the producer for his picture. At the same time it has been proven that the weeks when they have mediocre pictures they cannot break even, and the only profitable weeks they have are those when they have a great picture. In carefully analyzing the effect of this policy on picture producing, you can readily see that in a theatre of 5,000 seating capacity, where they take in as much as $75,000 and $80,000 a week, playing to about 150,000 people, they spend about $65,000 for overhead and vaudeville entertainment, leaving but $10,000 for the picture. And if they do pay $10,000 they don't make any profit.

"At the same time they exhaust 150,000 people, most of whom would go to see the same picture if it played in a 2,000-seat theatre without any vaudeville embellishment, and the picture, under those circumstances, in three or four weeks, would receive a flat rental of about $25,000."

Trenton, Ontario, Canadian Motion Picture Center

The city of Trenton, Ontario, following the formation of The Canadian International Films, Ltd., and its subsidiary, British Empire Films, is now established as the motion picture center of Canada. The companies were formed and organized by W. F. Clarke, of Cranfield and Clarke, New York, now of Toronto, who secured the support of the Provincial Government of Ontario and the co-operation of the leading Canadian financiers. The Ontario Government recently leased its fully equipped laboratory for a period of five years to the companies, which have begun production of a film.

Edward Pardee Johnston, of Toronto, has assisted Mr. Clarke in completing the organization. The provisional board of directors includes Henry S. Gooderham, E. P. Johnston, W. F. Clarke, G. F. McFarland and Captain Bruce Bairnsfather. The latter, who created the character of "Old Bill," is making the company's first film, "Carry On, Sergeant," the story of which he wrote himself.

ABA Film Corp. Enters Export and Import Field

The A B A Film Corporation is one of the latest export and import companies organized under the laws of the State of New York. Its capitalization is $20,000 and the officers of the company are Alexander P. Axelrud, president; Michael Bachman, treasurer and secretary, and Timothy G. Arenson, vice-president. The company will export and import features and short subjects, its territory extending through the United States, China, Germany, France, Australia, India, South America. Its interests are interlocked with those of the American Manchurian Corporation with branches in China, Manchurian and Mongolian centers.

Mr. Axelrud on a recent trip to Europe obtained exclusive rights for the United States to distribute a series of "stunt" pictures starring Carlo Aldini.

Plan Home Showings for Amateur Movie Reels

One of the first news reel weeklies catering to amateur movie enthusiasts is the Detroit News, which announced Tuesday, November 22, the reduction in size of its news reels. Heretofore, the News Pictorial which is issued by that firm has been an exclusive theatrical feature, portraying local and state events in 150 theatres throughout the state of Michigan, also showing at local houses. Now, however, the reels are reduced in width to care for 16 millimeter projectors, and will be available to amateurs at a nominal rental fee. The films are being booked through the Metropolitan Motion Picture Company, producers of the pictorial where a circulating library has been installed.

T. O. C. C. Warns Against Trust

Halt Monopoly or Entire Industry Will Crumble, is Keynote of Lengthy New York Statement

THE Theatre Owners Chamber of Commerce of New York, which includes in its membership about 600 theatres in New York, issued a statement during the week warning against the trustification of the motion picture industry and pleading for an open market as the only means of averting complete disaster. In warning against the trustification the statement declares:

"The best that can be accomplished by ignoring this warning is that those who are defying the right will succeed in erecting for themselves a gigantic structure which, because of the false foundation upon which it is based, will come tumbling down upon them and accomplish their ruin."

In the statement are pointed out the evils of monopoly and the remedies through which the industry might be preserved. Among the evils are included producer-distributor theatre ownership, except as a means of exploitating pictures or where territory is closed to them; discrimination against theatres owned by individuals; block booking, blind booking and the sale of pictures before completion.

Included in the remedies are, first of all, the establishment of an open market and the elimination of all of the aforementioned evils, with every producer having free and fair access to the screen of every theatre.

The warning, outlined at great length in the statement, can be summed up in this one sentence, it declares.

"The motion picture industry threatens in a short time—perhaps not more than a year—to fall into the complete and absolute control of a small and closely connected group."

And then continuing, it says:

"Unless some radical action is taken instantly to halt the activities of several producing units with exhibition affiliations, the situation will become so involved through the creation of contracts, working arrangements and actual mergers, that it may become impossible to apply remedies the immediate employment of which, might still have some effect."

The evils of the alleged monopolists are enumerated definitely as follows:

A.—Ownership, total or partial, of theatres, by producers or affiliated corporations.

B.—Reciprocal working agreements between one producer controlling a group of theatres, and another producer controlling a group of theatres, including the operation of theatres affiliated with one producer by the exhibiting affiliation of the supposedly competing producer.

C.—Discrimination against theatres operated by individuals or groups not affiliated with producers or distributors.

D. Block booking and blind booking.

E. Control of future policies of unaffiliated theatres by means of long term contracts or so-called franchises.

And here are the proposed remedies:

Establish an open market in the motion picture industry.

This can be accomplished by the following means:

1. Abolish ownership or control of theatres by producers and distributors of motion pictures, except theatres conducted for the purpose of publicizing productions, or where the producer is barred from fair and proportionate representation of his product in a given territory.

2. Abolish the practice of block booking. The alleged concession of the so-called "Distributors' Statement of Principles" is a mere trick. (As was predicted in the discussions at the trade conference, the spokesman for the motion picture producers and distributors has issued a misleading interpretation of the alleged advantages of this "Distributors' Statement of Principles.")

3. Abolish the practice of selling pictures before completion, (giving the industry a reasonable length of time to adjust itself to the new condition adopted).

4. Abolish all favoritism in the distribution of films among exhibitors. Cease discrimination in favor of theatres affiliated with producers or distributors to the prejudice of theatres operated independently.

5. Let every producer have free and fair access to the screen of every theatre, and let every theatre have a free and fair opportunity to compete for the product of every producer.

The remedy proposed, namely, the open market, must be applied with complete sincerity; no mere pretence will accomplish the desired result. No compromise or subterfuge should be permitted.

Denver Sees Theatrical War in Price Slashings

SINCE the opening of the new Publix Denver theatre there has been a near slash in admission prices in some of the first run houses, in fact a competitive war looms in Denver's theatrical world in the struggle for patronage. Three houses have reduced their admission prices and the managers of the other houses promise bigger and better performances.

Last Saturday the Victory and Rialto, Curtis Street Publix theatres reduced the admission price below the normal fifty cent top which prevails along movie row. Monday the Orpheum cut its admission prices and added a feature picture to the regular vaudeville programme.

First Movietone Issue Ready

Fox Sound Device Will Become Weekly Feature Covering News Events of the World

ISSUE No. 1 of Fox Movietone News will be released to exhibitors December 3, and thereafter will become a weekly feature, covering news events of the world with movietone accompaniment, according to announcement by Fox. For the first time patrons of the theatres will be able not only to see the current news of the day in pictures, but also to hear the sound incidental to the pictures.

The editorial staff has been completed for the handling of Movietone News, and a world-wide organization is being augmented as rapidly as possible. Edward Percy Howard, newspaper editor and motion picture executive, is the editor of the talking news service, with Hal Stone, news editor; William O. Hurst, assignment editor, and Thomas H. Chalmers, director. Milton Schwartz is in charge of sales.

The Movietone News department is now functioning at top speed, and the camera staff is being increased daily. A fleet of high powered automobile trucks, each equipped with movietone apparatus, is being used for the gathering of news subjects to make up the weekly news reel. Not only are these trucks covering the big events of the day in America, but Continental Europe, too, will supply its share of material for the weekly issue of the reel.

Already a number of individual news subjects have been presented at a limited number of theatres, but no attempt has previously been made to comprise them into a news feature.

Among the first subjects made in Europe was one of Premier Mussolini addressing the people of America from the garden of his home in Rome. This subject has been shown at the Times Square Theatre in New York for some time in connection with the showing of the Fox picture "Sunrise."

Another subject introduces Lloyd George delivering an address at the unveiling of a statue in London. The Berlin correspondent recently made an unusual reel showing the crack German military band playing at the Fall maneuvers in the Capital.

One of the latest, and what is said to be a most spectacular Movietone picture is that of the Army-Navy football game played in New York last week. It shows the parading bands, trained cheering squads, and other vocal and instrumental accidents coincident to this annual classic.

Various other subjects too numerous to mention have been completed and are ready for showing. With the reproduction of all sound in connection with the moving pictures of a new event an audience will be all but brought to the scene of the occurrence.

Woodhull Urges "Back to Picture" Movement for Exhibitors

A "BACK to the picture" movement is strongly advocated by R. F. Woodhull, President of the M.T.P.O.A., who declares that exhibitors would be benefited materially if the large de luxe presentation houses would cease to style themselves picture houses, and if the exhibitors themselves would cease modelling their programs after these large palaces.

Woodhull says these picture cathedrals and palaces are, in reality, not picture houses, as it is common knowledge that only from 20 to 25 per cent of their shows are devoted to films. Exhibitors pattern after these houses and the result is prohibitive overhead caused by presentations.

"We have had enough of the glorification of vaudeville has-beens in the name of presentations and at high salaries," declares Woodhull in urging exhibitors back to pictures.

Grombacher Heads Unit

Is Again Elected to Presidency by Motion Picture Theatre Owners of Washington

RAY A. GROMBACHER, owner and general manager of the Liberty, Granada and Egyptian Theatres in Spokane, Wash., last week was elected 1928 president of the Motion Picture Theatre Owners of Washington, at the annual convention of that body held in Seattle. Grombacher, who was president of the state body three years ago, and was a delegate last month to the Federal Trade Conference in New York City, succeeds Manager Robert W. Bender, of the Columbia Theatre, Seattle, in the chief executive's capacity.

Other officers elected at the gathering include Al Rosenberg, DeLuxe Theatres, Inc., of Seattle, first vice-president; Leroy V. Johnson, Jensen-von Herberg circuit of Seattle, second vice-president, and James M. Hone re-elected executive secretary. The Board of Trustees will include Al Rosenberg, Ed Dolan, of the Dolan circuit, Hoquiam; Frank Graham, Granada Theatre, Auburn; Robert W. Bender, Joe Bradt, of the Gala Theatre, Seattle; Ray Grombacher, Walter McNeish, of Tacoma; Fred Mercy, of Walla Walla; F. W. Graham, of Shelton; Herschel Stuart, general manager of West Coast Theatres in the Pacific Northwest, and Will Starkey, of Spokane.

The convention was not as large in numbers as the 1926 gathering, but was the most enthusiastic in the history of the group. Addresses were made by Mayor Bertha Landes, of Seattle; the Rev. Cleveland Kleihauer, and Charles R. Mayberry, Washington State Director of Licenses. Non-theatrical competition and ways and means of increasing the state organization were the principal matters of discussion, and a large committee was appointed to care for a continuous membership drive during the coming year. A deficit of 615.31 for the last year was reported by the treasurer.

The convention was brought to a close by the annual midnight Pot Pourri performance at the Fifth Avenue Theatre in Seattle, where acts from every legitimate theatre and place of entertainment banded together in an impromptu program that delighted more than 1,500 patrons, who paid $1.10 each for tickets. The net receipts from this affair will be used to take care of the 1927 deficit and start the organization off with a clear slate for the 1928 season.

Chicago Opera Will Be Heard in Seattle

THE Chicago Civic Opera Company will appear at the new Fifth Avenue Theatre of West Coast in Seattle when it visits the city on March 19th, for four days. A number of standard productions will be given in the motion picture theatre, a hitherto unknown event in the theatrical world, it is believed.

The Chicago Opera's trip to Seattle will be realized through a fund of $25,000 guaranteed by music lovers. As the Seattle Civic Auditorium will not be finished in time to house the Opera West Coast officials have made arrangments for the company to appear at the Fifth Avenue.

"Hell's Angels" New United Artists Caddo Release

United Artists will release another production made by Caddo Productions, producers of "Two Arabian Knights," which will feature Ben Lyon, James Hall, Louis Wolheim and Greta Nissen, and which will bear the title of "Hell's Angels." Howard Hughes is sponsoring the new comedy, which was placed into production this week at the Metropolitan studio in Hollywood, under the direction of Luther Reed. The story was adapted by Harry Behn from an original of the Royal Flying Corps.

Others in the cast include Thelma Todd, Lucien Prival, John Darrow and Evelyn Walsh Hall. Whitman Bennet is serving as production manager. After conferring with Anthony H. G. Fokker, builder of airplanes, Mr. Hughes purchased 18 Fokker D-type models at an announced cost of more than $200,000. The exploits of the famous flying circus of the German ace, Baron von Richtofen, will be part of the film. Mr. Fokker will serve in an advisory capacity during the filming of the picture. Twelve French airships and 10 British Sopwith planes were also purchased by Mr. Hughes.

Hanover and Carlisle, Pa., Will Have New Theatres

Marked activity in new theatre construction is noted in several important cities of Pennsylvania. Announcement is made that the contract for the construction of the new $200,000 State Theatre, which is to be built in Hanover by the Nathan Appell Enterprises, of York, in association with local capitalists, has been awarded to O. H. Hostetter of Hanover, and work on the building will begin at once. It will occupy the site of the former Wirt homestead on Frederick street, near Center Square, which already has been razed. The mansion, which figured prominently in the battle of Hanover, during the Civil War, had stood for almost 80 years.

David Cooper, owner of the Orpheum theatre, Carlisle, announced on November 15 that he plans the erection, starting early next spring, of a large modern picture theatre on the sites of several business buildings he recently bought for $60,000 on West High Street, Carlisle. The buildings are now occupied by the Cumberland Valley Telephone Company's offices, the Reber & Peffer Millinery store, and the De Luxe Bakery.

The theatre building will extend 240 feet back to Church alley, and will seat 1,500

Variety Co. Buys Interest in U-B Enterprises

The Variety Amusement Company of Cleveland, Ohio, has purchased Dr. B. I. Brody's interest in the U-B Theatrical Enterprises, the deal reported to have involved about $300,000. Variety acquires seven theatres in operation by this transaction, the Detroit, Homestead, Hilliard Square, Broadway, Cedar-Lee, Imperial and Kinsman, and the lease and interest in one soon to be opened, the Moreland.

Variety owns the Shaw-Hayden, Union Square, Lucier, Wind-a-Meer and Variety houses in Cleveland as well as other theatres in Akron, Canton, Mansfield and Lorain, The Variety in Cleveland only opened its doors for the first time last Thursday, thereby adding 3,000 seats to the city's seating capacity.

As a result of the merger, the chain will be known as the Universal-Variety circuit. It is the largest circuit of theatres that Cleveland has and is operated by Jacob and Isaac Silverman, Meyer Fine, Abe Kramer and Sam H. Stecher.

Church Uses Films to Carry Spiritual Message

Motion pictures will constitute the Sunday evening service of the First Reformed Church in Schenectady, N. Y., from now on and throughout the winter. A similar service last year was found so satisfactory, from an attendance standpoint, that Rev. C. J. Potter, pastor of the church, decided to again employ pictures, supplemented by a 30-minute organ recital and a brief talk. According to Rev. Mr. Potter, the attendance at the Sunday evening service last winter took an immediate jump when pictures were screened. The first picture to be shown this coming week will be "As No Man Has Loved." Only pictures will be shown that carry a strong moral or religious lesson.

Drastic Change in German Quota

American Trade in Germany Would Be Seriously Curtailed by New Regulations, Limiting Number of Pictures Imported; Effective in January

By HEINRICH FRAENKEL

Berlin Correspondent, Motion Picture News

BERLIN, November 28 (By Cable).—The German quota system has been entirely changed. Beginning in January, 1928, and extending to June, 1929, foreign imports of film into Germany will be limited to 260 pictures. Individual allowances to companies will be figured according to 1926-27 business. This decision drastically affects the American industry.

The new regulations were detailed in a cable received by the Motion Picture Section of the Department of Comerce as follows:

"Between January 1, 1928 and June 30, 1929, 260 permits for the importation of foreign films will be issued. Of these, 170 will be supplied to local distributors on application, the remaining 90 to be held by the Federal Film Commissioner and issued by him at his discretion as special conditions may require. Of the 170 permits previously mentioned, 85 will be issued during the calendar year 1928 and 85 during the first six months of 1929, but this smaller proportionate number for 1928 will be partially offset by the fact that contingent licenses for foreign films will still be issued up to March 31, 1928, against German films now being produced or contemplated, providing notice of the fact is given the government, and actual production is started before the end of December."

According to the cablegram, the import permits under the new system will be prorated among the German distributors on the basis of the number of German compensation films handled by them in 1926 and 1927. There is said to be no restriction on the importation of newsreels, advertising films or comedies of 500 metres or less, but educational or cultural films are still on a contingent basis of two German films to one foreign film.

Conferences with German officials on the new regulations will be held in Berlin by Edward G. Lowry, European representative of the Hays organization, and George Canty, representing the Department of Commerce. Emil E. Shauer, of Famous Players, and Arthur Loew, of M-G-M, are also in Europe. The American industry will await developments from Berlin.

Grand Canyon Unit Reported Safe

ACCORDING to an Associated Press report of November 20th, the 13 men of the Pathe-Bray expedition have safely reached Camp Pearson, in the Painted Desert of Arizona, after having braved for 20 days the dangerous rapids of the Colorado River. They left Green River, Utah, on November 10th, and had not been heard from since, their radio equipment having been smashed in Cataract Canyon.

Loss of the radio prevented their sending the daily message for which they had arranged with the United States Signal Corps Station to relay to Fort Douglas, Salt Lake City.

The party was first sighted above Lee's Ferry by Indian runners from a point 1,000 feet above the river. Soon afterward the boats were beached at Lee's Ferry and the party brought to camp.

UFA Plans Entry into U.S. Field

Will Have Own Broadway Theatre Within Year; Program for Production Expands to Meet Needs

AS forecast in a story printed over three months ago by MOTION PICTURE NEWS, UFA, leading German film concern, will open its own exchange in this country.

This was learned by the NEWS at the time Dr. Rudolph Becker, UFA foreign sales manager, and Ludwig Klitzsch, UFA executive, were in New York last August. The story was published in the August 12th issue of the NEWS.

Frederick Wynne-Jones, American representative of the company, in announcing this week that UFA would have a theater of its own on Broadway within a year, stated that the expansion program would include distribution of UFA films direct from their studios to the American public. Operation of theatres in other cities is also planned.

"Before the company undertakes extensive distribution and exhibition, however, we must have increased product," said Mr. Wynne-Jones, in his announcement this week. "Therefore, our immediate efforts are being concentrated on production. As evidence of this UFA has engaged Erich Pommer, who will produce four special films for us, and the Russian director, Bloch.

"The studio in Berlin is being organized for capacity production in the coming year, and I am advised by the heads of our company in Berlin that our distribution and exhibition facilities will be enlarged to accommodate this increased production."

Continuing further, Mr. Wynne-Jones said that UFA was under contract to deliver ten films a year to the Paramount-Famous-Lasky Corporation and the Metro-Goldwyn-Mayer Pictures Corporation. There will probably be an excess of twenty or thirty productions over that number to be handled by the UFA organization in this country. As pointed out in the original story in MOTION PICTURE NEWS in the issue of August 12, it is likely that UFA is going seriously into the motion picture distribution and exhibition business in America, and that the company will not only handle its own product, but that of other foreign concerns.

The story said that while UFA exchanges would be established primarily for the handling of UFA product there was the possibility that a number of outstanding British productions would also be handled here, in line with the tendency in Europe toward German - French - British commercial allances. With the scarcity of UFA product to be distributed through American exchanges, it now seems more likely than ever before that feature pictures of other foreign companies will be handled here by UFA.

UFA's expansion plan is in line with the reorganization policy announced a year or so ago when reorganization of the company was effected under the leadership of Ludwig Klitzsch, publisher of the Berliner Lokal Anzieger.

At one time UFA was the foremost producing company of Europe, but it fell into financial difficulties and its production schedule dropped almost to nothing. It was then that Klitzsch undertook the rehabilitation program, and developments have been rapid during the past few months.

Fox Will Produce "Blossom Time" With Movietone

WINFIELD R. SHEEHAN, vice-president and general manager of Fox, has announced the purchase of screen rights to the operetta, "Blossom Time," a popular stage attraction of the past several seasons. It will be made with Movietone accompaniment. Janet Gaynor and Charles Farrell will probably be co-starred in the picture, which will be produced under the direction of Frank Borzage.

Arrangements for the screening of "Blossom Time" were made with Lee Shubert, who presented the operetta. No less than twenty-one road shows have toured the country with this production during the past six years. It is probable that "Blossom Time" will be ready for distribution some time during the coming year. Elaborate preparations will be made for the picture version.

Flooded Area Improving

Film Embargo Lifted on All But Half Dozen Larger Theatres in Afflicted District

CONDITIONS resulting in a strict embargo on films, following the New England floods, are rapidly improving. The past week has seen the greatest advance since the embargo was put into effect.

Not more than half a dozen of the important theatres of the state are now affected by embargo conditions. This permits of film being sent to points so near the affected places that the balance of the journey is accomplished with little difficulty by the exhibitors.

The Milton Theatre, which was completely wiped out, is to continue through lease of another hall in the town. In the spring Mrs. Bevan, owner, will start the construction of a new playhouse there.

Morrisville and Waterbury, Vt., are still under martial law. Theatres in both these towns are closed awaiting permission from the Army to reopen. It is understood that as soon as power connections have been reestablished in these towns, the theatres will be allowed to operate.

More than a hundred members of the Massachusetts State police and something in excess of five hundred laborers have been added to the population of the town of Becket in western Massachusetts temporarily. The State Police have secured a hall and are operating motion picture shows whenever the weather is such as to prevent work on the highways and railroads.

The two theatres at Barre, Vt., and the theatres at Rutland, Vt., all on the William P. Gray Circuit, resumed operations this week. Last week the theatre at Montpelier on the Gray Circuit also resumed. These were the only Gray houses closed on account of the flood so that their chain is again in full operation. Repairs are under way on all these theatres but they have been sufficiently repaired to permit performances.

Goldstein Brothers are aiding flood sufferers of western Massachusetts in a manner which has won high commendation. In the vicinity of Springfield and Chicopee more than a thousand families were rendered homeless by the flood.

Goldstein Brothers secured the use of the State Armories at Springfield and Chicopee for the mornings and afternoons on days when no sessions of school are held.

Keith Corp. Net Profits Total $761,832

THE B. F. Keith Corporation and subsidiary companies realized a net profit of $761,832, after depreciation, interest, amortization and Federal taxes, for the six months' period ending June 30th, last, reports the *Wall Street Journal*. This is equivalent to $1.90 per share on the 400,000 shares of non-par stock. The total compares with the $853,110 netted during the first half of 1926, equivalent to $2.13 per share.

Wall Street Compliments Paramount Program

Paramount's recently announced financial program, whereby its preferred stock will be retired and its bank loans refunded through the issuance of new common stock and through the sale last Tuesday of $16,000,000 worth of 6 per cent bonds, is a popular program, states *The Wall Street Journal*, which reports much favorable comment from the Street.

Followers of the stock market say that the Paramount common by this plan has been placed in the best position it has ever been in Paramount's history, anticipating appreciable higher prices for the issue in the near future, the *Journal* further states. In the first nine months Paramount earned substantially over the $8 regular annual cash dividends on the junior shares, and the 1927 final outcome will indicate earnings appreciably exceeding the $10 which it distributes every year.

Roxy Showing "Wild Geese" Beginning Dec. 3

Tiffany-Stahl's picturization of the Martha Ostenso novel, "Wild Geese," will enjoy its first world premiere at the Roxy Theatre in New York starting Saturday, December 3rd. The production was to have opened at the Roxy on December 10th, one week later.

Minneapolis Will Have New Finkelstein-Ruben House

Finkelstein and Ruben have revealed their intention to construct a new theatre in Minneapolis, at 2739 West 43rd Street in the neighborhood of Uptown Avenue. This is suburban district which has no theatre at present. It is said that the house will seat about 1,000 and will cost $150,000. The lot was purchased from the Philpott-Bailey Company, a retail coal concern, and has a frontage of 72 feet and a depth of 150 feet. The coal company retained a 28 foot strip on which to build a modern office building.

This theatre is the third step in the Finkelstein and Ruben building campaign, as the company has previously announced plans to erect a theatre at Lake Street and Stevens Avenue and reconstruct the Calhoun Terrace, at Lake Street and Hennepin Avenue.

Phoenixville, Pa., Will Have 1,500-Seat Theatre

A new motion picture theatre with a seating capacity of 1,500 will shortly go up in Phoenixville, Pa., by terms of a deal just negotiated by Joseph A. Waxman, Philadelphia broker, and brother of A. P. Waxman of Warner Bros.

A syndicate of Philadelphia business men have purchased the Phoenix Hotel, corner of Bridge and Main Street, owned by Michael F. Hackett, and will spend about $300,000 on a new building in which a theatre will occupy a lot frontage of 223 feet. It is thought that it will be finished in time for a Spring opening.

A Correction

In the December 2nd issue of the News, a new Claire Windsor vehicle for Columbia Pictures was mentioned as "Fashions for Women." The correct title of this Columbia release is "Fashion Madness."

Exemption Increase Bill Awaits Okay

THE proposed increase in the exemption from admission tax from 75 cents to $1 will go into effect thirty days after the revenue bill is given the approval of the president, under the plans of the House committee on ways and means, which is now finishing the bill in anticipation of its introduction next week in the House of Representatives, Washington, D. C.

The plan of making rate changes in the miscellaneous taxes effective 30 days after the bill is signed has been the rule for several years. The 30 days' margin gives the Treasury Department an opportunity to amend its regulations so as to cover the new tax, and, the tax being collectible monthly, it is not necessary to delay changes until the end of a year, or make them retroactive, as in the case of income tax changes.

The reduction in the corporation tax, now scheduled to be cut to 11½ per cent, would be effective on income of 1927, on which taxes will be paid next year.

Explosion Damages Detroit Theatre

DAMAGE estimated at $2,500 resulted from a bomb explosion in the Lansing Theatre, 3323 Gratiot Avenue, Detroit, last week. Sabotage threats against a number of landowners here are believed by police to have some connection with the dynamiting. One theatre, under construction, has been guarded heavily for some days because of threats to blow it up. Patrolmen have also been assigned to watch other buildings. Aside from this clue, the officers are completely baffled by the blast, which wrecked the entire front of the theatre. Earl H. Thurman, owner, and B. G. Wheeler, the manager, told the police that they were completely at a loss to understand the bombing. They said they employed only union operators, had received no threats and knew of no personal enemies. He said that a stench bomb was thrown into the foyer two weeks ago by a group of young men, and declared that he was unable to understand what prompted the act.

Four New Writers Sign F B O Contracts

Four new writers have been added to the writing staff of F B O. Beatrice Burton, author of many syndicated serial stories, whose "The Little Yellow House" will be converted from its novel form into an F B O picture in the near future, is now writing at the Hollywood F B O studio. William Francis Dugan, playwright and author of "The Virgin Man," will probably be assigned a Western story for Bob Steele as his first writing assignment.

Dorothy Herzog and James A. Creelman are the other two additions to the F B O staff of writers. Miss Herzog, who is motion picture editor of the New York Daily Mirror and the Los Angeles Herald, will write adaptations and originals and will James A. Creelman, ex-newspaper man, is join the F B O writing staff in January. working on a railroad story for next year's program.

Ralph Graves Signs for "So This Is Love" Role

Ralph Graves returned to the Columbia studio on the coast this week to play the leading masculine role in the Columbia production, "So This Is Love."

During the last few months Graves has been alternating between directorial and acting duties. He made his megaphone bow with Columbia's "Rich Men's Sons" and was prominent either as director of chief player in "The Kid Sister" or "The Swell Head."

Tiffany-Stahl Starts "Tragedy of Youth"

With William Collier, Jr., and Patsy Ruth Miller playing the leading roles, the Tiffany-Stahl production, "The Tragedy of Youth," is now in the course of filming at the Tiffany-Stahl studio in Hollywood. King Baggott is now wielding the megaphone.

Cooperation U. S. Trade Commission Keynote

Powers Are Restricted on Divestiture of Business Property; Aim Only to Help

By CLARENCE L. LINZ

Washington Correspondent, Motion Picture News

WASHINGTON, November 29.—Cooperation with business is the new keynote of the Federal Trade Commission's policy, it is pointed out in the annual report of that body to Congress, just made public. New conceptions of the part the Commission occupies in the commercial life of the nation have come into practice recently, it is declared, and in the fiscal year ended June 30 last they resulted in far-reaching development.

"The newer policies have principally to do with the idea of self-regulation in business and industry," the report states, "and it has been possible to progress in these directions without overstepping the bounds of the Commission's powers as laid down by law. 'Helping business to help itself' wherever and whenever it can be done consistently without prejudice to the best interests of the public as a whole is the principle of this new policy."

The three features of the Commission's new policy are the calling of trade practice conferences for wholesale elimination of trade abuses, the holding of informal hearings before complaints are issued, and the settlement of minor cases by stipulation. The trade-practice-conference method of dealing with general practices to which the commission is opposed was adopted last October for the motion picture industry.

During the year, the report comments, the Commission learned through court decisions that its authority to order business concerns to divest themselves of physical properties is very restricted. This fact was developed in Supreme Court decisions in the Eastman Kodak Company case and two other proceedings concluded during the year.

These decisions, the report admits, "seem to very definitely decide that the Commission is without authority under any circumstance to direct a divestiture of physical properties. The fact that the Commission issues its complaint either under section 5 of the Federal Trade Commission Act or under section 7 of the Clayton Act before the actual transfer of properties is made, confers upon the Commission no jurisdiction or gives it no authority to direct a disposition of physical properties that it does not have under the statute. There is nothing in either statute which would indicate that the Commission has the authority in one instance and not in the other."

Equity Is Still Active

Frank Gillmore, Secretary of Organization, Declares Film Branch Will Flourish

DESPITE reports to the contrary from the West Coast, the film branch of Actors Equity is very active, according to Frank Gillmore, executive secretary, who makes his headquarters in New York. Not only is it active now, but it will continue to be so for many years to come, according to the Gillmore statement.

These comments were brought forth when the word reached New York that the Hollywood branch was about through following the meeting there of last Monday. At the present time nothing is being done at New York headquarters regarding the Hollywood situation, but definite steps will be taken as soon as a full report of the recent meeting is available.

As a result of the meeting last week, there were many of the opinion in Hollywood that the interest in Equity had dwindled to a point where the movement could have no effect with the producers, and it would just naturally pass out of existence so far as the film industry is concerned.

That there is a wide breach between the Equity members was evidenced at the meeting when some of those showing their loyalty to the parent body were howled down on the floor. It was reported as a highly factional meeting with little chance of the factions getting together.

The announcement was made at the meeting that producers were ignoring Equity entirely in negotiation of a uniform contract. Conrad Nagel, chairman of the film branch of Equity, says that enthusiasm for the organization, which was at such a high pitch when a general wage cut threatened last Summer, has waned almost to nothing, and that there now seems little hope for an Equity shop at the studios.

Flaherty South Sea Bound to Film M-G-M Picture

Robert Flaherty, accompanied by a company of 30, left the Metro-Goldwyn-Mayer studio November 30th for Papete aboard the S.S. Tahiti. He will spend five months in the South Seas filming "Robert Flaherty's Southern Skies." He is taking with him no currency with which to pay his extras. Instead of coins he will use nearly a shipload of trade goods to pay off the natives he will use as extras on the scenes. The natives will receive perfumes, shaving creams and the like in exchange for a week or so of working before the cameras. W. S. Van Dyke is included in the group which sailed.

Fox Has Big Films Under Way for 1928-9

Studios Busy on Production of Many Pictures Expected to Be Outstanding

AFTER the release of such outstanding pictures as "What Price Glory," "7th Heaven," "Loves of Carmen" and "East Side, West Side," in the current season, it is interesting to speculate on what Fox Films will have to offer in the season of 1928-29, beginning next August.

Heading the list, of course, is "Sunrise," the first American production of F. W. Murnau, which is in its premiere run at the Times Square Theatre, in New York City, and which has just opened in Los Angeles.

Murnau is back in Hollywood preparing to film his second American picture, "The Four Devils," based on the story by Herman Bang. Murnau has traveled with Ringling Brothers Circus, and has inspected numerous acrobatic acts to get the right atmosphere. Production probably will start early in December. That means "The Four Devils" should be available for special showings next season.

For the past four months John Ford, director of "The Iron Horse," has been engaged in filming a story which grew out of I. A. Wylie's "Grandmother Bernle Learns Her Letters." The story centers about Grandmother Bernle, who has four sons in the war. If one may judge from the still photographs, the war from the German angle plays an important part in the background of the story. Margaret Mann has the title role; James Hall, Francis X. Bushman, Jr., George Meeker and Charles Morton appear as the sons; Albert Gran and August Tollaire in character parts, and Earle Foxe as Colonel Von Stomm. June Collyer, a New York society girl, plays the part of the American girl.

This promises to be one of the most important pictures of next season. It appears to be one of the "big" American productions that will be shown in legitimate theatres of the larger cities as "What Price Glory" and "7th Heaven" were. The actual filming of "Grandmother Bernle" has been completed, and it is now being titled and edited.

Another picture that promises well is "Lady Cristilinda," a story of Italian circus life, now being filmed by Frank Borzage with Janet Gaynor and Charles Farrell in the leading roles. These three were responsible for "7th Heaven," and it is expected that this new picture will be a worthy successor. Philip Klein wrote the adaptation from Monckton Hoffe's story.

Ludwig Berger has just arrived on the Fox lot to begin filming "Don't Marry," a film comedy based on Bela Zene's story. Although this will be Berger's first American production, he already is well known in the United States because of the artistic and box-office success of his rhythmic "Waltz Dream."

At present Berger is seeking the actress who can portray his modern heroine with sufficient subtlety and humor to be convincing. Berger hopes to get to work in December.

Dolores Del Rio figures as the star of "The Red Dancer of Moscow," to be directed by Raoul Walsh from a story by H. L. Gates. It was under Walsh's direction that Miss Del Rio created Charmaine in "What Price Glory" and the title role in "Loves of Carmen." Charles Farrell will play opposite her.

Laurence Stallings and Maxwell Anderson are writing "The Cock-eyed World" as a sequel to their "What Price Glory," carrying the rivalry of Captain Flagg and Sergeant Quirt into civil life after the war. Victor McLaglen and Edmund Love will play their former roles.

While he was in Europe last summer, Winfield Sheehan, vice-president and general manager of Fox Films, arranged with Henry Bernstein, brilliant author of the play, "The Thief," to write two originals directly for the screen, which will be made into pictures for next season. He also contracted with Carl Mayer, who wrote the scenarios for "Sunrise" and "The Four Devils," to continue writing for Fox Films.

In addition to purchasing "The Dollar Princess" and "Don't Marry" in Hungary, Mr. Sheehan bought the picture rights to the novel, "The Richest Man in the World," by Franz Herozeg, and also arranged to produce a picture with the aid and support of the Hungarian Government. Part of it will be made in Hungary and the remainder in Hollywood. Another picture will be made with the collaboration of the Spanish Government.

With "Grandmother Bernle" completed, John Ford is planning his next big production, "Hangman's House," based on the novel by Donn Byrne. He has not completed the casting, but he already has selected William Farnum and Jane Collyer for two of the leading roles.

Numerous additions have been made to the reservoir of dramatic material on which Fox Films will draw for 1928-29 production.

Among the purchases announced recently are "Mother Knows Best," the story of Edna Ferber, which has been entrusted to Frank Borzage; "Dressed to Kill," a screen original by Howard Estabrook and William Conselman, laid in the New York underworld, to be directed by Irving Cummings; "Speakeasy," a Broadway play by Edward Knoblock and George M. Rosener; "Broadway Sally," an original by Howard McKent Barnes; "The One-Woman Idea," a story by Alan Williams, published in Young's Magazine, and "Mr. Romeo," by Wallace A. Manheimer, Edward Barton and Harry Wagstaff Gribble.

Among the latest purchases of screen material to reach the theatres of the country next year is that of the celebrated operetta "Blossom Time," which probably will be made partly in Movietone.

Book Day and Date on Fox Pictures

DAY and date bookings on the two Fox Films specials, "What Price Glory" and "7th Heaven," have been numerous, according to reports from the branch offices of Fox Films.

Beginning December 4th more than 30 Cleveland houses will show "What Price Glory" simultaneously for a week or more. Chicago, beginning January 3rd, will have 40 theatres showing the picture, having booked day and date engagements. A total of 25 Detroit theatres will show "7th Heaven" beginning Christmas Day, while on January 8th about 30 Cleveland houses will play the film for one week or more.

Pathe and Harvard Sign Contract

Will Cooperate in Production of Educational Series

Pathe has entered into a five-year contract with Harvard University by which the University will definitely enter the visual educational field through the medium of motion pictures. The series will be prepared with Pathe and Harvard cooperating on different scientific subjects and to be known as the Pathe Science series. The contract was signed by President A. Lawrence Lowell, of Harvard, and Elmer Pearson, first Vice-President of Pathe.

Although the pictures are primarily for University, college and school uses, it is also said they will be appropriate for the theatre, the church, the club and other social organizations. They will be distributed through Pathe branch offices. The first of the series will be ready for distribution by January 30th, 1928.

Only one branch of science, Anthropology, the study of mankind, is specifically mentioned in the contract, but the division of geology has also decided to participate in the work. Dr. Kittery F. Mather of the Division of Geology, and Dr. Ernest A. Hooton of the Division of Anthropology, are heading a committee that will supervise the preparation of the pictures.

According to the terms of the agreement the Division of Anthropology will select, edit and title reels suitable for instruction and educational purposes, as well as advise in collecting new anthropological material and in producing new films on anthropological subjects. Pathe will provide one or more cameramen to accompany expeditions under the direction or auspices of the Division of Anthropology into the field.

Pathe Science Series will be made from film selected by the Harvard committee from Pathe's vast film library. This includes over two million feet of pictures taken during the past fifteen years.

One set of the series will be made for use in the universities and colleges. These will be of a highly technical nature and the supervision of the heads of departments will assure scientific accuracy. The second set will be for use in grade and high schools. They will be edited so that they can be used in school courses in geography.

North Carolina Theatre Owners Meet Dec. 12,

THE Theatre Owners Association of North Carolina will hold its 16th annual convention at the Charlotte Hotel, Charlotte, on December 12 and 13, 1927.

Charlie Picquet, president of the association, believes that his organization is in possibly the best shape it has ever been in, as the present regime has increased the association from 54 paid memberships to more than 180 paid memberships. With the help of N. L. Royster, secretary and treasurer, President Picquet hopes to make the 200 grade before the December meeting. Two subjects which will be topics of discussion at the convention will be "The Legality of Arbitration" and "Clauses of the New Contract."

R. F. Woodhull, Julian Bryalsky and P. S. Harrison will address the gathering.

Paramount Releasing 10 Shorts in December

Five two-reel comedies and five one-reel cartoons will be released by Paramount during December.

On the 3rd "Splash Yourself," a Bobby Vernon comedy produced by Christie, will be released along with "Milk Made," a Krazy Kat cartoon. On the 10th, "Toddles," a two-reel novelty, and "Koko's Quest," an Out-of-the-Inkwell cartoon, will be offered. "Dizzy Sights," a Paramount comedy starring Billy Dooley, will be on hand for exhibitors on December 17th. Also on the 17th will be released "The Stock Exchange," another of the Krazy Kat cartoons.

Jack Duffy is featured in the Christie comedy, scheduled for the 24th and titled "Nifty Nags." The cartoon set for the same date is "Koko the Kid," one of the Out-of-the-Inkwell cartoons produced by Max Fleischer. The last number for the month, listed for the 31st, are "Swiss Movements," a Christie comedy with Jimmie Adams, and "Grid Ironed," a Krazy Kat subject.

"King of Kings" Opens in Budapest and Prague

"The King of Kings," Cecil B. De Mille's special production, recently had gala premieres at the Royal Apollo Theatre in Budapest and at the Lucerna Theatre in Prague, Czecho-Slovakia. The Hungarian diplomatic corps and government officials were present at the Budapest showing, the theatre was decorated in keeping with the picture's mood and what is said to be the largest electric sign ever seen in Hungary was used to advertise the production.

In Prague, the picture was shown with a special presentation, receiving endorsement of the Czechoslovakian minister and the Archbishop Kordac.

"Silk Legs," a Fox Films December 18th Release

"Silk Legs," Madge Bellamy's current feature comedy which Arthur Rosson directed for Fox Films, will be released nationally on December 18th. James Hall is the star's leading man.

Wesco Deal With Saxe Seems Certain

Coast Circuit Gains Strong Foothold in Middle West; Will Curtail Small Town Activities

RUMORS are flying thick and fast regarding the expansion activities of the very active Wesco chain. That a deal has been closed with the Saxe Enterprises as a forerunner to more important expansion in the middle west, is one of them, and that they will curtail the activities in the smaller towns, is another. No definite announcement is yet forthcoming regarding any of them.

Some rumors have it that the papers in the Saxe deal have already been signed, sealed and delivered and that it becomes effective January 1st. According to word from Milwaukee stockholders of the Miller Theatre, a vaudeville house in the Saxe chain, were called to a special meeting last week to discuss the possible sale of the Saxe Theatres to Wesco.

Oscar Brachman of the Saxe Amusement Enterprises said that meetings of stockholders of other theatres would be called in the near future to take up the same matter. The Saxe string includes forty-five theatres throughout Wisconsin and rumors have been abroad several months linking the names of Saxe and Wesco and Saxe and F & R in a possible sale or merger. At the present time it seems assured that the Saxe-Wesco deal, if not already concluded, is near consummation.

Taking over the Saxe houses would give Wesco a splendid foothold in the middle west, as their holdings in that territory heretofore have been confined to five houses of the Frank Amusement Company chain in Iowa. This is looked upon only as a forerunner to the eastern trend of expansion of the Wesco circuit, which will hook up other chains and augment its holdings extensively in the near future.

While Wesco is expanding into the larger cities of the middle west and further eastward, it would seem that the intention is to forsake some of the smaller towns. Indicative of this trend comes the word from Salem, Oregon, that announcement has been made that the three George B. Guthrie theatres in that city, recently taken over by Wesco, are to revert to Guthrie.

In the light of these pending deals in the middle west competition continues to grow more keen. Up to a few years ago Saxe was practically without competition in the key city of Milwaukee and then Universal and Fischer's stepped in to complicate matters for that chain. Now Saxe steps into the Fischer first run stronghold with the opening of Saxe's Madison at Madison.

Fischer's Paramount Theatres, in retaliation, are carrying their activities into Saxe strongholds. They have opened the chain's first theatre at Oshkosh, Wisconsin. Universal is also invading Oshkosh with a new house. Fischer's also are planning the building of or acquisition of additional houses in the principal cities of the state, including Milwaukee.

West Coast Managers Start Drive

BASED only on increased gross and decreased overhead, a drive has been started by Harold B. Franklin, president of West Coast Theatres, Inc., who has named the contest the "Way Better Than Last Year" Drive, in which all managers of Wesco are to compete. Before the inauguration of the drive a committee was named by Mr. Franklin to take active charge of the campaign. Committee members are J. H. Goldberg, W. H. Lollier, Jack Mansfield, Jeff Lazazrus and Lou Edelman. Mr. Mansfield is chairman.

The theatre circuit has been divided into four divisions: the Los Angeles, the San Francisco, the Seattle and Portland, and the Iowa. Each of these divisions will compete for the highest division standing, while the theatres in each division will go after the individual standing. Division theatres finishing first, second or third will be awarded prizes after the three months of the drive are up.

Eight Shorts from M-G-M During December

Five comedies and two nature novelties are offered by Metro-Goldwyn-Mayer as its short subjects intended for release during December.

The first release for the month is "Winged Death," one of the Ufa oddities, on the 3rd. On the same date, "Putting Pants on Phillip," a Hal Roach comedy featuring Stan Laurel and Oliver Hardy, will be released. A Max Davidson comedy, "Fighting Father," will come on December 10th. "The Lion Hunt," another of the Ufa oddities, is to be issued on December 17th, the same release date for "Dog Heaven," a new "Our Gang" number which Roach produced.

Charley Chase's new comedy, "Never the Dames Shall Meet," also produced by Roach, has been set for the 24th. "The Parasol Ant," the last of the Ufa nature reels for December, and "The Battle of the Century," another Laurel Hardy co-starring vehicle, are scheduled for December 31st.

"Two Arabian Knights" Title Cannot Be Changed

Under the terms of a contract between Donald McGibney, author of the original story, and John W. Considine, Jr., who produced it, the title of "Two Arabian Knights," which originally adorned the story when it appeared in the McClure's Magazine, cannot be changed to "Two Hot Knights."

Mr. Considine was not able to obtain permission from the author of the story to make the change of itle. He expressed an opinion that the original title was as good as any other.

M-G-M Studios Active

Production Schedule at Peak With Nine Companies Engaged in Making Features

THE Metro Goldwyn-Mayer studios, at Culver City, are in the midst of one of the most active production periods in the history of the organization, with nine companies engaged in making features. Other stories have been completed and are in the cutting room, while still others are being prepared for production in the near future.

"The Trail of '98" is now in the cutting room. It features Ralph Forbes, Dolores Del Rio and Harry Carey. King Vidor's "The Crowd" features Eleanor Boardman and James Murray. Ramon Novarro is busy with a new starring vehicle.

"Under the Black Eagle," featuring Flash, the dog-star, is among the new pictures under way. Monta Bell has just completed "Man, Woman and Sin," starring John Gilbert. The exterior scenes for "West Point," with Joan Crawford and William Haines, were shot at the U. S. Military Academy. James Murray and Helene Costello will be seen in "Old Kentucky."

In the comedy field M-G-M has "Baby Mine," co-starring Karl Dane and George K. Arthur, while Col. Tim McCoy is completing the Western, "The Law of the Range." Greta Garbo has just completed work in "The Divine Woman."

One of the most lavish productions now in work is "Rose-Marie," in which Joan Crawford and James Murray are featured. John Gilbert is working in "The Cossacks," and Norma Shearer in an untitled comedy-drama. William Haines has just started "The Smart Set," and Lon Chaney is busy with "The Big City."

Marion Davies has completed the stellar role in "The Patsey." Three stories now in preparation for early production are "Circus Rookies," which will co-star Karl Dane and George K. Arthur; "Southern Skies" and the Peter B. Kyne story, "Tide of the Empire."

Paramount Product Due

Six Features Now in Work, Eight Due to Start and Nine in Cutting Rooms

OUT at the Paramount studios they have six pictures in work, nine in the cutting rooms and eight ready to get under way. The latter will all be started within the coming month.

The six pictures now being made are: "The Last Command," starring Emil Jannings; "Under the Tonto Rim," with Richard Arlen and Mary Brian; "The Traveling Salesman," starring Richard Dix; "Doomsday," starring Florence Vidor; a new Esther Ralston starring vehicle, and "Abie's Irish Rose."

The pictures order into production in the immediate future by B. P. Schulberg are: "Red Hair," starring Clara Bow; a new Bebe Daniels farce comedy; "The Beauty Doctor," starring Adolphe Menjou; "Quick Lunch," starring W. C. Fields and Chester Conklin; "The Patriot," starring Emil Jannings; a Wallace Beery and Raymond Hatton comedy special; "The Nightstick," a George Bancroft starring vehicle, and another Esther Ralston starring vehicle.

The nine pictures being cut and edited for release are: Eric Von Stroheim's "The Wedding March"; a Wallace Beery-Raymond Hatton comedy; "Beau Sabreur," a companion picture to "Beau Geste"; "Two Flaming Youths," starring W. C. Fields and Chester Conklin; "The Gay Defender," starring Richard Dix; "Serenade," starring Adolphe Menjou; "Gentlemen Prefer Blondes"; "The Secret Hour," starring Pola Negri, and "The Legion of the Condemned," companion picture to "Wings."

F B O Offering Three Specials in February

F B O will offer three of its special productions during the month of February, set aside in honor of the second anniversary of its president's, Joseph P. Kennedy, entrance into the film business.

The thre picture are "Coney Island," "Chicago After Midnight" and "Legionaires in Paris." Already under way on these three pictures are publicity, advertising and exploitation drives. Plans are in progress for a tie-up with Chamber of Commerce officials which will give "Coney Island" plenty of publicity. A tie-up with the Bradley Knitting Mills has also been effected whereby members of the cast will be featured in advertisements wearing the Bradley suits. It is planned to have the world premiere of "Chicago After Midnight" at some theatre in Chicago at midnight.

"King of Kings" Will Show in Legitimate Theatres

Cecil B. De Mille's Pathe road show, "The King of Kings," will be shown on Christmas and New Year's, in leading legitimate theatres in four metropolitan cities.

A touring unit of the picture will play Christmas week in the National Theatre, Washington, D. C., and will then open New Year's day at the Nixon in Pittsburgh for a run of two weeks. Another unit will play a return date at the New Detroit Opera House in Detroit for both Christmas and New Year's week. The company now touring the Middle West will be in St. Louis at the American Theatre during Christmas week and will then open at the Strand in Dayton, Ohio, on New Year's day. A Western company now at the Columbia Theatre in San Francisco will play the holiday week in Oakland, California.

First National Studio Is Busily Engaged

A spirit of activity prevails over the Burbank studio of First National where three units are about to be launched into work on new pictures, to join five other units now engaged on the various lots.

Soon to be started and wth the idea of making it the star's finest vehicle to date is "Lilac Time," to be directed by George Fitzmaurice with Colleen Moore starred. In this same stage of production awaiting the call of "camera!" is the Johnny Hines unit which has arrived from New York to begin filming interior scenes on "Chinatown Charlie."

Mary Astor and Lloyd Hughes have finished "Sailors' Wives." "The Noose" is nearing the cutting room as is also "The Whip Woman," which Joseph C. Boyle directed under the supervision of Allan Dwan. Charlie Murray and George Sidney are still at work on a new comedy about two barbers which Mervyn LeRoy is directing. Dorothy Mackaill and Jack Mulhall are engaged upon "Ladies' Night," Harry Langdon will soon complete "The Chaser," and Ken Maynard will shortly begin a new Western.

Lloyd May Make Two Comedies Yearly

If his present production plans are carried out, Harold Lloyd will produce two comedies for Paramount next year. The comedian's current vehicle, "Speedy," is proceeding on scheduled time, and it is expected to be finished shortly after the first of the new year. Practically all of the remaining sequences will be shot out of doors.

The staff of Lloyd scenarists are now working on a story to follow "Speedy." An idea for the picture has already been outlined by Lloyd; it is one which he has had in view for several years.

Following the completion of "Speedy," Lloyd will go to New York for a few weeks and will help select furnishings for his new home in Benedict Canyon.

Columbia Signs Hobart Bosworth for Role

Hobart Bosworth, who played an important role in Columbia's "The Blood Ship," will appear in another of that company's pictures, as he has just signed a new contract calling for a featured role in another story of the sea.

McDonald Cast for "Four Devils" Role

J. FARRELL MacDONALD, Fox Films character actor, is F. W. Murnau's first selection for the cast of "The Four Devils," his next production. MacDonlad will play the role of an old clown. The director is still seeking blonde and brunette girls and contrasting male types for the picture, which will have a circus background. Technicians under the direction of Murnau have begun construction on sets, sketches and models of which were prepared in Germany by Walter Roehrig and Robert Herlth. Actual production gets under way in the early part of December.

"Helen of Troy" Opens for Run at Globe

"THE Private Life of Helen of Troy," First National's special production, will have its world New York premiere at the Globe Theatre, where it will open an extended run at $2.20 top on Friday evening, December 9th.

An intensive advertising and exploitation will precede the premiere of the picture, which will introduce First National's foreign star, Maria Corda, in her first American picture. Her husband, Alexander Korda, directed her. The Erskine novel has been serialized by about 200 dailies throughout the country.

F B O Lists Nine Films for January Release

Five features and four short subjects are planned by F B O as its releases for January.

The first of the year will see the release of "Driftin' Sands," starring Bob Steele. On January 2d, "Mickey's Parade," a Mickey McGuire two-reeler, will be issued. On the 9th "Panting Papas," a Fat Men comedy, will be distributed, and on the 13th "Coney Island," an F B O special production with Lois Wilson featured, will be shown.

"Deadman's Curve," starring Douglas Fairbanks, Jr., will be released on January 15th. On the 22d, "Wizard of the Saddle," starring Buzz Barton, will be distributed. The 30th will see the release of "Little Mickey Grogan," which features Frankie Darro. Two one-reel Newslaffs by Bill Nolan will come on the 8th and 22d respectively.

Six December Releases By Paramount

Six feature length productions are listed by Paramount for December release. Counting the 10 short subjects which the company has scheduled for the month there will be 16 releases in all from Paramount.

The first of the December features, to be released on the 3rd, is "Honeymoon Hate," a Florence Vidor starring vehicle that Luther Reed directed. The second, "The Gay Defender," starring Richard Dix, and the third, "Get Your Man," featuring Clara Bow, will both be issued on the 10th. The Bow vehicle was directed by Dorothy Arzner and the Dix picture by Gregory LaCava.

W. C. Fields and Chester Conklin are co-starred in "Two Flaming Youths," which will be issued on December 17th; John Waters directed the new comedy team. "The Secret Hour," starring Pola Negri and directed by Rowland V. Lee, will be released on December 24th. "Serenade," in which Adolphe Menjou was directed by Harry D'Arrast, will be the last release for the month, going to exhibitors on December 31st.

M-G-M Program of Shorts Nearly Finished

TWO-THIRDS of Metro-Goldwyn-Mayer's short subject schedule for 1927-28 is now complete. With the elapse of but one-quarter of the present season, the finished shorts include five of Hal Roach's Charley Chase two-reelers, four of the Roach "Our Gang" comedies, four of the Roach comedies co-starring Stan Laurel and Oliver Hardy, four of the Roach comedies presenting Max Davidson, two of the Great Events Technicolor productions and the entire 25 of the series of Ufa Oddities.

"Smith" Comedy Heads Pathe Shorts for Dec. 11

"Smith's Modiste Shop," the latest of the Mack Sennett comedies featuring Raymond McGee, Ruth Hiatt and Mary Ann Jackson, is the principal offering of the Pathe group of short subjects scheduled for the week of December 11th. "Ladies' Day," a Grantland Rice Sportlight, a new chapter of the serial "The Masked Menace," an Aesop film fable cartoon, Pathe Review, No. 50, Topics of the Day, No. 50, and issues Nos. 102 and 103 of the Pathe newsreel are the other releases for the week.

Alf Goulding directed "Smith's Modiste Shop" under the supervision of J. A. Waldron. The serial reaches its sixth chapter in "Checkmate." "Rats in His Garret" is the title of the new Aesop cartoon by Paul Terry. Three subjects to be found in the current Pathe Review are: "Silver Spinners," "Flower Lakes of Florida" and "Nautical Novelties."

Stern Bros. Comedies Will Be Shown Along Broadway

December will see the presentation in first run houses on New York's Broadway of several Stern Bros. comedies, released by Universal. In addition, it is said, another comedy is likely to be added to the list.

The Capitol has booked "The Newlyweds' Christmas Party," a holiday comedy, for the week beginning December 10th. This same release is also booked by the Loew circuit for showings in and around New York, starting with Loew's State and New York theatres. The Loew Metropolitan in Brooklyn will exhibit it about the same date.

The Roxy will present "The Newlyweds' Imagination" during Christmas week, beginning the 26th. The Colony will show a comedy of the "Mike and Ike" series. "No Blondes Allowed," another of the Mike and Ike comedies, which was recently shown at the Colony, will be shown at the Cameo during the week of December 10th.

"A Texas Steer" General Release Date December 4

The general release date of "A Texas Steer," the Sam E. Rork production of the Charles H. Hoyt play for First National, is December 4th. Will Rogers impersonates the role in which Tim Murphy originally starred on the stage.

The picture has been booked into the Madison Theatre, Detroit, the Empress, Oklahoma City, the Pantheon, Toledo, the Post, Battle Creek, Michigan, the Mark Strand, Albany, and the Aztec, San Antonio, Texas.

Constance Talmadge Now a United Artist

CONSTANCE TALMADGE has followed her sister, Norma, into United Artists, Joseph M. Schenck, producer of Miss Talmadge's pictures, this week having announced her signing a contract whereby she will make two pictures a year for his organization.

"East of the Setting Sun," George Barr McCutcheon's novel, will be Miss Talmadge's initial vehicle for release through United Artists. The film will be produced at the United Artists studio, where Miss Talmadge has made her last two vehicles. No director or leading man has been signed.

Columbia Loans Griffith to De Mille

The services of E. H. Griffith, director, have been secured through the courtesy of Columbia Pictures by the Cecil B. De Mille Corporation to direct a production, "Hold 'Em, Yale." He directed the two recent Columbia releases, "Alias the Lone Wolf" and "The Opening Night." Several weeks ago De Mille contracted for Walter Lang, another Columbia director. After directing a picture his contract was extended to enable him to direct a second production. The services of other Columbia directors have been contracted for in the past by other companies, Metro-Goldwyn-Mayer have secured George Hill and Paramount Frank Strayer.

Agnes Ayres Heads Cast of M-G-M Color Subject

Agnes Ayres, feature star, has been engaged by Metro-Goldwyn-Mayer to play the role of Josephine in the Technicolor subject, "Napoleon and Josephine." The story was prepared by Leon Abrams and actual production will be under the supervision of Samuel Bischoff. The director will be Roy Neill and he will be aided by Andre Chotin as art director.

"The Love Mart" Will Have Joint Premiere

"The Love Mart," the Billie Dove vehicle which First National filmed under the working title of "Louisiana," will have a double premiere. It will open on December 3rd at the San Francisco Granada Theatre and at Loew's State Theatre in Los Angeles.

Cutting and titling of the picture has just been completed.

Equity Theatres Obtains Three Philly Houses

THE Equity Theatres Corporation, a merger of several independent theatre operating companies in the Philadelphia territory, has taken over the Wishart, Lindley and Ontario theatres in Philadelphia, all of which have been under the management of Jack Ridgeway. The acquisition of these three houses gives Equity control over more than 30 theatres in the Philadelphia district.

Exhibitors Service Bureau

Showmanship

Briefs

WITH a series of city-wide contests being staged in Oakland, Calif., and the Rivoli Theatre, Cleveland, Ohio, arranging to run a series of six campaigns on six successive weeks, the splendid Juvenile Comedies-Harmonica Playing Contest tie-up is taking on added importance. G. C. Blumenthal, Northern California exchange manager, worked out plans for the city-wide campaign in Oakland in conjunction with Mark Keller, of the East Bay Theatres, of the Golden State Theatre Circuit. The announced plan is to conduct the contest over a period of four weeks in all Oakland houses of this circuit.

SNOOKUMS is being featured in a four-cornered tie-up. The big four in this exploitation are the Dennison Manufacturing Company, the Woolworth Stores, Ivory Soap and Universal. The subject of the tie-up is Ivory Soap carving. Dennison has prepared special packages of patterns for soap carving, which consist of designs and instructions. The package, sold exclusively by Woolworth for ten cents, shows Snookums carving Ivory Soap in the Dennison way.

CURRENT shots from International Newsreel are to be used as the attraction getters in a Deltah Pearl campaign starting January 1st. 5,000 retail jewelry stores are to be furnished by the company with polychrome and gold frames for window displays. Beginning the first of the year, the company will publish a special weekly to be used in these frames. The weekly will be illustrated with shots of the current International Newsreel.

MANAGER ROY SLENTZ found it profitable to feature the victrola scene in "Becky" to advertise that film at the Rialto Theatre, Colorado Springs, Colo. A tie-up with one of the local music stores resulted in their window showing a duplicate of the victrola scene in miniature. Cut-outs from the 11 x 14's were placed on the record, and then the record was caused to turn slowly by an electric motor, giving on-lookers an opportunity to see the entire display of cut-outs.

A PUBLICITY stunt staged in San Antonio in connection with "The Gorilla," won first page space in the feature section of the San Antonio Light. A man dressed in a gorilla costume went to the municipal zoo in Brackenridge park to see the effect the synthetic gorilla would have on animals. A lioness was the only one that showed fight, and a picture of the gorilla in front of the lion cage was made, showing the lioness bristling on her side of the bars.

MANAGER HUGH J. SMART used a ballyhoo that putted in some extra business on "Spring Fever" at the Strand Theatre, Montgomery, Ala. This man was dressed in a golf outfit with a sign on his back giving name of star, title of picture, name of theatre and play dates. As he walked down the main streets of the business section, he putted a ball that was 14 inches in diameter; the ball also carrying the title of picture, theatre and play dates.

Paramount Theatre Celebrating First Anniversary

THE Paramount Theatre is celebrating its first anniversary this week with a gigantic Birthday Party. The theatre opened one year ago the 19th of November with one of the most brilliant openings ever seen on Broadway. Since that time over five million people have passed through the marble portals and enjoyed the entertainment provided in the great shadow palace.

The attendance at the Paramount Theatre has averaged about 100,000 weekly, while on various occasions thousands have been turned away without seats.

The business record of the house is held by Pola Negri in "Hotel Imperial," but this was during the Christmas Holidays, and is not considered a fair test for the production. Second on the list of pictures holding the Paramount House record is "Underworld," which came within $34.00 of breaking the Negri record. As "Underworld" played during the dull part of the picture season, with no holidays, this is considered the record business of the house.

Other pictures holding records at the Paramount are Reginald Denny in "The Cheerful Fraud" (played Christmas week) and Clara Bow in "It."

The Paramount's policy has always been for a gay and snappy show on the stage between picture features. Originators of the band on the stage policy, this feature has become one of the big attractions at the Paramount every week.

During the past year, the Jesse Crawfords, playing from twin consoles on the gigantic Wurlitzer organ, which is equipped with 10,000 pipes, have established a large following among New York theatregoers. Their battle of Jazz and Opera is one of the big features of the Anniversary celebration.

The Birthday Party production, centered around the Paramount Stage Band, was produced by John Murray Anderson, and features talent of the musical comedy stge and opera. The production is called "The First Annual Publix Review," and it will tour the entire circuit of Publix Theatres. This is the first annual production which it is planned to send on tour every year celebrating the Paramount anniversary.



Above is reproduced one of the ads used by the Paramount theatre in the New York dailies to exploit the First Anniversary Jubilee program

Tags on 200 Cats Exploit "Cat and Canary"

An army of 200 cats acted as ballyhoo for the showing of "The Cat and the Canary" at the Hippodrome Theatre in Waco, Texas. This novel stunt was put on by Manager J. P. Harrison, who advertised that he would pay 10 cents apiece for 200 full-grown cats if delivered to the Hippodrome from 4 P. M. to 9 P. M. on Saturday. He added that no harm would be done the cats.

Knowing the nature of cats was to go home once let loose, each cat was tagged and set at liberty Saturday midnight; the copy on the tag read, "Help Me Out Please—I am just a poor cat that was sold to the Hippodrome Theatre for 10c, and was put in the spooky house in The Cat and the Canary, but it is too spooky for even a cat, so I escaped. . . . now I am trying to find my way back home. If you are easily frightened take a tip from me and stay away from the Hippodrome during the showing of The Cat and the Canary."

This stunt created plenty of comment, and was put over at a very nominal cost.

"Angel of Broadway" Gives Food to Poor Families

A tie-up which brought Thanksgiving cheer into the homes of forty poor families in Cleveland was sponsored by the News of that city working with Keith's 105th Street Theatre. A girl representing the "Angel of Broadway," the current attraction at the house, delivered baskets of food to a list supplied by the Salvation Army.

The theatre and the News jointly donated $100 for the purchase of foodstuffs. The "Angel" went shopping with the money and stores cooperated in the effort by giving extra values. The shopping tour as well as the distribution of the baskets was covered in articles and photos published daily by the News.

Stock Theatre Shows Serial Featuring Guest Star

A highly original idea in showmanship is being exhibited by Manager Leventhal, of the Rialto Theatre in Hoboken, New Jersey, who, having engaged J. Anthony Hughes as a guest star of his stock company, then booked this popular juvenile's latest serial, "The Crimson Flash," to play a chapter a week during a ten-week engagement.

Sticks to Straight Publicity in Exploiting "Satin Woman"

STRAIGHT publicity, without recourse to any form of stunts or tie-ups of a ballyhoo nature, is being used successfully as exploitation for the combined personal stage and picture appearance of Mrs. Wallace Reid, now nearing the end of the first part of her tour in connection with "The Satin Woman."

The campaigns thus far executed have been notable for the absence of any sort of sensationalism, even commercial tie-ups being avoided. The publicity for the tour is being handled by Lon Young, advertising and publicity director for Gotham Productions, releasing the film.

In nearly every city along her route, Mrs. Reid has been received by the leading social and civic clubs of the towns, and has appeared as honor guest and speaker at luncheons and gatherings of women's clubs, Chambers of Commerce, Kiwanis, Rotary and Lions Clubs.

The city of Washington, D. C., may be offered as a representative "sample" campaign for Mrs. Reid and "The Satin Woman." Cooperating with Mrs. Harriett Hawley Locher and Mr. Nelson Bell, of the Stanley-Crandall theatre, Lon Young arranged the following for the engagement at the Earle Theatre:

Mrs. Reid met at station by prominent officials, club women and photographed for news weekly. Reception at White House with Mrs. Coolidge. Guest speaker at Soroptimistic Club, reception and tea at Theatre Guild. Guest of National League of American Pen Women. Several other similar social affairs under the auspices of Mrs. Wm. Wolff Smith including luncheon guest at Arts Club. Special morning performance with receipts for benefit of Wallace Reid Memorial Fund to raise $150,000 motion picture bay for Cathedral of St. John the Divine, New York City, same to be held under auspices of many figures of national prominence, and with many talented artists donating their services. This performance to be held in the Earle Theatre.

The campaigns so far have proved highly successful, and are said to have given positive evidence that the absence of the "ballyhoo" type of exploitation has strengthened the publicity value of this form of motion picture advertising.

Annual Scholastic Week Show Presented in Indianapolis

THE Circle Theatre, Indianapolis, held its second annual scholastic week this year in conjunction with the showing of the college football picture, "The Drop Kick."

Scholastic week is worked with the high schools of Indianapolis. Of the six high schools, four and a boys' preparatory school were selected this year. The theatre devoted one night to each school.

The week before the showing of "The Drop Kick," Manager Allan S. Glenn sent a camerman around with the exploitation man to get motion pictures of the football team of each school. These pictures were shown at the Circle on the night devoted to the particular school.

In addition to showing that school's football team, the front of the theatre was decorated in the school's colors. Special slides were made with the school songs. The school cheer leaders were on the stage. The school band was another feature.

Mr. Glenn invited the high school football teams, the coaches, the principals and members of the faculty on the athletic board to be present as guests of the Circle. They were seated in the boxes, and during the cheering spotlights were turned on them.

Other exploitation features of scholastic week were advertisements in the school papers, tie-ups with sports good stores, special house trailers on the screen, all a week in advance; a series of ten special stories on the sports pages of the local newspapers and specials in the motion picture departments.

On Monday night of the showing the Shortridge High School, whose night it was, celebrated the victory of its football team in winning the city championship. As the celebration was held in Monument Circle, directly in front of the theatre, the house was already decorated with Shortridge colors and the lobby filled with Shortridge billing, giving "The Drop Kick" the "breaks" to start the week with a big night.

Vote "Best Girl" in Class of Tampa Highschool

Jack L. Hobby created interest at one of the Tampa High Schools in "My Best Girl" playing at the Tampa Theatre, Tampa, Fla.

Each class in this particular High School was told about the picture at the Tampa together with an announcement that the "best girl" of each class would be given a ticket to see the picture.

Consequently, each class stayed after hours to cast their ballot to determine the winner of the tickets.

Student Matinee for "Ben Hur" at Alliance Theatre

The Manager of the Morrison Theatre, Alliance, Ill., ran a short, but effective campaign to put over "Ben Hur," when that film played at his theatre.

The superintendent of schools announced personally in every class room from the seventh grade to the high school senior class that a special student matinee would be held at the theatre on Wednesday, after the regular matinee performance, at which all students would be admitted for twenty-five cents.

Two Stanley-Crandall Houses May Change Policy

"Switching" of the motion picture activities of the Metropolitan and the vaudeville of the Earl theatre in Washington, D. C., is under-hood to be planned, to be put into effect some time next month. Both houses are links of the local Stanley-Crandall chain.

The Earle Theatre is one of the largest and most handsomely equipped in Washington and is located on Thirteenth street, in close vicinity to the new Fox. The Metropolitan is on F street at Tenth.

Some time ago, the Metropolitan tried out the plan of carrying stage attractions in connection with pictures, but found that the house was too small. The much larger Earle would be far more suitable for this purpose, while the stage of the Metropolitan could be remodeled without difficulty and the house would then be ideal for the presentation of the more intimate vaudeville.

Football Reels Proved Big Draw at Boston Houses

Crowds that attend football games out in the open apparently thirst to see the contests again on the screens. Showings of football films the very evening after a game is completed are credited with drawing a liberal percentage of those who patronized Boston theatres during the season just closed. This condition has prevailed throughout the football season and Boston managers are pretty certain to contract for an abundance of football film in their news reels next fall.

Practically all of the theatres showing the football reels Saturday and Sunday have given leading positions in their advertising to the football reels with the feature films occupying second place.



Photo above shows the "shadow sign" used by Manager Charles Amos of the Florida theatre, Jacksonville, to exploit "Underworld," and described in an article in this department in the October 28th issue. The hand was projected by a spotlight onto a building opposite the theatre. The hand, a small metal cutout, placed close to the light. The shadow image was approximately forty feet in height.

:: "The Check-Up" ::

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who consider it "Fair"; the third, the number who consider it "Good"; and the fourth column, those who consider it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
COLUMBIA PICTURES						
Alias the Lone Wolf	—	3	19	—	66	5,831 Ft.
Blood Ship, The	—	—	19	7	78	6,843 Ft.
Romantic Age, The	—	2	7	1	67	5,267 Ft.
Wreck, The	—	2	8	—	64	5,631 Ft.
F B O						
Arizona Nights	—	1	6	4	78	6,382 Ft.
Border Whirlwind, The	—	1	8	2	73	4,862 Ft.
California or Bust	—	2	8	—	64	4,659 Ft.
Don Mike	—	2	16	3	71	5,723 Ft.
Flaming Fury	—	5	5	—	55	4,464 Ft.
Gingham Girl, The	—	3	7	1	65	6,310 Ft.
Her Father Said No	3	5	12	—	55	6,908 Ft.
Magic Garden, The	—	6	18	3	67	6,807 Ft.
Moon of Israel	—	1	11	2	72	6,680 Ft.
Mother	—	4	17	1	66	6,934 Ft.
Moulders of Men	2	7	14	—	57	6,442 Ft.
Red Hot Hoofs	—	3	8	—	62	4,681 Ft.
Regular Scout, A	2	—	15	5	72	5,601 Ft.
Rose of the Tenements	5	2	8	—	49	6,678 Ft.
Silver Comes Thru	—	—	9	2	75	5,476 Ft.
Tarzan and the Golden Lion	1	5	16	2	64	5,807 Ft.
FIRST NATIONAL						
Affair of the Follies, An	—	6	27	4	68	6,433 Ft.
All Aboard	2	7	10	—	52	6,300 Ft.
American Beauty	—	1	14	—	68	6,333 Ft.
Babe Comes Home	1	4	12	1	62	5,761 Ft.
Blonde Saint, The	1	5	16	1	62	6,800 Ft.
Breakfast at Sunrise	—	3	10	2	68	5,100 Ft.
Broadway Nights	—	5	11	1	63	6,765 Ft.
Camille	—	—	28	14	80	9,692 Ft.
Convoy	—	4	17	1	66	7,724 Ft.
Crystal Cup, The	—	2	10	—	65	6,386 Ft.
Dance Magic	1	4	6	—	55	6,588 Ft.
Drop Kick, The	—	—	15	2	74	6,082 Ft.
Easy Pickings	2	5	12	—	57	5,400 Ft.
For the Love of Mike	—	7	15	1	62	6,588 Ft.
Framed	—	3	16	2	66	5,282 Ft.
Hard-Boiled Haggerty	—	3	25	—	67	7,443 Ft.
High Hat	4	3	7	—	49	6,190 Ft.
Just Another Blonde	1	3	18	—	64	5,603 Ft.
Ladies at Play	—	6	16	2	65	6,119 Ft.
Lady in Ermine	3	10	19	—	56	6,400 Ft.
Life of Riley, The	—	3	20	2	69	6,720 Ft.
Lonesome Ladies	—	4	9	—	61	5,718 Ft.
Long Pants	1	3	17	—	63	5,550 Ft.
Lost at the Front	—	3	13	2	68	5,255 Ft.
Lunatic at Large, The	4	2	10	—	54	5,521 Ft.
Masked Woman, The	3	2	9	—	55	5,434 Ft.
McFadden's Flats	1	5	35	15	74	7,846 Ft.
Naughty But Nice	—	1	17	4	74	6,520 Ft.
Notorious Lady, The	1	5	9	2	62	6,040 Ft.
Orchids and Ermine	—	15	21	8	66	6,734 Ft.
Overland Stage, The	1	3	17	5	70	6,392 Ft.
Perfect Sap, The	1	5	17	—	61	5,982 Ft.
Poor Nut, The	—	5	9	2	66	6,897 Ft.
Prince of Headwaiters, The	—	5	14	—	62	6,400 Ft.
Rose of the Golden West	—	3	6	2	67	6,447 Ft.
Sea Tiger, The	1	3	24	3	68	5,606 Ft.
See You in Jail	4	5	11	2	59	5,800 Ft.
Smile, Broher, Smile	—	3	15	2	69	6,548 Ft.
Somewhere in Sonora	—	2	6	2	70	5,718 Ft.
Stolen Bride, The	—	1	21	2	71	7,179 Ft.
Sunset Derby, The	—	2	8	—	64	5,000 Ft.
Tender Hour, The	—	7	15	3	65	7,400 Ft.
Three Hours	1	13	19	—	57	5,774 Ft.
Three's a Crowd	—	5	9	1	62	5,668 Ft.
Venus of Venice	1	12	14	2	58	6,324 Ft.
White Black Sheep, The	2	6	18	3	63	6,798 Ft.
White Pants Willie	2	4	7	1	56	6,409 Ft.
FOX						
Ankles Preferred	1	7	18	2	63	5,498 Ft.
Auctioneer, The	—	6	14	3	66	5,686 Ft.
Bertha the Sewing Machine Girl	1	1	10	1	66	5,242 Ft.
Broncho Buster, The	—	3	15	3	70	5,435 Ft.
Canyon of Light	—	8	19	7	69	5,399 Ft.
Circus Ace, The	—	3	16	1	67	4,810 Ft.
Cradle Snatchers	—	3	15	2	69	6,281 Ft.
Desert Valley	—	1	12	1	70	4,731 Ft.
East Side, West Side	—	1	10	3	74	6,408 Ft.
Gay Retreat, The	—	—	9	2	75	5,524 Ft.
Going Crooked	2	1	7	—	57	5,345 Ft.
Hills of Peril	—	1	11	—	68	4,943 Ft.
Is Zat So?	—	2	13	1	68	6,950 Ft.
Joy Girl, The	—	4	16	—	62	6,162 Ft.
Last Trail, The	1	6	16	4	66	5,190 Ft.
Love Makes 'Em Wild	1	5	10	—	58	5,508 Ft.
Loves of Carmen	—	2	20	4	72	8,538 Ft.
Monkey Talks, The	1	5	12	—	59	5,500 Ft.
Music Master, The	1	3	17	6	71	7,754 Ft.
One Increasing Purpose	2	4	7	1	56	7,677 Ft.
Outlaws of Red River	—	3	17	3	70	5,327 Ft.
Paid to Love	—	2	12	—	66	6,888 Ft.
Secret Studio, The	2	1	11	—	61	5,870 Ft.
Seventh Heaven	—	1	19	15	82	8,500 Ft.
Stage Madness	2	3	5	—	51	5,620 Ft.
Summer Bachelors	—	3	13	4	72	6,782 Ft.
Tumbling River	—	2	8	—	64	4,675 Ft.
Upstream	2	1	7	2	64	5,510 Ft.
War Horse, The	—	2	9	—	65	4,976 Ft.
What Price Glory	—	—	44	32	83	11,109 Ft.
Whispering Sage	—	2	10	2	70	4,783 Ft.
METRO-GOLDWYN-MAYER						
Adam and Evil	—	3	12	—	64	6,667 Ft.
After Midnight	—	6	29	3	68	6,312 Ft.
Altars of Desire	2	11	34	—	58	6,037 Ft.
Annie Laurie	—	5	15	4	69	8,730 Ft.
Ben Hur	—	2	17	15	81	12,000 Ft.
Big Parade, The	—	1	23	22	84	12,550 Ft.
Body and Soul	—	2	10	1	68	5,902 Ft.
Bugle Call, The	—	1	7	2	73	5,821 Ft.
Callahans and the Murphys, The	—	1	23	7	76	5,875 Ft.
Captain Salvation	—	7	27	1	65	7,395 Ft.
Demi-Bride, The	—	6	27	8	71	6,886 Ft

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Fair Co-Ed, The	—	—	14	4	77	8,154 Ft.
Faust	5	7	19	3	62	8,110 Ft.
Fire Brigade	1	7	32	13	72	8,716 Ft.
Flesh and the Devil, The	—	5	37	18	77	8,759 Ft.
Frisco Sally Levy	—	5	17	2	63	6,900 Ft.
Garden of Allah, The	—	2	7	2	70	8,200 Ft.
Heaven on Earth	—	5	18		63	6,301 Ft.
Johnny Get Your Hair Cut	—	7	24	7	70	6,781 Ft.
Little Journey, The	1	7	17	—	60	6,088 Ft.
Lovers?	1	5	20	3	66	5,291 Ft.
Love's Blindness	3	7	11	3	59	6,023 Ft.
Mr. Wu	—	3	43	9	73	7,603 Ft.
Mockery	2	5	24	2	64	5,957 Ft.
On Ze Boulevard	—	6	6	—	55	5,671 Ft.
Red Mill, The	5	7	29	4	62	6,337 Ft.
Road to Romance, The	—	2	19	2	70	6,544 Ft.
Rookies	—	5	29	15	77	6,640 Ft.
Scarlet Letter, The	—	7	24	8	71	8,229 Ft.
Show, The	1	6	24	5	68	6,308 Ft.
Slide, Kelly, Slide	—	5	40	23	78	7,865 Ft.
Spring Fever	—	3	16	1	67	6,507 Ft.
Taxi Dancer, The	—	13	15	1	58	6,289 Ft.
Tell it to the Marines	—	1	35	28	83	8,800 Ft.
Tillie the Toiler	1	7	24	7	68	6,160 Ft.
Twelve Miles Out	—	4	27	7	73	7,899 Ft.
Understanding Heart, The	—	8	21	2	64	6,657 Ft.
Unknown, The	—	3	18	8	75	5,517 Ft.
Valencia	5	6	23	2	60	5,580 Ft.
Valley of Hell, The	2	4	7	1	56	4,070 Ft.
Winners of the Wilderness	—	2	14	2	70	6,343 Ft.
Women Love Diamonds	1	8	7	—	52	6,365 Ft.
PARAMOUNT						
Afraid to Love	3	8	15	2	58	6,169 Ft.
Arizona Bound	1	4	8	—	57	4,912 Ft.
Barbed Wire	—	1	20	3	73	6,951 Ft.
Beau Geste	2	4	20	11	73	9,879 Ft.
Blind Alleys	1	7	15	2	62	5,597 Ft.
Blonde or Brunette	1	4	22	1	65	5,872 Ft.
Cabaret	—	7	23	5	68	6,947 Ft.
Canadian, The	3	9	20	—	57	7,753 Ft.
Casey at the Bat	3	15	42	8	65	6,040 Ft.
Chang	—	4	21	9	74	6 536 Ft.
Children of Divorce	1	6	29	10	72	6,662 Ft.
Drums of the Desert	—	5	16	3	68	5,907 Ft.
Evening Clothes	2	8	22	1	61	6,287 Ft.
Fashions for Women	5	8	17	3	58	6,296 Ft.
Figures Don't Lie	—	1	7	2	73	5,280 Ft.
Firemen, Save My Child	—	3	24	6	73	5,399 Ft.
Gentleman of Paris, A	—	3	14	2	68	5,927 Ft.
Hotel Imperial	2	9	19	1	59	7,091 Ft.
Hula	—	—	24	10	79	5,862 Ft.
It	—	—	27	27	85	6,452 Ft.
Kid Brother, The	—	3	44	10	69	7,654 Ft.
Kiss in the Taxi, A	3	11	23	3	60	6,439 Ft.
Knockout Reilly	—	4	35	7	72	7,080 Ft.
Let it Rain	1	10	22	7	67	6,052 Ft.
London	3	5	9	—	52	5,584 Ft.
Love 'Em and Leave 'Em	2	9	12	1	56	6,075 Ft.
Love's Greatest Mistake	—	12	16	—	57	6,007 Ft.
Madame Pompadour	1	4	16	—	62	7,180 Ft.
Man of the Forest	—	4	29	5	71	5,187 Ft.
Man Power	—	3	25	5	72	5,617 Ft.
Metropolis	2	4	15	6	69	8,039 Ft.
Mysterious Rider, The	—	5	22	2	67	5,957 Ft.
Nevada	—	1	17	2	72	6,258 Ft.
New York	1	4	22	—	64	6,877 Ft.
Now We're in the Air	—	1	8	3	75	5,798 Ft.
Old Ironsides	1	4	11	2	64	10,089 Ft.
Paradise for Two	—	4	25	—	66	6,187 Ft.
Potters, The	—	4	24	1	67	6,680 Ft.
Ritzy	—	6	22	—	64	5,306 Ft.
Rolled Stockings	—	2	15	1	69	6,249 Ft.
Rough House Rosie	—	1	24	8	76	5,952 Ft.
Rough Riders, The	2	3	31	2	67	12,071 Ft.
Running Wild	2	3	17	2	65	6,368 Ft.
Senorita	—	4	19	6	72	6,634 Ft.
Service for Ladies	—	6	15	6	70	6,170 Ft.
Shanghai Bound	—	1	22	5	74	5,515 Ft.
Soft Cushions	—	3	12	1	66	6,838 Ft.
Sorrows of Satan, The	5	10	15	3	56	8,691 Ft.
Special Delivery	2	6	21	2	63	5,524 Ft.
Stark Love	2	1	7		57	6,203 Ft.
Stranded in Paris	—	2	28	2	70	6,106 Ft.
Swim, Girl, Swim	—	1	26	3	72	6,124 Ft.

Title of Picture	Reporting "Poor"	Reporting "Fair"	Reporting "Good"	Reporting "Big"	Percentage Value	Length
Telephone Girl, The	2	6	23	1	62	5,455 Ft.
Tell it to Sweeney	—	2	10	—	65	6,006 Ft.
Ten Modern Commandments	—	3	16	3	70	6,497 Ft.
Too Many Crooks	3	6	9	—	52	5,399 Ft.
Underworld	—	3	13	7	75	7,643 Ft.
Way of All Flesh, The	—	1	23	14	80	[illegible] Ft.
We're All Gamblers	—	9	18	1	61	5,935 Ft.
Whirlwind of Youth, The	1	7	14	2	62	5,866 Ft.
Woman on Trial, The	—	4	7	1	63	5,960 Ft.
World at Her Feet, The	2	8	10	—	53	5,691 Ft.
PATHE-DEMILLE						
Angel of Broadway, The	1	3	6	1	60	6,555 Ft.
Country Doctor, The	—	—	12	2	74	7,500 Ft.
Cruise of the Jasper B.	1	2	5	2	65	5,870 Ft.
Fighting Eagle, The	—		13	1	72	8,002 Ft.
Fighting Love	1	—	14	1	68	7,017 Ft.
Getting Gertie's Garter	—	4	13	2	67	6,859 Ft.
His First Flame	—	4	6	—	58	4,660 Ft.
Jim the Conqueror	—	3	10	1	66	5,324 Ft.
Man Bait	—	2	10	1	68	5,947 Ft.
Night Bride, The	—	2	9	1	68	5,736 Ft.
Nobody's Widow	1	2	8	—	60	6,421 Ft.
Rubber Tires	2	3	8	—	55	6,303 Ft.
Vanity		3	9	—	63	5,923 Ft.
White Gold	1	7	8	—	54	6,108 Ft.
Yankee Clipper, The	—	2	22	3	71	7,920 Ft.
TIFFANY-STAHL						
College Days	—	1	8	2	73	7,300 Ft.
UNITED ARTISTS						
Beloved Rogue, The	1	2	24	10	75	9,380 Ft.
College	—	1	8	1	60	5,362 Ft.
General, The	4	8	14	1	55	7,440 Ft.
Love of Sunya, The	1	9	24	6	67	7,311 Ft.
Magic Flame, The	—	—	28	5	74	8,300 Ft.
My Best Girl	—	—	7	4	81	8,700 Ft.
Night of Love, The	—	5	32	12	74	7,600 Ft.
Resurrection	—	3	34	13	76	9,523 Ft.
Topsy and Eva	—	7	5	1	56	7,350 Ft.
Two Arabian Knights	—	—	13	7	81	8,250 Ft.
Winning of Barbara Worth	—	5	25	11	74	8,560 Ft.
UNIVERSAL						
Back to God's Country	1	4	11	—	59	5,751 Ft.
Beware of Widows	1	4	9	—	58	5,670 Ft.
Butterflies in the Rain	1	11	14	1	57	7,319 Ft.
Cat and the Canary, The	—	2	20	10	78	7,790 Ft.
Cheerful Fraud, The	3	5	15	3	62	6,968 Ft.
Chinese Parrot, The	—	3	6	1	64	7,304 Ft.
Denver Dude, The	—	4	13	3	69	5,292 Ft.
Down the Stretch	—	5	13	—	62	6,910 Ft.
Fast and Furious	—	—	10	3	77	5,684 Ft.
Fourth Commandment, The	1	5	20	1	64	6,863 Ft.
Held by the Law	2	4	20	—	62	6,929 Ft.
Her Big Night	—	3	14	3	70	7,603 Ft.
Hey, Hey, Cowboy	—	2	11		65	5,378 Ft.
Lazy Lightning	4	2	4	—	44	4,572 Ft.
Love Thrill, The	—	6	11		60	6,038 Ft.
Michael Strogoff	—	5	20	6	71	9,315 Ft.
Mystery Club, The	1	7	4	1	52	6,969 Ft.
Out All Night	1	1	7	1	65	6,170 Ft.
Painting the Town	—	—	13	1	72	6,045 Ft.
Perch of the Devil	—	10	5		50	6,807 Ft.
Prisoners of the Storm	1	6	15	2	63	6,102 Ft.
Sensation Seekers, The	—	3	12	1	66	7,015 Ft.
Taxi, Taxi	1	4	13	1	63	7,173 Ft.
Whole Town's Talking, The	—	7	16	—	61	6,662 Ft.
WARNER BROS.						
Better 'Ole	—	4	20	13	77	9,481 Ft.
Bitter Apples	—	2	10	1	68	5,463 Ft.
Black Diamond Express	—	3	9	—	63	5,803 Ft.
Brute, The	1	4	10	1	61	6,091 Ft.
Bush Leaguer, The	—	1	12	—	68	6,281 Ft.
Climbers, The	—	6	5	—	54	6,621 Ft.
Dearie		2	10	—	65	5,897 Ft.
Don Juan	—	2	23	10	77	10,018 Ft.
Don't Tell the Wife	—	3	8	—	62	6,972 Ft.
Heart of Maryland		3	21	—	66	5,808 Ft.
Hills of Kentucky	—	2	20	1	69	6,264 Ft.
Million Bid, A	—	3	13		64	6,310 Ft.
Missing Link, The	—	1	13	3	74	6,435 Ft.
Old San Francisco	—	1	13	3	74	7,961 Ft.
Tracked by the Police	—	2	14	—	66	5,823 Ft.
When a Man Loves	—	1	21	3	72	10,049 Ft.
White Flannels	—	4	7	1	63	6,820 Ft.
Wolf's Clothing	3	4	5	2	55	7,068 Ft.

Key City Reports

New York City

BROADWAY was included with what could almost be termed nation-wide reports of good business in motion picture theatres during Thanksgiving week. Of course, the holiday crowds did much to give business a boost but along with the holiday, some strong attractions also did their share toward bringing up the grosses.

As predicted, Ruth Elder failed to make the grade for a second week at the Capitol but this house turned a fair week with the lady-flyer, an accompanying bill and the feature picture **"In Old Kentucky"** (M-G-M). At the Rivoli, U. A.'s **"Sorrell and Son" concluded another week of excellent business** and this picture bids fair to equal "Underworld's record at this theatre and will stay there for some time.

The Roxy evidently pleased its patrons with "Good Time Charley" (W. B.) for this house jumped back to its regular pace again after a slight slump with the previous week's show. **The week end on "The Wizard" (Fox) showed up extremely well.** The Paramount had another good week with "She's a Sheik" (Par.) and the regular presentation that this house gives. The Paramount show seems to have found a response from a certain New York City crowd—an average crowd, it seems, for the house is doing consistently good business. At the Strand, **"The Gorilla" drew good** for the week. Mystery pictures seem the vogue at present. Mary Pickford's **"My Best Girl" (U. A.) finished a satisfactory three weeks' engagement** at the Rialto and was succeeded by "The Rough Riders" (Par.). **Much favorable comment is heard concerning "Douglas Fairbanks as the Gaucho" (U. A.),** and the first week's trade was excellent. **The Colony also did well for the week's run of "The 13th Juror"** (U) at popular prices. **"Quality Street" finished** at the Embassy to make room for the new Gilbert-Garbo feature **"Love"** which opened Tuesday night. Comment on the latter is varied.

In the smaller and higher priced houses **"The King of Kings" (Pathe-De Mille) continues to be the old timer** but they are advertising "last weeks" and it will probably go out about the first of the year and be followed by **"Chicago"** (Pathe-De Mille). **The strongest of the big fellows at present seems to be "Wings," at the Criterion, where they still pay $2.00 to stand up** throughout the show.

"The Patent Leather Kid" (F. N.) will stay at the Globe until Dec. 6 when **"The Private Life of Helen of Troy"** arrives to take its place. **"Uncle Tom's Cabin"** is still at the Central and **"The Student Prince"** continues at the Astor. There is no trouble about getting seats for **"Sunrise"** at the Times Square. Warner Bros. theatre continues to do very good with **"The Jazz Singer."**

Los Angeles

"TAKE A CHANCE" week proved conclusively that there are a lot of gamblers, young and old, in Los Angeles. A line waited the opening of the doors and people continued to pour in at every performance during the past week at the Metropolitan. The picture, **"The City Gone Wild,"** with Tom Meighan, the name of which was withheld in all advertising, **was greatly enjoyed.** The management reports that the box office receipts were almost on par with those of the week when Al Jolson was the headliner.

Because of the popularity of "Les Miserables" at the Criterion, the succeeding picture was postponed to enable crowds to see the film. There have been several groups and classes of students to view the picture.

"The Gaucho" is well on its way in the Chinese Theatre and is very pleasing to patrons, who in turn recommend the picture to others. **"The Gorilla"** is doing everything but frightening the crowds away from the Million Dollar. The play had a successful run here and **the picture is duplicating the record.**

Nora Bayes, singer and comedienne, was the main attraction at Loew's State last week. The picture, **"Figures Don't Lie," only drew secondary** interest.

It seemed that all the young folks and those who feel young attended the Boulevard last week, where **"The College Widow"** is showing. **The university students turned out in large numbers** to honor Jess Hibbs, the popular football hero on the campus, who is in the cast.

The last week of the showing of "The Loves of Carmen," as usual, brought the box office receipts up higher than the preceding weeks. **"Discord"** played at the Broadway Palace and **newspaper criticisms helped** to attract the interest of theatregoers.

Boston

WITH the wind-up of the football season bringing record breaking crowds into Boston and taxing the hotel capacity of the city and with the college holidays thrown in from mid-week over the week end, Boston theatres went well "over the top" in receipts. It proved one of the biggest weeks in theatrical history.

Boston will apparently never tire of "What Price Glory." It first played as a road show for weeks and weeks, then came back to the first run houses as the feature, was re-shown later and is still being shown. The Bowdoin Square is showing it again and has been playing to its biggest houses of the year. It was part of the triple feature bill with "The Naked Truth" and "War and Women" as companion features and a five act vaudeville bill, together with comedy and news reels. The Bowdoin Square runs the longest bill of any theatre in New England and is getting away with it, short show advocates to the contrary notwithstanding.

Coupled with its showing of football news reel films in abundance, the Metropolitan Theatre **had a timely feature film in "The College Widow."** Had the Metropolitan been able to have doubled its seating capacity over the week end, it would have filled every seat.

Loew's State Theatre also presented a big hit with the football throngs in "The Fair Co-ed" and recorded record breaking grosses for this season. The capacity of the house was taxed at every performance. The Howard, one of the oldest burlesque houses, which has been using film features more or less experimentally, is fast becoming a real picture theatre. **"Frisco Sally Levy" and "Gold From Weepah" were the companion pictures last week, playing to the largest houses in years** at this theatre. **"Becky" at Loew's Orpheum proved a decidedly big** drawing card for the week, **while "Ben Hur" for their Sunday show grossed the heaviest** of any Sunday show in Boston in months. **"Poor Nut," another campus film, taxed the seating capacity** of the Washington Street Olympia throughout the week. Waldron's Casino had as its double features **"The Fourth Commandment" and "No Man's Law," playing to far above average** houses. **"Shanghaied"** at the Scollay Square Olympia, and the same feature together with **"The Desired Woman"** on the Fenway's double bill **were big attractions.**

"The Main Event" at the Keith-Albee, Boston, went across with a bang. It would not be surprising if this theatre increased its picture section of the program in the coming year, so successful has that part of the bill proven.

Boston's only road show, "The Lost Battalion," is showing at Tremont Temple. It is playing to $1.00 top and to large audiences. In spite of the location of the house and the fact that it has been dark to picture patrons for many months, it is rapidly regaining its place again.

Chicago

THANKSGIVING holiday worked to the advantage of Chicago theatres, the majority of which did better business than for some time past. The gala program at Chicago, including **"The Dress Parade"** on the screen, Spitalny's orchestral production "Plymouth Rock" and Fuffano's stage orchestra **played to satisfactory** business. **"Underworld" continued to draw heavily** at the Rosevelt, **but "Ben Hur" did not fare so well** at McVickers. **"She's a Sheik"** on the screen and Mark Fisher leading Paul Ash's gang on the stage, **accounted for fair business** at the Oriental. **"Seventh Heaven" had its third big week** at the Monroe, and **"Wings"** roadshowing at the Erlanger **again played to good** business. **"The Silver Slave" and Vitaphone drew normal** crowds to the Orpheum.

The Uptown offered northsiders **"The Magic Flame"** on the screen and Frankie Masters and his orchestra and **played to normal** business. **"Wild Geese"** was the screen attraction at both the Granada and Marbro, and at the former Charles Kaley headed an elaborate stage bill, while Benny Meroff wielded the baton at the Marbro. **Business in both houses was good.**

The Tivoli had Paul Whiteman and his orchestra and **"Spring Fever"** on the screen, **Paul, as usual, drawing big.** At the Capitol **"The Rough Riders" and Vitaphone** and the usual big stage show **proved strong drawing cards.** At the Avalon **"The College Widow"** and Buddy Fisher's stage band **played to normal** attendance.

St. Louis

LIEUTENANT-COMMANDER JOHN PHILLIP SOUSA, the March King, and his band of 65 pieces, paraded right through the box office records at Loew's State Theatre the week ending November 25.

He gave the St. Louis theatregoers something to forget the jazz diet on which they have been feeding for many, many months. And the change was certainly welcome.

The screen attraction was "Body and Soul," with Aileen Pringle and Lionel Barrymore. Naturally, it was secondary to the famous band leader.

At the Ambassador, a fair week's business was taken in. The screen feature was "The College Widow," and the local critics didn't warm up to it much. **The St. Louis Theatre offered "Dress Parade"** and some Orpheum circuit vaudeville acts. The added shows on Thanksgiving Day **made it a very good week** for this house. **The Missouri Theatre did an average week's business. The bill included "The Life of Riley,"** another of those

Shamrock and garlic spasms, and a very good stage show.

Business in the neighborhood houses of St. Louis continues to be far below the normal attendance for this season of the year. In fact, the exhibitors are complaining more the past several weeks than for a very long time.

In Southern Illinois business is improving but is still below normal.

Cleveland

LAST week was a record one at local play houses for this season. Every exhibitor in the city gave thanks for Thanksgiving Day, for it boosted business sky high for the entire week-end.

"My Best Girl" brought out all the Mary Pickford fans, resulting in capacity business all week at the Stillman. The picture will play another week. **"Dress Parade" literally packed Keith's Palace** theatre. Extra folding chairs were placed around to take care of the overflow. An attendant stood in the lobby of the theatre most days announcing that standing room only was available. **"The College Widow" made the Allen look like olden times.** Crowds were in the auditorium, in the foyer, and in line before the box office all the time. **The State did better than average business with "The Desired Woman"** as the featured attraction. **Keith's East 105th Street did holiday business all week with "The Angel of Broadway,"** a picture of unusual entertainment value. **"The Wise Wife,"** an old story with a novel slant, **did better than average** at Reade's Hippodrome. **"What Price Glory" did a whale of a business** at the Park theatre. This was its first-run neighborhood engagement, following a downtown first run of only one week. **"Chang,"** also playing a first-run neighborhood engagement, **did well** at the Circle. The Little Theatre of the Movies had the best week of its career with **"Salome."** Legitimate competition was keen. 'Fred and Dorothy Stone played to S. R. O. audiences every day at the Ohio. William Hodge in "Straight Thru the Door" had a good week at the Hanna. The Colonial and Alhambra offered stock performances of "Rain" and "Kongo' to good houses. So theatre operators in Cleveland gave thanks with all sincerity last week.

Seattle

SHOW business picked up to a pleasing extent last week, and two of the leading houses showed exceptionally large gross receipts that were quite pleasing to local executives. **Probably the greatest success of the week was the "world premiere" of "My Best Girl"** at the United Artists Theatre. Manager Perutz put across a fine advance campaign and publicity campaign on the film, with the result that **it broke house records at the U. A. house with a gross of about $15,500 for the first week, perhaps more.** The picture went into a second week still playing to big houses. Above normal.

Second in the receipts came the Fifth Avenue Theatre, hitting at least the $16,000 mark and possibly closer to $18,000. The attraction was a personal appearance of Mae Murray in her Merry Widow waltz act that has just closed several long runs in California houses. **The film attraction was 'American Beauty.'** Miss Murray drew tremendous crowds for the opening three days, but then business fell off to a very great extent. This may have been due to the fact that the shows were operated on a real "grind" basis, with a feature, a news reel, an orchestra number, a Fanchon-Marco Revue that was spoiled by being shortened, and six daily appearances of Miss Murray. Business above normal.

Bob Bender, at the Columbia Theatre, did more than average business with "Swim, Girl, Swim," in spite of the heavy competition that he had. The picture pleased the audiences, and with a good campaign and a well balanced supporting program, Mr. Bender's house had very few empty seats at any time during the week's run. Business above normal.

"Alias the Lone Wolf" at the Blue Mouse Theatre did a fine business all week. Bert Lytell is extremely popular here, and this picture, in conjunction with four very popular Vitaphone acts, kept the theatre box office hitting at a high clip. Business above normal.

"Lightning" at the Liberty Theatre was not much of a drawing card. Attendance at this house is still off, and the present picture did not seem to have much audience appeal. Business was considerably below normal.

At the Pantages Theatre, **"Moon of Israel" was widely heralded and played to good houses,** in spite of the fact that it was backed up by a mediocre vaudeville program. **Business about average.** The New Orpheum, **with a poor vaudeville bill and "The Wreck of the Hesperus" on the screen, fell below its usual average,** although the gross receipts were considerably better than the opposition **vaudeville house.**

Milwaukee

MILWAUKEE theatres enjoyed unusually good business the past week, and the additional Thanksgiving matinee brought the totals in practically all the theatres well above what was expected. Weather throughout the entire week was exceedingly mild, slightly foggy, with very little rain.

The Garden retained "Two Arabian Knights," which played the week previous, for an additional few days, **changing to "My Best Girl"** on Thursday. "Two Arabian Knights" **continued to bring in the same good business** that it did last week and **"My Best Girl" started very promisingly** and the Garden is looking forward to a big week. **"Seventh Heaven" was a popular attraction** at the Wisconsin and kept the house well filled and at some evening performances packed the lobby as well. Patrons at the Alhambra this week walked into the theatre under a canopy of silk hose to see **"Silk Stockings,"** the week's feature. **The picture drew well. "The Garden of Allah" was a fairly strong** attraction at the Merrill and played to fair houses. **Johnny Hines drew a good crowd to see "Home Made"** at the Strand. A strong act on the Orpheum bill this week was **"The Girl in the Pullman"** and **was greatly appreciated** by patrons.

Neighborhood theatres, too, declared this week to be more lively than the several previous weeks. **"Road to Romance"** at the Milwaukee was enjoyed by large numbers of north side Milwaukeeans. Crowds milled about the entrance of the recently opened Garfield, the latest addition to the Saxe string, in an endeavor to get in to view the splendor of the new theatre and to see this week's offering, **"American Beauty."** This picture was also featured at the Oriental, together with a ballet from one of the local dancing schools, a combination which brought in good business. **"The Life of Riley" won good patronage** at the Uptown.

Minneapolis

PANTAGES **did a tremendously big business last week with Mary Pickford in "My Best Girl."** Saturday and Sunday's business was the largest money business ever done by the house in those two days. The picture has been held over for a second week as a result of its great popularity. The Minneapolis Tribune, which conducted the Best Girl voting contest in the northwest, had previously given this picture some splendid publicity, and backed it up with some good advance notices and a good review.

Billie Dove in "The American Beauty" proved a popular attraction at the State and this was supplemented by Lewis and Dody and 35 entertainers in a big stage attraction. **"The Cat and the Canary" had a second good week** at the Garrick, where it proved itself one of the very best of the mystery pictures.

"A Man's Past," with Conrad Veidt, did a fair business at the Strand, while Johnny Hines in **"Home Made" kept the Lyric attendance mark up** to standard. Marie Prevost in **"The Girl in the Pullman"** was at the Hennepin-Orpheum, **and since Lew Cody was headlining the bill in person, the program pleased** the movie fans tremendously. Monty Banks in **"The Perfect Gentleman"** was at the Seventh Street. **"Chang,"** which showed previously at the Garrick, **came into the Grand for a good week's showing.** The neighborhood houses, as usual, enjoyed **first class business as a whole with such pictures as "Chang," "Moulders of Men"** and **"Way of All Flesh"** showing at the Rialto, Lyndale and Loring. **"What Price Glory" kept the crowds coming** at the Lagoon.

Ottawa

HEAD and shoulders above all other screen attractions in Ottawa, Ontario, **during the week of November 21 was "The Garden of Allah,"** which was presented at the Regent Theatre before great crowds. It is a substantial piece with a story that holds interest and actual scenery gives fine atmosphere.

"The Wise Wife," starring Phyllis Haver, was liked at B. F. Keith's Theatre by good crowds. This light comedy proved a welcome change from drama and action pictures. Most everybody voted it a good show.

There was excellent patronage at the Centre Theatre for the mystery picture, "The Chinese Parrot," and it gave passing satisfaction.

Ottawa had its third run of "Beau Geste" during the week, this time at regular prices at the Imperial Theatre. **It received a poor start because of lack of advance advertising, but patronage jumped when the people found out that it was there.** Many saw it a second time.

"Heroes of the Night" at the Columbia Theatre rated poorly as a picture, but the customers gave it applause. The same feature was shown at the Laurier Theatre in Hull, Quebec, and drew good crowds.

The neighborhood patrons at the Rex Theatre found plenty of excitement in "The Runaway Express," while "See You in Jail" was fairly amusing at the Fern Theatre, this being its second Ottawa run.

Kansas City

WITHOUT a single exception the week's attendance at all first run houses of Kansas City this week was better than last week, although it is doubtful if the lineup of pictures was any stronger as a whole.

"Spring Fever" at the Midland packed them and proved without doubt that the public—the Kansas City public, at least—likes a golf picture, even if it is freezing temperature outdoors. **A return at popular prices of "The Big Parade" found a liberal patronage** at the Newman, while **"Tea for Three"** at the Royal, with Lew Cody, **also played to good crowds** all week.

At the Pantages "Seventh Heaven" did better than average business, while "The Forbidden Woman" at the Mainstreet **did about average business. "April Fool"** at the Capitol, which also marked the opening week of a new stage policy at that theatre, **played to large crowds.**

Baltimore

IF **the tremendous business done by "Seventh Heaven," co-starring Janet Gaynor and Charles Farrell, at the New Theatre in Baltimore,** during the week beginning Monday, November 21, is a criterion for that to be done in the rest of the world, the picture should make huge profits for the William Fox organization before it is finished. It is a pity that the picture could not have been shown on a picture theatre

During the latter half of the week, practically all houses here did a good business due to the holiday. The Rivoli, which has been on the down grade for business, **played to good houses throughout the week with** "Dress Parade," featuring William Boyd and Bessie Love with Jimmie Carr and his orchestra on the same bill.

Excellent business was done at Keith's Hippodrome all the week with "The Gingham Girl," in which George K. Arthur was the prime attraction with the wisecracking titles. Ned Wayburn's revue was offered on the same bill.

Those houses at which business was considered good for the week included Loew's Century with "The Road to Romance," starring Ramon Novarro, with Antonio and Nina DeMarco on the same bill; at Whitehurst's Garden **"The Arizona Wildcat,"** starring Tom Mix, and five acts of family vaudeville on the same bill; at the Stanley, **"Now We're in the Air,"** featuring Beery and Hatton, with Arnold Johnson and his band on the program; at Warner's Metropolitan, **"College,"** featuring Dolores Costello, and Vitaphone attractions, and at Loew's Valencia **"Two Arabian Knights,"** with Louis Wolheim, Mary Astor and William Boyd in its second week.

Des Moines

AT the Des Moines **"The Drop Kick" made quite a hit.** Business was probably augmented by the high interest in football at this season, the Drake-Notre Dame game here and the Thanksgiving holiday crowds. The star is popular as a rule. At the Capitol **"Joy Bells,"** the Publix stage show, attracted business **as well as the feature film "She's a Sheik." The theatre did a nice week's business.** At the Strand the first half of the week Esther Ralston's picture, **"Spotlight," was very well liked** and the box office made a good report, while for the last half **"The Isle of Forgotten Women" did a good business.** Reports from over the state show that exhibitors were well pleased with the Thanksgiving week shows and warm, pleasant weather helped generally in a good run of theatre business.

Albany, Schenectady and Troy

ALTHOUGH the Mark Strand, in Albany, ran to consistently good business during the past week with **"Now We're in the Air,"** coupled with two Vitaphone presentations, **the week's attendance might be characterized as being just about normal,** running ahead, however, of "Firemen, Save My Child," shown at this theatre a short time ago. There was a marked falling off on Thanksgiving Day and evening at all theatres, due to a very severe rainstorm, so the entire week, taken as a whole, did not measure up to expectations.

A rather odd thing occurred at the Mark Ritz, in Albany, in connection with the run of "Man, Woman and Sin." Unmercifully panned by the newspaper critics of Albany, the picture started off well on Monday and built up throughout the week, and was the only one that drew more than a capacity audience on Thanksgiving Night. **At the Clinton Square, "Very Confidential" proved its drawing power,** but it was coupled with a finely balanced bill, including a travelogue and a comedy in which there were more than the usual half dozen laughs or snickers. **Jackie Coogan in "The Bugle Call" did not contribute any great degree to the business done** at Proctor's Grand. The neighborhood houses in Albany reported normal business. **At the Leland "The Gorilla" opened to about $100 more** business than "The Loves of Carmen" on the same day the previous week. "The Gorilla" held up well throughout the week, although in the opinion of many it could not be classed as a superspecial.

At the State in Schenectady "The Garden of Allah" ran to only fair business for the week, being apparently too heavy a production for the ordinary theatregoer. **The Strand did very well for four days with "The College Widow"** and the remaining three days proved **equally as good with "The Sunset Derby."**

"The Gorilla" went over only fair during the week at the Troy theatre, while the Lincoln played to **ordinary business with "One Round Hogan,"** and **"She's a Sheik" attracted good business** at Proctor's.

Central Penn

STARTING **with a crowded house the first day, "Underworld" was the most talked of photoplay in Harrisburg** throughout last week. It showed at the Victoria and did far more than average good business.

Loew's Regent had a strong attraction also in "In Old Kentucky," and the box office receipts were gratifying. The Edna White Musical Quartet, on the stage, was an added attraction.

At the Colonial the Tom Mix play, "Tumbling River," attracted the usual big audiences that Tom Mix productions almost invariably draw in Harrisburg. **"Figures Don't Lie,"** featuring Esther Ralson, was the film attraction at the State the last half of the week, and **proved popular.**

"Foreign Devils" held forth successfully at the Broad Street. The Russell, on Friday—which was railroaders' pay day in Harrisburg, a big railroading center—offered a double bill consisting of Buck Jones in **"Whispering Sage" and Johnnie Walker in "The Clown." "Lady of the Harem,"** starring Ernest Torrence and Greta Nissen, was on the bill at the Grand, while the Capitol's offering was **"Prince of Tempters."**

Despite the fact that there was a city championship high school football game which atracted 10,000 persons to the Island Park gridiron on Thanksgiving afternoon, the theatres fared very well on the holiday.

Tampa

THE first half of this week rolled along with just average business in all of Tampa's theatres, but Thanksgiving, as mild and warm as a day in June, brought out record breaking crowds. All houses had long waiting lines and the added business of the holiday put the week over to better than average for all.

"The Gorilla" was featured at the Tampa for the first half **and it went over nicely. "Dress Parade"** held the feature spot for the last half and **was well liked.** The Victory, under their new "enlarged policy" of five acts of vaudeville and pictures for the last three days of each week, is doing record business. The feature picture was **"Back to God's Country."** The first four days with **"The Harvester"** featured **brought only fair returns.** The vaudeville is used only the last three days of each week. **"The Spotlight"** opened the week for the Strand and it drew nicely, with "Silk Stockings" keeping them coming and the final two days holding up well with "No Place to Go."

The three changes used by the Franklin were "Up Stream," "Judgment of the Hills" and "Galloping Thunder." They all showed up about average, with the exception of the big holiday.

Salt Lake City

SALT LAKE encountered one of the first real snow storms of the year this week, which quickly cleared away and left the remainder of the week fair and bright. Theatre business has been very good throughout.

Wonderfully large crowds continue to attend the performances at the Capitol Theatre. This week's bill consisted of the feature picture **"She's a Sheik,"** starring Bebe Daniels, and the Fanchon and Marco's "Idea," "Dolls" featuring Boyce Combe, Andrieff Trio and Mary Jane and Dolores. This act was very well received as was the picture program. **The Paramount Empress Theatre enjoyed a good week during their showing of Buster Keaton in "College"** with "The Elgin Four" presenting a musical act on the stage.

The exclusive picture policy which has been recently inaugurated by the management of the Victory Theatre here is proving to be successful in that crowded houses have been the rule since this change, it is stated. **The picture shown the past week to capacity houses was "Very Confidential,"** with Madge Bellamy. George Walsh in **"The Kickoff" was favorably received** at the American, this being football season, and good houses were had. **"The Dress Parade,"** starring Wm. Boyd, was one of the special pictures of the year to be offered at the Gem Theatre and **splendid business was experienced.** Wm. Haines in **"Spring Fever,"** a comedy-drama, **was enjoyed by capacity houses** at the Pantages during the week. This picture was offered in addition to the regular vaudeville program here.

San Francisco

THE past week in Northern California, in the motion picture theatres, was one of average business, generally speaking, although **"Dress Parade,"** together with the 30th Infantry Presidio Band, in which there were 50, **crowded that theatre afternoons and evenings.** The picture was shown on "Armistice Night" and the week following. **"Now We're in the Air" proved popular** at the St. Francis Theatre. **"The Black Diamond Express" drew very well** at the Imperial Theatre and the picture **"She's a Sheik"** at the Loew's Warfield **attracted many.** The presentation act at this house also was very popular.

"The Garden of Allah" at the California Theatre was fair, but the receipts were not as good as the management contemplated. **"Not for Publication" proved popular** at the Golden Gate Theatre, as did the high class vaudeville acts. **The Union Square Theatre did very well with "Is That Nice?",** five acts vaudeville and a two-reel Co-op comedy. The Cameo Theatre did well in showing **"The Flying U Ranch."**

Oklahoma City

"MAN CRAZY" at the Empress all last week was a big hit judging from the crowds this theatre enjoyed during its seven day run.

In "Now We're in the Air," another comedy team, Beery and Hatton, do not seem to be keeping up their popularity. It made fair business at the box-office, though Thanksgiving was good for all the theatre cash boxes.

"The Harvester" kept the screen at the Liberty all week and to good business. Besides the many, many devotees of the novel, there are still a great many others who, though not caring for Mrs. Porter's style, enjoyed the picturization of the book.

"Dress Parade," which had a special midnight preview here two days before its showing, **played to regular business** for the first half of the week at the Capitol. **"The Spot Light" finished the week to good business,** including the holiday crowd.

Birmingham

"RESURRECTION" played the Strand to good business last week. **"The 13th Hour"** (M-G-M) with Loew vaudeville, **had very good** business at the Temple. **"The Gay Retreat"** (Fox) with the Fall Jubilee Show of Keith vaudeville, **had an excellent week** at the Ritz. **"Madame Pompadour"** with five Pantages acts, **had only fair** business at Pantages. **"Home Made" had fair** business at Trianon. **"The 13th Juror,"** first half, **and "Fangs of Justice,"** with Silverstreak, the dog, last half, also **had fair** business at Galax. **"Broadway" had the business of the week** at the Jefferson, but reports indicate **only fair attendance** at the Empire on **"Shepherd of the Hills."**

Opinions on Pictures

The 13th Juror

Mystery Melodrama with Sustained Interest

(Reviewed by Thomas C. Kennedy)

THOUGH equipped with an atmospheric background that gives dramatic strength if not conviction, "The 13th Juror" bears some of the earmarks of its origin as a stage play. Its characters and situations never quite rise above their breeding in fiction, but both are consistently effective in creating illusions of realism, and, in consequence, this melodrama, directed by Edward Laemmle, holds the interest of its spectators. It sums up as thoroughly satisfactory screen entertainment in the melodramatic vein—not only better than the average of its type, but superior to the general run of screen features.

A cast composed of seasoned screen players work faithfully in the desired mood of the play, and give added power to the melodramatic recital of this yarn about a clever criminal lawyer who goes into court to defend a friend charged with murdering a man whom the lawyer himself killed accidentally. Here is a situation of good dramatic substance and it is handled capably here. Francis X. Bushman is the lawyer, Anna Q. Nilsson the wife and Walter Pidgeon is the husband in this triangle of mixed friendship and love. They make good use of their opportunities.

The climax, which finds the lawyer in the position of seeing his friend, innocent, under sentence of death while he is unable to prove that he killed the politician because his servants—former crooks whom he has defended in court—hid the evidence, is an especially interesting piece of theatrics.

Drawing Power: A good title and a good cast for billing purposes should bring them in if properly exploited. **Exploitation Angles:** Bill as tense melodrama played by excellent cast.

THEME: Melodrama with a mystery element. Innocent man is accused of murder, and lawyer, who did the killing, is his friend and is secretly in love with the wife of the accused. When court defense fails, the lawyer confesses, eventually proving the killing was an accident.

Distributed by Universal. **Released,** November 13, 1927. **Length,** 5,598 feet. **The Cast:** Francis X. Bushman, Anna Q.Nilsson, Walter Pidgeon, George Siegmann, Martha Mattox, Fred Kelsey.

Drums of the Desert

More of Zane Grey in Celluloid

(Reviewed by Raymond Ganly)

THE Indians' struggle against the injustice of the white men is again presented in a Zane Grey picture, but this time it lacks the power and nobility of "The Vanishing American," having been handled melodramatically, but not lacking a quota of action and thrills. But it is an ordinary Western, even though it is equipped with good comedy, a capable cast and real desert atmosphere and red men. The story sags in spite of all these qualities, and this because it employs an old hum-drum Western plot. Again the tale is told of a strong, silent man who brought justice into the desert. A gang of rascals are bent on stealing the Indians' land but, as is infallibly the case with all Westerns, the villains are foiled.

Warner Baxter plays the leading male role, and is seen opposite the German actress, Marietta Millner, who gives an appropriate performance, at times spirited, and at times passive. "The Great Gatsby" does not make his role convincing, and such parts are not for him. Much more likable is the comedy of Ford Sterling and Heinie Conklin—they "click" along at a fine gait.

One must not overlook the fine natural backgrounds. The film was shot in the neighborhood of the Navajo reservation in Arizona, and both the wild beauty of the place and its picturesque inhabitants contribute to make this particular attribute of the production enjoyable.

Drawing Power: For general houses. **Exploitation Angles:** Make use of the Indian tom-tom drum, which figures in the picture. Other Western and Indian habiliments can also be pressed into service.

THEME: Drama of the desert wherein unscrupulous white men endeavor to rob the Indians of their land which contains oil. A white man, friend of the Indians, frustrates their plans and all ends happily for him and a girl, whose father, a mineralogist, had wandered into the desert.

Distributed by Paramount. **Released,** June, 1927. **Length,** 5,907 feet. **The Cast:** Warner Baxter, Marietta Millner, Ford Sterling, Heinie Conklin, Wallace MacDonald, George Irving, Bernard Siegel, Guy Oliver. **Director,** James Waters.

The Silver Slave

Stereotyped But Tense Drama

(Reviewed by Chester J. Smith)

THERE is revealed here a story that has often been told on the stage and screen, but just as often its tense situations have held the interest of audiences. It is of a pattern that was cut long ago and one knows the story almost as soon as the various characters have been flashed on the screen.

Irene Rich is the star, and it is a typical Rich vehicle. She is not better, worse nor different than she has been in a dozen pictures in the past. She is the martyred mother who married for wealth instead of love, and who has brought her daughter up in the lap of luxury even to the point of expending the last dollar of her deceased husband's fortune on the wilful and spoiled young Miss.

There is the wealthy villain whose wiles are extremely pleasing to the girl; there is the poor, but honest youth who really loves her, and there is the original lover of the mother, who returns from China after several years with the extensive fortune that was lacking when he first offered his love. His arrival is timed just when the mother, through a heavy flirtation with the villain, is endeavoring to prove to the daughter that said villain is not on the level with her. Mother and villain are embracing as her suitor and daughter enter the room. The villain realizes the mother's trick and is man enough to reveal it, but not until daughter has slapped mother's face and threatened to leave forever. There, of course, follows the usual untangling of the mess and the happy conclusion.

Audrey Ferris is the somewhat charming daughter of Miss Rich and she is nicely cast as the pampered and unsophisticated debutante. John Miljan is just as villainous as ever, and Holmes Herbert fits in nicely in the hero role. The story, being of the stock type, is rather an easy directorial task, and the photography is exceptionally good.

Drawing Power: Should do as well as any of the other of the Irene Rich starring vehicles. **Exploitation Angles:** The popularity of Miss Rich.

THEME: Drama of mother who married for money and brought her daughter up in the lap of luxury. Their fortune dwindles and the daughter is saved from the wiles of the wealthy villain when the mother sacrifices herself to make love to him, but her sacrifice is revealed and there is a happy ending.

Distributed by Warner Bros. **Released,** November 19, 1927. **Length,** 6,124 feet. **The Cast:** Irene Rich, Audrey Ferris, Holmes Herbert, John Miljan, Carrol Nye. **Director,** Howard Brotherton **Author,** Howard Smith.

The Red Raiders

Maynard Has a Good Vehicle

(Reviewed by Raymond Ganly)

ONE of the better grade Westerns, Ken Maynard's latest contains plenty of riding, fighting with a slight smattering of the love interest. The vehicle is resplendent as an opportunity for the star to execute his famous tricks atop Tarzan, the horse. Albert Rogell has directed with an eye for continual action, the tale unfolding with cohesion and building concretely up to the climax where the big punch is unleashed. It's a film well stocked with *action*, and that's what the fans want.

As a lieutenant in the days of Indian warfare, Maynard has to outwit treacherous Indians anxious to wipe out the settlers around the fort where he is stationed. The red skins are misinformed by one of their braves as to the whites' movements, so they take to the war path. This is the highlight of the piece, and Maynard rides to the various ranches warning the settlers to move at once to the shelter of the fort. All manner of vehicles are used in this flight to safety, which has been pictured graphically by the director. The scenes that follow—the defense of the fort and Maynard's riding to get the absent troops are well presented, too. Because of Maynard's bravery in this crisis the feeling of jealousy that troubled his commander disappears; the latter even leaves the field clear to Maynard to woo Ann Drew, the pretty young Miss of the fort.

A little comedy bit, that deserves mention, is that by Harry Shutan, as a Jewish tenderfoot soldier. Chief Yowlache, the Indian actor, also gives a convincing portrayal.

Drawing Power: Good Star should draw them. **Exploitation Angles:** Use wooden

Indians and civil war uniforms to attract attention. Feature the star and his horse.

THEME: Young lieutenant saves settlers surrounding garrison from the tomahawks of the Indians. He wins the girl, for whose hand both he and his commander have been striving.

Distributed by First National. **Produced** by Charles R. Rogers. **Released,** September, 1927. **Length,** 6,280 feet. **The Cast:** Ken Maynard, Ann Drew, Paul Hurst, J. P. McGowan, Chief Yowlache, Harry Shuton, Tom Day, Hal Salter. **Director,** Albert Rogell.

Finnegan's Ball

The Play Makes a Slapstick Comedy

(Reviewed by Raymond Ganly)

THE adventures of Finnegan and his friend, Flannigan, portrayed innumerable times in days gone by, are now to be found in a film, its by-play of fistic and verbal arguments looking a trifle antiquated after all these years. The humor is of the ancient music hall variety, and the antics indulged in by the inseparable twain of Finnegan and Flannigan is of the knock-him-down-and-drag-him-out type.

It is left for Charles McHugh and Mack Swain to carry on the rough and ready comedy, while a romance unfolds between their respective children, Blanch Mehaffey and Cullen Landis, with a touch of pathos in the former's scenes. Aggie Herring has the part of the mother of Miss Mehaffey and James P. Hogan directed. So you can readily see that the making of the picture was entrusted to Irish players and an Irish director. As the picture is of the slapstick variety there may be some who will not like it, but, on the whole, "Finnegan's Ball" does not pretend to be anything else but a picturization of a play which was hurly-burly in its original state; certainly it is not perfect, and boasts far too many fights between the two principals.

"Finnegan's Ball" is just an average sort of comedy.

Drawing Power: Fair. Not for first-class houses, but for the program type. **Exploitation Angles:** Ballyhoo the old play and the cast of the picture. Use shamrocks, Irish bagpipes and other regalia associated with Erin.

THEME: Comedy of Irishman and his family, who come to America from Ireland. He experiences lots of difficulty in getting along harmoniously with another Irish friend who had preceded him to America, and who employed him. He is told that he is the heir to a large fortune and mansion, and believes this for a time, and snubs his friend. When he finds out that the fortune is not his, he is taken into partnership by the other Irishman and their children wed.

Distributed by First Division Distributors, Inc. **Released,** October, 1927. **Length,** 7 reels. **The Cast:** Charles McHugh, Mack Swain, Aggie Herring, Blanche Mehaffey, Cullen Landis, Westcott H. Clarke, Kewpie Morgan, Danny Finnegan. **Director,** James P. Hogan.

The College Hero

Another Collegiate Football Romance

(Reviewed by Chester J. Smith)

SOME day some screen writer will contribute a foot ball story in which the winning touchdown is not made in the last minute of play. Maybe the great climax will be a stonewall defense on the one-yard line, such as characterized the Army-Navy game. It would surely be just as dramatic and would show a bit more versatility on the part of the author. But in the first of these screen football stories the winning touchdown was made with but a minute or less of the game remaining, and so that is the pattern on which all future stories must invariably be moulded.

It is so in "The College Hero." Only this hero dashes to the field from his bed, where the day previously he had been confined with two broken ribs, and he brings with him his fellow star and room mate, who is so stupified with liquor that he doesn't know what it is all about. This all happens after the second half is under way and the rival team is six points in the lead. Between them these two execute the inevitable winning forward pass as the timer's gun is held aloft to crack out the last play.

Aside from the stereotyped climax of the story it is very fair entertainment, though of the usual collegiate variety. There is a freshness about the college atmosphere that has its appeal, as there is in the pranks that mark the progress of the picture. The romance is somewhat marred by the muckerism of Jim, who seems too nice a boy to resort to the tactics he does in his effort to win Vivian from his boy friend. Bobby Agnew is the college hero and Rex Lease is his rival. Pauline Garon is the attractive prize for which these rivals strive, and Ben Turpin does a splendid piece of work as the perpetual student at Carver College. The football shots are well staged and executed and the college spirit is well maintained throughout.

Drawing Power: The title and popularity of the sport should prove a good magnet. **Exploitation Angles:** Everything of a collegiate nature.

THEME: Two collegiate foot ball players are rivals for fair co-ed. The day before big game Jim deliberately trips Bob on field and latter suffers two broken ribs. Jim relents, gets drunk and comes back to confess. They rush to the field as game nears end and execute successful forward pass to win the contest.

Distributed by Columbia Pictures. **Released,** Oct. 9, 1927. **Length,** 5,628 feet. **Cast:** Bobby Agnew, Pauline Garon, Ben Turpin, Rex Lease, Churchill Ross, Joan Standing, Charley Paddock. **Director,** Walter Lang, **supervised** by Harry Cohn. **Story** by Henry Symonds, **continuity** by Dorothy Howell.

Shanghai Bound

Dix' Chinese Adventures—Fair Enough

(Reviewed by Laurence Reid)

PICTURES are picking up for Richard Dix. This isn't to say that he is getting the material worthy of his talents, but the present number indicates that he is getting on the right track. The title of the new opus gives its flavor of adventure away. Any story that has Shanghai in its title is certain to be crammed with action. At least the film folks are in for their money's worth here even if it releases nothing new in theme or treatment.

The star portrays a captain of a Chinese river boat. The owner takes shore leave—and so does his daughter and a friend or two. When the sight-seeing party becomes involved in an argument with the rebels they escape and take refuge on the boat. To avoid further conflict and rebellion the skipper pilots the boat up Shanghai way. There is a bid for suspense when the party aboard ship discover they have to make the best of it since the crew deserted during the warfare ashore. Which is where the love interest manifests itself. The owner's daughter eventually learns that the courageous skipper is an officer of the United States Navy. That makes him eligible, doesn't it?

Dix does what is required of him, though the action looks forced and his trouping suffers as a result. Summed up there isn't enough spontaneity in his work. But that is the fault of the script. Mary Brian is just fair as the heroine.

Drawing Power: The star has his following. And the title spells action. Suitable for average houses. **Exploitation Angles:** Play up star and story as releasing much adventure.

THEME: Melodrama of skipper of river boat who rescues party and saves them from rebels.

Distributed by Paramount. **Released,** November, 1927. **Length,** 5515 feet. **The Cast:** Richard Dix, Mary Brian, Charles Byer, George Irving, Jocelyn Lee, Tom Maguire, Frank Chew, Arthur Hoyt, Jetsu Komai. **Directed** by Luther Reed.

She's a Sheik

Entertaining and Fairly Novel

(Reviewed by Laurence Reid)

WITH a clicking title and a star whose films are more uniformly successful than most of her contemporaries this picture shapes up as likely entertainment. Bebe Daniels reverses the usual situation. Instead of the male being the aggressor the female of the species bobs up to carry on the love stakes. As a result the story suggests a slice of novelty which takes it away from the beaten path.

The key to the idea is through a farcical treatment—with Bebe making short shrift of the sheiks and bandits who cross her moods. In a fencing bout she rips the garments off William Powell. And when it comes to pledging herself to the Orientals among whom she had lived all of her life (the girl is of Spanish extraction and will accept no admirer who doesn't belong to the Christian faith) she gives them all the air. She picks her man, but has to have him kidnapped to save him from a blonde. Then her job is to tame him—which is accomplished when the youth is imprisoned in a cage formerly occupied by her pet leopard.

The piece skips along at a good pace, sending forth its chuckles and never becoming over-serious in its play of adventure and romance. There is a theatric climax which presents a realistic fight between the Arabians and the French soldiers. In all a worth-your-while number, adequately staged—and acted with first rate abandon by Miss Daniels and William Powell.

Drawing Power: Popularity of star and title will attract them. For any type of house. **Exploitation Angles:** Tease the title. Play up the female sheik who practices the same aggressive tactics as the male of the species.

THEME: Comedy-drama of Christian girl raised among Arabs, but who refuses to wed anyone but a man of her faith. Kidnaps and conquers him.

Distributed by Paramount. **Released,** November, 1927. **Length,** six reels. **The Cast:** Bebe Daniels, Richard Arlen, William Powell, Josephine Dunn, James Bradbury, Jr., Billy Franey, Paul McAllister, Al Fremont. **Directed** by Clarence Badger.

"The Way of All Fish"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

THE moral to be drawn from this story of husbandly infelicities seems to be "avoid flirtatious blondes, at least, while a camera is recording the little intimacies." In this comedy from the Bray Studios, Jack Cooper, who thinks he has plenty of the appeal that Adonis, Romeo, Don Juan and other noteworthy young men are reputed to have had, portrays the erring hubby, whose very temporary association with the blonde acts as a boomerang because his wife later beholds his oglings and amorous glances thrown upon a screen at home for the entertainment of friends.

This is the high spot of the piece which Craig Hutchinson directed; a fair amount of laughs has been injected. In these movie-within-a-movie scenes Cooper is subjected to numerous difficulties, not the least of which is the big bruiser who resents his attentions to the flirt. Again, upon returning home, he explains his battered countenance and bedraggled appearance to his wife by inventing a fiction, later refuted by the films mischievously taken by his small daughter and exhibited to the consternation of his household and guests.

Nita Cavalier plays the part of the blonde. The name of the wife is not credited, nor is that of the small daughter. Okay for the unsophisticated, rural type of audiences.

"Lovingly Yours"

(Educational—One Reel)

NEWS to one in the big city from Hicksville in the form of excerpts from a letter with explanatory shots is the idea incorporated into this "Curiosities—the Movie Sideshow" release produced by Walter Futter and titled by Beth Brown. Little details that would occur in a small town are mentioned and visualized. It makes a fairly interesting bit of entertainment.

Scenes of bobtailed cats—the unique of catdom—are shown. They have two extra claws apiece and are real curiosities not often met with. A human mermaid within a glass tank with a seal, an oil well fire at night, raccoons, rabbits, a jay-walker crossing a lake with pontoon shoes, boys catching fish with their bare hands and shots of dredgers at work on a river—these all receive mention in the titles and are presented to you.—RAYMOND GANLY.

"The Lion Hunt"

(M-G-M—One Reel)

A PRODUCTION from the UFA organization is this reel showing some big game hunting in Central Africa. The camera men found some advantageous setups for their machines, and, as a result, there are some corking views of lions as they are in their wild state—which is something quite different from that of captive life in a zoo or a circus cage. The reel, edited by Edward T. Bowes, offers some pictures of the Masai tribe of savages who inhabit the section of Central Africa which served as the hunting ground for the UFA cameramen. —THOMAS C. KENNEDY.

"Buffalo Bill's Last Fight"

(M-G-M—Two Reels)

(Reviewed by T. C. Kennedy)

THE use of Technicolor makes this a pictorial subject of considerable interest. It deals with an incident in the career of Buffalo Bill as an Indian scout, thus holding some historical interest, and its dramatic appeal is brought to a high pitch by a climax showing a hand-to-hand fight between a band of Sioux and U. S. Cavalry.

The picture opens with scenes of Cody at the Indian reservation in Wyoming, where he forms a band to go East with him and appear in his show. During his absence from the West, the Custer massacre occurs, and he returns to give his aid as scout to General Merritt. Engaging in a fight with Yellow Hand, the one responsible for the uprising of the Sioux, Cody vanquishes the brave, whose followers then attack Merritt's troops. The subject is one to employ this color process most effectively, and makes a novelty which should prove a novelty highlight on many a program.

"Putting Pants on Phillip"

(M-G-M—Two Reels)

(Reviewed by T. C. Kennedy)

THIS picture is much better than its title would indicate. Working greatly to the advantages of the film, and to the enjoyment of those who like laughs in their comedies, are Stan Laurel, a capital comedian, and Oliver Hardy, who knows many of the most effective tricks of screen fun-making. Clyde Bruckman directed the piece. If he built up the story as well, he deserves much credit for inventing some sure-fire gags. Along with that, he—if responsible he is—must take some criticism for playing too strongly on the incident of measuring Phillip for a pair of pants in the tailor shop. This is topped off with a bit of acting by Laurel which must be rated as excellent work from the acting standpoint. But it is comedy that seems just a bit too sophisticated for the average two reeler. The acting is an immensely clever burlesque, in restrained fashion, of those scenes done by the ingenues who make their mistakes in the interests of screen and stage and story book plot. Phillip's flair for attracting crowds, because of his kilties and his admiration for the ladies, is the best bet of the gags devised for this film. The story is about a Scot who comes to visit with his uncle in America. The uncle has his hands full trying to be inconspicuous in a town where men in kilts are a surperlative novelty. The uncle can always locate Phillip by looking for a crowd—for he is certain to be in the center of it, trying the explain to a cop just why he persists in following some particularly comely young ladies. It is a diverting picture despite a rough spot here and there on its rather slick surface.

"Heebee Jeebees"

(M-G-M—Two Reels)

(Reviewed by T. C. Kennedy)

THE personnel of Hal Roach's Gang has undergone several changes since first this now very popular troupe made its appearance. There remains, however, "Farina" from the early days, and as well the guiding genius of Robert McGowan. This contribution from the Gang was not directed by McGowan. Anthony Mack is credited with the work. It offers a series of incidents built around the visit of a hypnotist who casts his spell over the town cop, and the members of Our Gang. To each one he assigns some animal characteristic, so we have the youngsters behaving like dogs, cats, monkeys, donkeys, etc. They revert to their animal types at odd moments during their presence at an afternoon tea at the home of a society leader. The fruit of these comedy devices is counted in small numbers as laughs go these days, but an effective moment crops up here and there and, with the popularity which the gang enjoys as a basis, this picture may prove amusing fare for the majority.

"Winged Death"

(M-G-M—One Reel)

(Reviewed by T. C. Kennedy)

THIS highly entertaining reel shows the training methods used in schooling falcons in hunting. The entire process revealing how these remarkable birds are taught to perform as aids to the hunter is covered in a series of interesting shots devoted to a sport which has come down to us through the ages. It is an art requiring skill and patience, and makes a good subject for treatment in a short reel of the novelty type.

"Mickey's Battle"

(FBO—Two Reels)

(Reviewed by Raymond Ganly)

THE fourth comedy of the Mickey McGuire series Larry Darmour is producing for FBO does not show Mickey in a very favorable light. This young warrior, the terror of the kids around Toonerville, almost met his Waterloo at the hands of a weak youngster, who, although he wore glasses and a molly-coddle look, knew more about boxing than McGuire did. He was guilty of the terrible deed of knocking Mickey's hat off and kicking him to boot. After this open declaration of war, McGuire realized that he would have to tame this fellow and tame him proper. But he did not face the task with any great assurance.

After knocking McGuire's hat off, the new boy tells everyone that he will just as easily knock McGuire's head off. Naturally a large crowd gathers to witness this unprecedented event. Mickey has the fighting spirit—plenty of it—but his opponent knows something about boxing so the fight resolves itself into a flop—on McGuire's part. It is Tomboy Taylor who shoves (or sticks) McGuire along the road to success, for every time he is knocked down she sticks him with a hatpin so that he bobs up again. Finally, the other kid wearies of knocking him down and McGuire, growing fresher, scores a knockout.

Mickey Yule is the tough little Mickey. He and his clique of kids have an enjoyable time. Perhaps some of their efforts to amuse go for naught, but they get over quite a few laughs.

"Young Hollywood"

(Pathe—Two Reels)

(Reviewed by Chester J. Smith)

HERE is a vehicle that serves to bring a number of the offspring of prominent stars to the screen, and it should be a very popular one. They are a likely looking aggregation, these youngsters, and they have a story that fits them to a nicety. The majority of them would readily be recognized as the children of their starred parent. One could not mistake Erich Von Stroheim, Jr., in the role of the director, nor could there be any doubt whose son young Billy Reid was. Others who figure prominently in the proceedings are Newton Hall, Barbara Denny, Mary Joe Desmond, Tim Holt, George Bosworth, Eileen O'Malley, Nancy McKee and Mike McCoy.

Young Von Stroheim is a wealthy youngster recently arrived in Hollywood, who decides to give a party for the children of prominent motion picture people. The guests arrive and young Von decides they can best amuse themselves by making a motion picture, each, as far as possible, emulating the parent star. It all works out splendidly. There are a number of lively episodes, but they finally decide the work is too strenuous and that they will leave picture acting to their parents. It is an attraction that should win approval in any house.

"Creations Parisienne"

(Educational—One Reel)

ONE would need be more a critic on gowns and wraps than of pictures to accurately criticize this one. In it Hope Hampton displays all of the latest Parisienne creations. We assume they must be all of the latest, for there are a large number of them, and they are all very beautiful. There are gowns and wraps for all occasions, and they are done in color to completely reveal their effectiveness. It is a picture that should have a tremendous appeal to feminine audiences, and the average male will not be averse to seeing [illegible] for the few minutes necessary to display the complete wardrobe. He will get considerable satisfaction out of her loveliness and a powerful kick with the realization that he did not have to supply the gowns and wraps.—CHESTER J. SMITH.

"Fat and the Canary"

(Bray—Two Reels)

(Reviewed by Raymond Ganly)

THE fat boy of the McDougall Alley Kids is the central figure of his gang's latest adventure. The canary has nothing whatever to do in the unravelling of the plot, except to twitter in rivalry to the moans of Fatty's saxophone. The latter instrument is the bane of the plump one's life, as it keeps him from playing with the rest of the bunch, except when he can steal away.

That was what Fatty did when his playmates invited him to skate with them to the park. All by themselves, with no representative of authority to tell them nay, they sport and frolic among themselves. Although Fatty has to return to his saxophone lessons when his mother discovers his absence, he has the house to himself when his parent leaves him to go and meet his father. The boy conceives the idea of inviting the gang into the house, even though they are covered with mud and are dripping water. His parents' wardrobe is invaded to supply clothes for the wet youngsters, and there is general chaos inside the house with the boys and girls enjoying themselves immensely. The parents, scandalized and shocked, make their appearance, chase the boys onto the streets to recover their clothes. After they have done so the kids resort to barrels, and, as the picture fades out, you can see them disappearing in the distance with cops in pursuit.

The gang does a lot of cutting up and contributes much action. They were again directed by Wilcox and Wolcott.

"Run Buster"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

A MERRY tangle of kids, is this Buster Brown comedy, in which Buster finds himself with all sorts of rivals with Mary Jane. It all starts off in harmless enough fashion and with some good comedy, with Buster and Fatty stealing pies and otherwise annoying the cook. Mary Jane, peeved at not being a participant, tries to make her boy friends jealous by inviting in the boys of the neighborhood. She secretes them in different parts of the house, unknown to the others, and a general melee ensues when the situation is revealed. Buster, of course, emerges triumphantly with some assistance from Tige. This is a fairly well arranged story with some humorous situations and gags. It should prove attractive to all of the youngsters and a good many of the grown ups.

"Ladies' Day"

(Pathe—One Reel)

THIS Grantland Rice Sportlight shows the difference between a ladies' day of twenty years ago, when the event was celebrated with whist and euchre, and the ladies' day of today, when the female of the species is just as strenuous as the male. The girls are shown in hockey matches, on the golf course, the tennis courts and in high and fancy diving stunts. Various champions in the different lines are seen in action with styles just as effective as those of the men. The film is nicely arranged, and should be a good filler for any program.—CHESTER J. SMITH.

"Papa's Boy"

(Educational—Two Reels)

(Reviewed by Chester J. Smith)

LLOYD HAMILTON is an idiotic butterfly chaser in this story conceived and directed by Norman Taurog. Of a feminine turn too, he spends much of his time with a net endeavoring to enmesh the elusive butterfly as it lands on various parts of the anatomies of old maids and others. There are some humorous incidents in the picture, which, however, endeavors to be too humorous throughout the two reels. There is much of repetition and entirely too much of the butterfly chasing.

Hamilton is the son of a he-man father, whose ambition is to make a man of him, so he engages a tough trainer to harden him up, but the task is a hopeless one. The trainer tries various means, but cannot break the butterfly chasing habit. In his efforts to do so he is the victim of all sorts of mishaps, which are calculated to add to the comedy. Even a skunk is inserted into the proceedings, as the comedian invites a couple distressed in the woods to spend the night in his tent. Hamilton uses all sorts of gag stuff, some of which is fairly good. There are a few laughs in the picture.

"The King of Hearts"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

JACK PERRIN is featured in this North West Mounted police featurette, which tells its story directly and in an interesting manner. It is somewhat illogical, but the proceedings are enlivened by some splendid riding, a good fight and a hair-raising plunge over a cliff.

Perrin is Dick O'Malley, a mountie, who comes upon a Gypsy camp in the woods in time to prevent further cruelties to Marie, a Gypsy girl who is being forced to marry one of the tribe. Dick is apprised by a rancher that the Gypsies have stolen one of his horses. He overtakes them again, is worsted in a fight and thrown over a cliff. When he comes to again he tracks them to a shack in the woods and after a terrific struggle he holds them at bay until the relief arrives that has been sent by the rancher. It is a case of love at first sight with Dick and the Gypsy girl and the story ends with them in each other's embrace.

"Andy Knows His Onions"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

JOE MURPHY as Andy Gump is an expert on onions in this altogether ridiculous comedy of the Gump series. It is just a succession of slapstick and knockout stuff such as characterizes all of these stories. Andy goes to Spain on this onion mission and he learns he can get control of the market only through the heart of a wealthy senorita who has cornered all the Spanish onions, and who craves love more than anything else.

Andy is making good progress until the heavy lover of the onion queen puts in an appearance. Subsequently the arrival of Min further complicates matters. It looks like a fairly desperate situation all around until Min, attempting to caress Andy with a chair, swings it on the dome of the heavy lover by mistake and renders him null and void, as Andy makes a successful getaway, assured of the bumper onion crop.

"It's Me"

(Educational-Cameo—One Reel)

MONTY COLLINS, Lucille Hutton, Phil Dunham and Robert Graves have the leading roles in this knockout comedy that sets an exceedingly fast pace and is not without its humorous incidents. It is of the usual uproarious type that finds couples badly mixed up as to staterooms aboard ship, with the resultant complications. Monty Collins, to pacify his wife, persuades the boss to let him have his vacation at once. They depart on the first steamer. Snugly settled in bed in the stateroom, she craves a drink of water. He returns to the wrong stateroom, as does the hubby of the occupant there. Eventually occupants of other staterooms become mixed in the general melee. There is great confusion all around until the arrival by row boat of a messenger from the office telling Monty it's all a mistake and that he cannot have his vacation at that time.—CHESTER J. SMITH.

"Never the Dames Shall Meet"

(M-G-M—Two Reels)

(Reviewed by T. C. Kennedy)

CHARLIE CHASE scores again! This time with a two-reeler consistent with the style which he has developed over a long period of excellent work as a star comedian. In "Never the Dames Shall Meet," Charley is a husband who goes to the pier to meet his wife's sister, whom he has never seen, and escort her to his home, where she is to visit. Told to look for a woman wearing a white fur neck-piece, he picks a very attractive girl thus arrayed. There are some very embarrassing moments for Charley when he finds that the young woman he has brought home is not the sister-in-law, but the winner of a beauty contest arriving in Los Angeles to make a career in the pictures. She has been shown to the guest room, and is taking a shower when the discovery is made, and so it's up to Charley to get her out of the house. This feat he accomplishes most ingeniously, by smuggling her out in a clothes hamper. Chase has the support of Edna Marian in the role of the wife, and Viola Richard and Anita Garvin as the other Dames. It is a decidedly hilarious comedy, suitable for the most carefully planned program, and strikes a note of cleverness and freshness which is all too seldom encountered in the short subject world. James Parrett directed the piece.

"Love 'Em and Leave 'Em"

(M-G-M—Two Reels)

(Reviewed by Raymond Ganly)

THIS latest fun vehicle for the combined talents of Max Davidson and Oliver Hardy makes an auspicious start, but soon suffers a quick let-down of comedy, pie flinging and the like forming the basis on which the last half of the comedy relies. It is sheer slapstick, this latter half, but the comedians throw pies with such accuracy and vim that it is sure to arouse more than a few chuckles.

In the beginning, Hardy and Davidson are two prospectors who strike it rich. They sell out their claim for a fat roll of bills and hike to the big city to enjoy the bright lights' environment. Their rough and ready ways in a high class hotel, their attempts to "land" a few girls, and their gesture of defiance at society when they bombard their fellow guests in the hotel with eatables—these are old stand-bys for eliciting laughs. As a comedian, Hardy seems to feel more at home in this comedy than Davidson. They receive support from Martha Sleeper and others of Hal Roach's collection of feminine players.

"Smith's Modiste Shop"

(Sennett-Pathe—Two Reels)

(Reviewed by Chester J. Smith)

THIS is one of the Smith Family comedy series, featuring Baby Mary Ann Jackson, Ruth Hiatt and Raymond McKee. For the most part it is just a series of comedy gags with little continuity to the story. Little Mary Ann, a precocious and uncontrollable youngster, aided by a slingshot, is responsible for the early comedy. She is unerring in her aim and repeatedly hits her daddy in the same spot on the cheek with a gooseberry, thereby starting a family row, for he thinks the wife is the responsible party. Mary Ann is just as good a sharpshooter when the mayor and his wife arrive for a visit.

The Smiths are having a tough struggle with their finances and the Mrs. decides to open a modiste shop, with the assistance of the mayor's wife. There is a bit of comedy action in the shop and then the scene shifts to the dedication of a church organ. A violent rainstorm inundates the entire surroundings, including the organ and the audience, leaving the picture all wet at the finish.

News Reel Resume

Views of the Saratoga's maiden voyage; the blasting of the bridge at Conowingo, Md., over the Susquehanna River; the Army-Navy and the Southern California Notre Dame football games; and the revolt of the prisoners at Folsom prison were the highlights in this week's collection of newsreel releases.

The contents were as follows:

Paramount News, No. 35: France's new organization of war veterans; Capt. Giles, who was forced back on Pacific flight; Greek nation observing "Salvation Day"; a day aboard a submarine of the U. S. Navy; figures in the coal strike in Colorado; fashions of the early nineties; the 10-year-old violinist, who made his debut recently at Carnegie Hall; the airplane carrier, the Saratoga; Capt. Plueschow, explorer, sailing for South American expedition.

No. 36: Scenes at Folsom prison, where outbreak was checked; Japanese ship wrecked in gale; Parisian crossing the English Channel on his new water bike; Virginia's floating theatre, the James Adams, which sunk; the Army-Navy game; principals in the "companionate" marriage performed in Kansas; the Navy repairing its ship towers damaged in storms.

Pathe News, No. 97: The Saratoga steaming to drydock; Frenchman rides his bike over English Channel; Pacific whalers and their catch; Chilean girls in athletic meet; Babe Ruth and Lou Gehrig fishing; the Soviets' celebration of their tenth anniversary, with scenes of the revolt of 1917; fallen giant trees on their way to the mill.

No. 98: Winter races start at Tiajuana track; bridge over the Susquehanna blown up; Pacific storm wrecks Japanese ship and men are saved by breeches-buoy; Maine University co-eds get enjoyment from the snow drifts; British sailors fight for Navy grid title; girls' fire brigade in practice drill; puppies at play; Egyptians keeping religious feast day; Marseilles harbor spanned by aerial ferry; the late Cardinal Benzano; the Folsom prison riot.

Kinograms, No. 5347: The Army-Navy football game; the Saratoga on its maiden voyage; Stanford University students celebrate premature victory over University of California; Paris' statue of King Louis IX moved to new location; an 11-year-old Hindu, who is a musical prodigy; Chicago's perfect baby contest; the Malolo, Pacific ship, off for Honolulu on her maiden trip.

No. 5348: The attempted jail break at Folsom, Cal.; old French couple wed at ages of 76 and 72; President Coolidge buys his Christmas seals; Germans test new gliders in Rhoen mountains; achieves a one-man, 22-piece orchestra after seven years of work; bridge over Susquehanna demolished by explosion; Gov. H. F. Byrd, of Virginia, and Gov. A. W. McLean, of North Carolina, open new South Hill roadway.

International News, Vol. 9, No. 96: French messengers in annual bike race; new Saratoga is conveyed to navy yard by tugs; Chicago high school boys learn the art of cooking; labor leaders calling on the President; Capt. Giles, British pilot, who was unsuccessful in Pacific hop; basket-ball game between Philadelphians and Celtics; girls give ballet dance on lofty skyline; Chinese artillery in action in China war.

No. 97: Buddhists in picturesque river pageant; tanks mow down Washington houses for city improvement purposes; Coast Guard saves lives of wrecked Japanese seamen; Cobham, English ace, starts on his flight to circumnavigate Africa; shots of Folsom prison and the soldiers surrounding it; old bridge over Susquehanna River is destroyed.

M-G-M News, Vol. 1, No. 30: Armored motorcycles replace cavalry in French army; India's renowned poet, Rabindroth Tagora; W. L. MacKenzie, Canadian prime minister, visits Washington, D. C.; silver foxes ready for the Christmas market; feeding flying seagulls new sport on Catalina ferry lines; the American hot dog invades Paris; the Saratoga on her maiden voyage; Morocco's new sultan, the youthful Sidi Mulai Namada.

Fox News, Vol. 9, No. 18: The Saratoga makes her first voyage; American ambassador to Mexico, and his wife, visit Mexican ruins; the strange sulphur volcano on White Island, one of the South Sea group; Hungary's war shrine unveiled; Chinese flappers with bobbed heads seek U. S. education; Chicago theatre keeps children off the streets.

No. 19: Tanks used to wreck houses in Washington town; Irvin Cobb, Rex Beach and other authors on a quail hunt in Oklahoma; the army of unemployed from Wales walking to London; Austria celebrates its ninth year as a republic; crew of sinking Japanese ship saved by breeches-buoy; crowd of 200,000 attracted by race in Melbourne, Australia.



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MOVING PICTURE THEATRE MANAGERS INSTITUTE, INC.

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Studio Briefs

Arnold Kent and Leslie Fenton will appear in Paramount's "Honky Tonk."

Babe London will play the "strong woman" in "Tillie's Punctured Romance," the Paramount-Christie production.

The new Paramount ranch opened November 21st for production activities. Virtually all exterior scenes for Paramount films will be made at this location, near Calabasas.

"White Silence" will be Lew Seiler's next picture for Fox Films. Becky Gardner is doing the screen adaptation. The picture will be made under Phillip Klein's supervision.

Tom O'Brien will have the role of a tough bouncer in the Gotham production, "The Fruit of Divorce."

A cavalry charge, in which participated 835 uniformed and mounted men and in which more than 20,000 rounds of blank ammunition is said to have been used up, was filmed last week in California by D. W. Griffith for "Drums of Love," his new United Artists picture.

Lupino Lane, Educational stellar comedian, is portraying a wild and wooly cowboy in his new starring comedy on which he began working last week.

Clarence Brown will direct Greta Garbo in "Heat" for Metro-Goldwyn-Mayer.

Bardley Barker is now directing a new Tiffany Color Classic short feature entitled "Rose of Killarney." Jack Halliday and Muriel Kingston are in the cast.

"Riders of the Dark," an original by W. S. Van Dyke, will be Tim McCoy's next starring vehicle for Metro-Goldwyn-Mayer.

The title of "Algerian Nights," a Chaddick Production, to be released by First Division Distributors, Inc., on March 1st, has been changed to "Arkansas."

Gene Morgan has completed his first movie role in a new Max Davidson comedy made at the Hal Roach studio for Metro-Goldwyn-Mayer.

Robert McGowan has finished his new Hal Roach "Our Gang" two-reeler, "Spook-Spoofing," for the Metro-Goldwyn-Mayer program.

John Steppling has joined the supporting cast of Norma Shearer's new starring vehicle for Metro-Goldwyn-Mayer.

Gotham's "United States Smith" will be placed in production later in the season instead of following "The Fruit of Divorce."

Winter Hall has been cast for a role in Paramount's "Abie's Irish Rose."

Lieutenant Howard Blanchard, a former member of Colonel William Bishop's British flying unit, has been made technical director of United Artists, 'Hell's Bell's."

Archie Mayo is directing "The City of Sin" for Warner Bros., in which Leila Hyams, Matthew Betz, Richard Tucker, Sojin and Anna May Wong will have parts.

Eddie Gribbon has been signed to appear in Tiffany-Stahl's "Streets of Shanghai."

Howard Green has written an original scenario which will be Charlie Murray's new vehicle to go into work at Burbank before the Christmas holidays.

Janet Gaynor is now entering the fifth week of production in "Lady Cristilinda," now being produced by Fox Films.

Richard Johnston will shortly assume the position of Paramount Company business manager. His first assignment will be with the "Red Hair" unit.

Frank Hagney and Wade Boteler have been added to the cast of the Tiffany-Stahl production, "A Woman Against the World."

Harriet Mathews has been signed by Stern Bros. to play the role of Julie in the comedy series for Universal, "Keeping Up With the Joneses."

Madge Bellamy has finished the leading role in "Silk Legs" for Fox Films.

Bebe Daniels will next make "Feel My Pulse" for Paramount. Gregory La Cava will direct her, with Richard Arlen and William Powell in featured roles. Charles Sellen appears in support.

Director Alan Crosland has completed work on "Glorious Betsy" for Warner Bros.

Richard Wallace has been assigned the direction of a new feature co-starring Dorothy Mackaill and Jack Mulhall.

Richard Dix has recovered from the attack of influenza which forced him to stop work a week ago, and has returned to work on "The Traveling Salesman," his new Paramount picture.

F. W. Murnau is comfortably settled in his bungalow at the Fox Films studio on the Coast, where he is making preparations for "The Four Devils."

Marshall Neilan has been signed by First National to direct "Do It Again."

Stepin Fetchit and Carolynne Snowden have signed long-term contracts with Tiffany-Stahl.

Lucille Hutton plays the chief feminine role in "It's Me," a new Educational comedy.

There will be 10 leading women in "A Girl in Every Port," which has been started by Fox Films. They will be Louise Brooks, Myrna Loy, Maria Casajuana, Natalie Kingston, Eileen Sedgewick, Gertrude Short, Sally Rand, Dorothy Mathews, Elena Juardo and Gladys Brockwell.

Betty Boyd, a new leading lady, is playing in "Papa's Boy," a new Educational comedy.

Director Lambert Hillyer is filming 'Fleetwing" for Fox Films in the desert near Yuma, Ariz. Barry Norton and Dorothy Janis have the leads.

Lloyd Hamilton is playing the part of a soda fountain waiter in a new starring production now in work at the Educational studio.

George Bancroft this week started his first starring vehicle for Paramount, as yet untitled. Evelyn Brent, George Kuwa, Arnold Kent, Leslie Fenton and Fred Kohler have been cast.

John Ackroyd, British comedian, and John George, hunchbacked Abyssinian, appear in First National's "The Whip Woman."

Lorraine Rivero is again "Big Boy's" "leading lady" in a new Educational comedy, "Shamrock Alley."

Jola Mendez will take the leading feminine role in "Chicago After Midnight," a Ralph Ince production for F B O.

Edward Laemmle, Universal director, will direct "Fallen Angels," the Arthur Somers Roche Red Book story for which Charles Logue has made the adaptation.

Tom Terris will direct "Beyond London's Lights," an adaptation of a J. J. Bail novel, for F B O.

Production is to start at once on Paramount's picturization of the English novel, "Doomsday."

Lynn Shores, for the last eight years directorial assistant, will make his megaphone bow when he begins "Skinner's Big Idea," an adaptation of Henry Irving Dodge's story, at the F B O studio.

George Melford, director, has cast Marceline Day, Donald Keith and Robert Emmett O'Connor for roles in "The Freedom of the Press," a Universal Film.

Matt Taylor will write the adaptation of "Skinner's Big Idea" for F B O.

"Jazz Mad" is the new title chosen by Universal for one of its new productions previously called "The Symphony."

Dudley Murphy is the selection of F B O to direct "Alex the Great," the screen version of the H. C. Witwer book, which goes into work on December 5th.

CLASSIFIED AD SECTION

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Situation Wanted

RELIABLE PROJECTIONIST, 38 years old, eleven years' experience, Massachusetts state license, independent, desires position. Would consider janitor work in small house combined with operating. Salary reasonable. At present employed. Box 245, Motion Picture News, New York.

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Wanted

WANTED—Used Posters, Photos, Slides, Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

SALESMEN wanted throughout country. This possesses future for producers. New, fast seller. Saves time, money and labor. Large commissions; prompt pay. Box 235, Motion Picture News, New York City.

WANTED used projectors. Power's 5 or 5A, or portables, as are. C. E. Metzler, P. O. Box 94, Leaf River, Illinois.

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1,000 wood chairs for park or open air auditorium. Perfect condition. $1.35 each. 2,000 rebuilt leather upholstered theatre chairs like new, priced low for quick sale. 5-100 ampere Kliegl spotlights rebuilt, perfect condition. $75.00 each. Amusement Supply Co., Inc., 729 Seventh Avenue, New York City.

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FOR SALE: Used posters, photos, slides, banners and all other kinds of accessories on any subject — features, comedies, serials, save 60 per cent. Write for price list. Theatre Poster Supply Co. & Sign Exchange, 327 East Sixth St., Cincinnati, Ohio.

FOR SALE: Reproduco organ; good condition, with 53 rolls of good music. Bargain. Address, 2208 East 58th St., Kansas City, Mo.



Newspaper exploitation for Mary Pickford in "My Best Girl" makes the Pickford name the big selling feature. Above are reproduced a group of displays representative of the style of advertising the picture has received for first run presentations. The ads illustrated were used by the Texas theatre, San Antonio; Orpheum, Lincoln, Nebr.; Loew's, Canton, Ohio; Penn theatre, Pittsburgh, and Rialto theatre, New York City.

Regional News from Correspondents

Seattle

LOCAL theatre managers are resting up this week after their hard work last week in preparing the business and entertainment programs for the many delegates from every part of the Northwest to last week's annual convention of the Motion Picture Theatre Owners' of Washington organization. Retiring president Bob Bender of the Columbia Theatre, James Q. Clemmer, managing director of the Fifth Avenue Theatre; Carl Reiter of the Orpheum, Bill McCurdy of the President, and J. Lloyd Dearth of Pantages all spent a good many hours planning for the events, not to mention the scores of other exhibitors, exchange men, and Secretary James M. Hone.

Frank Pratt, well known in this territory through his recent connections in the Northwest with the Universal theatres chain and other houses, has left for Denver, Colorado, where he will assume the assistant managership of the American Theatre. He will work with Marshall Taylor, managing director, and former head of the Columbia Theatre in Portland.

Announcement was made this week by Hershel Stuart, general manager of West Coast Theatres, Inc., in Washington and Oregon, that Edgar Hart has recently been appointed managing director of the Hollywood Theatre, one of the Wesco group in Portland. He succeeds Al Cushman, who has been made publicity director of the Broadway Theatre. Mr. Hart was formerly a theatre operator in Portsmouth, N. H., and has also had experience in August, Maine.

Clarence McKain, traveling auditor for Columbia Pictures, was expected to arrive this week at the local exchange for a brief visit. He has been with Manager Jack Tillman in Portland several days, and is en route from California to the East. Last time in this territory Mr. McKain was a New York representative for First National.

The Rialto and Colonial Theatres, West Coast houses in Tacoma, were closed recently because of differences with the employees' unions and poor business, but indications at present are that the houses will be reopened within a short time, as the Broadway Theatre cannot accommodate all the bookings that have been contracted for. Union differences are now being arbitrated.

Mae Murray, screen luminary and former stage dancer, arrived in Seattle last week and was scheduled for a week's engagement at Manager James Q. Clemmer's Fifth Avenue Theatre in conjunction with her road dance act and the current Fanchon-Marco Revue.

Reports circulated in Seattle last week to the effect that Orpheum vaudeville programs and motion picture attractions would soon be presented at the Auditorium Theatre in Spokane were branded as false and ungrounded by Carl Reiter, manager of the local Orpheum and Northwest representative for the Keith-Albee-Orpheum interests. Orpheum has no plans for Spokane showings for some time to come, Mr. Reiter reports.

Another trade denial came from John Danz, operating a string of downtown second run houses. This was in reply to the report that Mr. Danz would soon take over the Liberty Theatre from West Coast Theatres. There is no truth to the reports, according to Mr. Danz's statements.

A. J. Kennedy, exploiteer with Manager Jack Bower's local First National exchange, left last week for San Francisco, where he will publicize First National films in the Northwest California territory for the next several weeks.

M. W. Mattecheck, operator of the Lark Theatre at McMinville, Oregon, was a visitor in this city over the last weekend. He came up from his home town primarily for a local football game, but spent a short time on Film Row with several of the magnates and friends.

Rolla Duncan, it is understood on Film Row, is soon to locate in Olympia and, with an Olympia banker, operate a new 1,000 seat picture house that will be constructed in the main business district. Mr. Duncan is an experienced theatre man from Lewiston, Montana, who is well known by the trade in this territory.

Something new in the way of theatre operation is in vogue now in Victoria, British Columbia, at the Coliseum Theatre. It is a "triple-feature" bill, and the theatre management warns the audience to be seated by 7 o'clock each evening if they want to see the entire run of the three feature length attractions. Local exhibitors are commenting that "fillum" must be cheap across the international border line!

Five house records in a period of less than six months is the record established by Withold Stefan Perutz, new manager of the United Artists Theatre in this city. Since his arrival here and the opening of the house less than six months ago under the present U. A. policy, Mr. Perutz has established new gross and capacity records.

G. C. Fasken, theatre operator who now has a new house under construction at 13 South Mission Street in Wenatchee, Washington, spent a short time on Film Row last week. The theatre will be named the Mission Street, according to Mr. Fasken, and will open within a short time.

Vic Gauntlett, publicity and advertising director for John Hamrick's Blue Mouse circuit, has been one of America's busiest men during recent weeks, having taken over the actual management of the local Blue Mouse Theatre, as far as policy goes, during Mr. Hamrick's visit to New York City. All this in conjunction with his regular ad duties!

C. A. Swanson of the Star Amusement Company, Everett; Waldo Ives of the Empire Theatre, Anacortes; Will Starkey of the Starkey Circuit of Spokane; and L. A. Drinkwine of the Palace Theatre, Tacoma, were among the out-of-town visitors on Film Row last week.

Cleveland

MAX SHENKER, one of the veterans in the show business, has sold his three theatres in Lorain to Victor Wolcott, of Cleveland. The theatres affected are the Pearl, Park and Standard. Shenker will take it easy for a while. He says he may buy another house. Wolcott also owns the Princess and Standard theatres of this city.

Fred Scheuerman, office manager of the Warner Brothers' exchange, is very happy these days. No, he has not won a sales contest. Neither has his salary been boosted. But he is the proud father of a son, Frederick Scheuerman, Jr., and that's why he thinks this is the best Thanksgiving that has ever been staged since the first one back in 1620.

All the romance in the country is not confined to Hollywood. A little of it strayed into the Film Exchange Bldg.—with the result that last week Clarence J. Ward, of the Fox sales force, was married to Marion Bachman, of the Educational cashier department.

Another romance of interest in local film circles concerns Alice Wise, of the Fox organization, who, in marrying Emeric P. Gordon, will divorce herself from the industry.

The Opera House at New Philadelphia and the Madison at Mansfield have recently adopted combination policies. Keith vaudeville is being shown at these houses in addition to feature photoplays. The Opera House and Madison belong to the chain of theatres operated by Skirboll Brothers, of Cleveland; I. Lipson of Cincinnati and Harris of Pittsburgh.

George Fleischman's new State theatre, Toledo, opened November 29th. It has 2,000 seats. Fleisch-Atlas theatres of Toledo.

The Alhambra theatre, Canton, man also has the World and the belonging to the Universal-Variety circuit, has changed its policy from first runs to second runs. Three changes a week will be offered under this policy. Eral Hudson is house manager.

Sam T. Reed is the new lessee and manager of the Cozy theatre, Lorain. It is understood that Miss Lazara Zigiob, who formerly had the house, did not renew her lease. She still owns and operates the Dreamland, Elvira and Paris.

John Palfi has sold his Strand theatre at Ravenna to H. Rosenthal, who also has the Ohio theatre in that city. Palfi continues to operate the Opera House and Princess theatres in Kent, and the Wallace theatre, Wooster.

Sam Gerson, former independent exchange owner, who is now connected with the Universal exchange in Indianapolis, spent Thanksgiving day in Cleveland.

Ernest H. Hunt is now one of the feature attractions at Loew's Park theatre. Organist Hunt built up a large clientele during his several years at the State theatre, with his original organ presentation numbers. When the State put in Vitaphone, Hunt was transferred. He opened the Granada for the local Loew organization, staying there for four weeks.

Louis Mumaw has been made treasurer at Loew's Park theatre. Mumaw was formerly at the Allen.

Amateur nights are very successful in Cleveland. Several years ago the State theatre tried it out, with the result that the poorest night of the week rivalled Saturday and Sunday. So, gradually, the policy was adopted at other local Loew houses. Last season amateur nights were offered every week at the State, Doan and Liberty. This week the Circle theatre was added to the group. Friday night will be amateur night henceforth at the Circle. Bob Pank puts on the shows, and introduces the acts.

Artfilm Studios, Inc., pioneers in industrial film advertising, has moved from its old location at 1222 Ontario Ave., to its new home on Euclid Ave., and East 66th St. The new quarters are much larger than the old ones, allowing space for new equipment which is rapidly being installed to facilitate better service.

The Metropolitan Vaudeville Agency has been opened at 321 Erie Bldg., by Ely "Rags" Fuller.

Atlanta

WHILE in Atlanta last Tuesday, signing contracts for new pictures for his Patio Theatre, in St. Petersburg, Fla., Anthony Shimko announced that his new theatre, which is to be built at Tampa, Fla., will be opened early in May. No name has been chosen for the new house as yet. It will seat 1,000, and will be a suburban house.

The Dixie Theatre, Bowdon, Ga., under ownership and management of L. G. Hobgood, who is assisted in the operation by D. S. Mayo, opened its doors to the public last Friday evening, offering a splendid program of pictures.

It is announced that Mr. Hobgood will establish another theatre at Villa Rica, Ga., which is to be opened January 1.

P. C. Parrish, formerly purchasing agent of National Theatre Supply Company, with headquarters in Atlanta, but who is now manager of the company's branch in New Orleans, is reported as convalescing rapidly, following an operation which he underwent recently.

Oscar S. Oldknow, vice-president of National Theatre Supply Company, with headquarters in Atlanta, who has been on a visit to company branches in the Southeast, is expected back in Atlanta early next week.

A. L. Duncan, who has been representative for Pathe's special features, has been appointed sales manager under W. W. Anderson, Atlanta branch manager.

Pathe this week re-divided its territory, diminishing the size of their "block" by increasing them in number from five to six. Morris Mitchell, formerly in charge of short subjects, has been assigned to the sixth block.

Recent visitors to Atlanta included: F. L. Griffin, Strand theatre, Carrollton, Pa.; A. Shimko, Patio theatre, St. Petersburg, Fla.; Houston Thompson, manager of the Palace theatre, Cedartown, Ga.; Joe Wheeler, Capitol theatre Montgomery, Ala.; Mr. and Mrs. M. L. Curry, Colonial theatre, Milledgeville, Ga.; Mrs. M. K. Ware, Princess theatre, Thomson, Ga.; Robert Nowell, Idle Hour theatre, Monroe, Ga.; Joe Demaio, traveling auditor for United Artists; M. P. Wise, Strand theatre, Winder, Ga.; A. H. McCarty, Palace theatre, Barnesville, Ga.; J. A. McCarty, Forsyth theatre, Forsyth, Ga.; C. W. Maxey, Royal theatre, Summersville, Ga.; N. V. Darley, Rivoli theatre, Ybor City, Fla.; Mrs. Violet Edwards, Colonial theatre, Commerce, Ga.; L. H. Forsyth, of the Rialto theatre, Union Springs, Ala.; Mrs. I. H. Deitz, of the Star theatre, Covington, and R. P. Higginbotham, of the Majestic theatre, Leeds, Fla., and the Forsyth, Pell City, Ala.

W. G. Minder, southern division manager of Tiffany, left for Florida Wednesday, where he will spend several days.

J. W. Mangham, Jr., manager of Bromberg Attractions, made a short trip to Birmingham during the week.

E. F. Ingram, of Ingram's Theatre, Ashland, Ala., visited Birmingham the past week and attended the Howard-Birmingham Southern football game at the new Legion stadium.

Birmingham is to have a motion picture studio of its own in the near future, according to plans announced by Edward T. Peter, president of the Alabama Motion Picture Company, whose company has purchased 300 acres adjacent to the Magic City.

Final installations of equipment are being made in the new Avon Theatre and an early announcement will be made as to policy. It is one of the most beautiful suburban houses in the South.

Kansas City

NEW possibilities have resulted from the remodeling of the Isis theatre, one of the largest suburban houses in Kansas City. The stage now is sufficient to accommodate large stage progress, which probably eventually will be the policy of the house. The box office has been moved from inside the lobby to a prominent position on the street line. Seats, chandeliers, hangings and carpets all are new. The theatre has been redecorated in Italian style. The predominating colors are gold, burnt orange and bronze.

Two operators were overcome by fumes and a loss of $150 resulted when a film at the Eris theatre, El Dorado, Kas., caught fire and exploded last week. Joe Allard is manager of the theatre.

Among the changes in theatres in the Kansas City territory this week were: Strand theatre, suburban house of Kansas City, leased by J. C. Rader to E. E. Weber, formerly of the Broadmoor theatre; Peoples theatre, Wentzville, Mo., to be opened soon by W. T. Zimmerman, the policy being two shows weekly; G. W. Hartman, former owner of the Capitol theatre, North Kansas City, Mo., has purchased the Lake theatre, Omaha, Neb.; Andress theatre, Great Bend, Kas., purchased from Charles Andress by W. H. Weber, owner

The Capitol theatre, first run motion picture and vaudeville theatre of Kansas City, changed its stage policy on Thanksgiving Day to musical stock. Previous success of other musical stock shows led the Capitol management to make the change, following a more or less mediocre attendance under the vaudeville policy.
of the Echo and Lakin theatres, Great Bend, Mr. Weber's future plans being to discontinue the Lakin; Hollister theatre, Forsyth, Mo., owned by Dick Hulland, is being remodeled, the stage being enlarged.

Among the out-of-town exhibitors in the Kansas City territory this week were: Rush Wilhoit, Springfield, Mo.; Frank Weary, Farris theatre, Richmond, Mo.; G. L. Hooper, Topeka, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.

Miss Ruth Doyle temporarily has succeeded Miss A. L. Menaugh, secretary of the Kansas City Film Board of Trade, who will visit in Omaha and Chicago.

Harry Hays, former booker at the Kansas City Paramount branch, but who now is in the same capacity in St. Louis, returned to Kansas City to undergo an operation and on the same day he was taken to the hospital. His father also was taken to the hospital; his father dying.

Russell Borg, Educational branch manager; "Red" Jones, Tiffany branch manager; M. C. Sinift of Warner Bros., and Will Warner, First National were among those hustling in the territory this week.

Hayden Duke, in charge of physical distribution for Pathe-DeMille, and James R. Grainger, general sales manager for Fox, were Kansas City visitors.

Fred Brodeur, former manager of the Kansas City Wurlitzer branch who died the other day, temporarily has been succeeded by Harry Metzel of the Wurlitzer company.

C. A. Allen, feature manager for the Pathe-DeMille branch, was a St. Louis visitor.

New England

MERCHANTS THEATRE, Quincy, formerly known as Music Hall, has been sold by C. Atkinson to D. J. Murphy. Murphy also operates the Bayside at Allerton, Mass., one of the summer theatres.

Nate Yeamans had a representative gathering of dignitaries on hand at the formal opening of his new Empire Theatre in Fall River on Monday night. Practically all of the city officials of that city together with many state officials and representatives from the film interests in New England were on hand.

Among the week's flood benefit shows were those at the Ramsdell Brothers' theatres at Beverly, the Larcom and Ware; the Lexington Theatre at Lexington, Mass.; and several others. Many shows are being listed for flood benefits. The Metropolitan, Boston, is planning a big midnight show, the date to be announced.

H. F. Campbell, district manager of the Fox Exchange, Boston, has been honored by being the fourth manager to have his portrait hung in the Fox Hall of Fame.

Charles Beane of Franklin, N. H. was in Film Row, Boston, over the week end. He has the distinction of coming the longest distance to Boston since the flood.

William Scully, Sam Rosie, Sam Webber, Ed Jaycocks and Charles Stern, all from the New Haven exchanges, were in Boston over the week end to witness the Harvard-Yale classic. They motored up with their car covered with Yale banners and when they returned to their car after the game, found that enthusiasts from the Connecticut had taken every banner.

Fred Lovett is the new manager of the Circle Theatre at Pawtucket, R. I.

The new Mutual Theatre at Saco, Me., opens next week. Edward J. Bolan will manage the theatre.

The Park Theatre at Taunton, which replaces the old Park Theatre which was destroyed by fire some months ago, had its formal opening last week.

South West

J. C. IFLAND has opened a new theatre in Avant, Oklahoma, named The Gem. The Gem Theatre, formerly run in Avant, was under a different management.

L. S. Creason has purchased the Liberty Theatre at Sasakwa, Okla., from S. Woods.

Jess Patten, who has been operator at the Orpheum Theatre at Tulsa, has purchased the Majestic Theatre at Billings, Okla., from J. L. Lowe. Mr. Lowe, we understand, is in ill health.

A. J. Bedford has purchased the Palace Theatre at Ft. Towson, Okla., from C. A. Hopson.

M. B. Tritch, salesman for Universal, had Mr. and Mrs. Moran and Mr. and Mrs. Benjamin at his home for Thanksgiving dinner. Bill Moran is branch manager of the Universal office here, and Sam Benjamin of the F B O office here.

E. S. Olsmith, who was branch manager of the P. D. C. exchange here when it started, and who has been in charge of the Pathe exchange since the merger, has been transferred to Kansas City, where he will be in charge of the exchange there. Mr. Allen of Kansas City will succeed Olsmith here. The change takes effect November 28th.

Mr. Olsmith is one of the oldest-in-service men on film row. Eight years ago he was selling film in this territory.

The Dent Theatres, Inc., at Temple, Texas, missed getting the film "The Desired Woman" in time for showing, and in order to keep the show going, an airship was chartered at Dallas, and the film brought by air to Temple in ample time.

W. B. Mayes and M. T. Paehue have leased the Whitney Opera House at Whitney, Texas.

Five thousand pounds of carpet was sent by express from New York to Beaumont, Texas, to prevent delay in the opening of the Jefferson Theatre at Beaumont.

P. D. Turner has opened his Liberty Theatre at Carrollton, Texas.

The new Eden Theatre at Eden, Texas, has reopened to replace the one destroyed by fire early in the summer.

J. A. Cuff will open a new vaudeville and movie house at Denison, Texas, soon.

J. O. Roberts has leased the Alamo Theatre at Granger, Texas.

The Palace Theatre at Memphis, Texas, is being remodeled and new equipment added.

B. C. Howell and Son will erect a new $75,000 theatre at Coleman, Texas, soon.

Work on a new theatre to be built by Manager Walker at Grand Prairie, Texas, will start soon.

A new $3,000 organ will be installed in the Queen Theatre at Winters, Texas, in near future.

A jury found J. J. Hegman, manager of the Crescent and Star Theatres at Austin, Texas, not guilty of showing at Austin, on Sunday, recently.

Florida

THE Rialto, Tampa, which has been playing a stock musical show for the past two years, has been sold and the company will disband with the closing performance this week. The house will be redecorated and then will house a permanent dramatic stock company, it is reported.

The opening of the new "enlarged policy" of the Victory, Tampa, was inaugurated Thursday this week, and the opening was a wow. Under the new policy the first four days of the week will be given over to road shows and superfeatures, with the last three a continuous show from 1 to 11 P. M. of pictures and vaudeville. Five acts of Keith vaudeville will give three shows daily at 3, 7 and 9.30 P. M. the pictures filling in the rest of the time. Manager Peck advertised the new policy like a circus and it clicked. No seats are reserved and the prices standard at 25 and 50c for the matinee and 25 and 60c at night shows.

Manager John B. Carroll, of the Tampa, in conjunction with the Exchange Club and the Yellow Cab company, brought Thanksgiving joy to twenty-two teachers and pupils of the Florida Girls Free Training school.

The next out-door attraction is the Rodeo, which will be staged at the Tampa Bay grounds all next week, Nov. 28th to Dec. 3rd.

E. J. Walton, former owner of the Rivoli in Ybor City, and who moved to Atlanta after selling out, has returned to Tampa and bought a spring water business. Mr. Walton was a great favorite with the show-folks and they are all glad to see him back, even though he has deserted the game.

H. Pittman, of Clearwater, was a visitor at the Jacksonville Paramount offices this week.

Ira P. Stone, assistant manager of the Jacksonville Universal Exchange, is ill at St. Luke's hospital.

J. Pickett, of Chicago, an experienced theatre man, has recently come to the Empress theatre, Jacksonville, to assist W. A. Krause, who is not only manager of the Rialto and Empress theatres but also has charge of the theatre accessories department for E. J. Sparks Enterprises.

Manager C. P. Lester, of the Universal exchange, spent Wednesday in Jasper.

Motion picture theatres felt a slump in business this week, due to the State Fair. The fair this year is one of the best ever held here and has been heavily exploited.

Amateur boxing contests are being continued at the Temple theatre on Friday nights. They have enjoyed good patronage.

Florida is receiving much publicity through the efforts of Publix Theatres Corporation to advertise the State.

The Rialto Theatre, Jacksonville, has reopened after being closed one week for renovation. The admission price was raised from 10 to 15 cents.

Des Moines

O. H. GARLAND, one of the stars of the Pathe sales staff, has been under the weather for the last week with a very severe cold. He has been confined to his bed. Mr. Garland covers the southern part of the state for Pathe.

Mr. Reingold, manager of the Fox Films office, was in Omaha last week to confer witth Jimmy Grainger, general sales manager.

The theatre at Lynnville changed hands last week when B. A. Mitchell, who has had this house for some time, sold the theatre to E. S. Wood. The theatre is known as the Isis.

Harry Wood, cashier of the office of Fox Films in Des Moines, recently became the proud daddy of a bouncing boy. The little fellow has been named Richard Allen.

Don Charno, who came from Denver to act as master of ceremonies for the stage show at the Capitol, Des Moines, came only for a two weeks' appearance as he is scheduled to be at another theatre next week. During this week there will be no master of ceremonies at the Capitol and on the week following a new man will come to the stage here. Jimmy Ellard, who was master of ceremonies at the Capitol for six months and made a big hit with Des Moines audiences, has been transferred to Omaha. There has been no loss of attendance with the change of band leaders.

The A. H. Blank-Publix house at Waterloo, which is now nearing completion, will be ready for opening on the first of the year, is the announcement. The theatre is to be called the Riviera. Decision has not been reached as to who will have the management of this house. Lionel Wasson, who has been doing publicity for the Waterloo house for several weeks, has been mentioned as a possible candidate for the place; while Herb Grove, popular manager of the Des Moines Theatre in Des Moines, is also being strongly considered, it is said.

M. R. Henry, who is the new exhibitor at Exira, was in Des Moines last week booking pictures. Mr. Henry bought the theatre from Mr. Lacey, who has a house at Anita, Iowa.

Mr. Scharet, auditor from the home office of Universal, has been at the Des Moines exchange this week. The auditor from Fox headquarters, Mr. Wilson, has been calling on the Fox Films office.

Elmer Tilton, manager of the First National office, spent the Thanksgiving holidays with his parents at New Rochelle, Ill.

Bowling activities took a slight slump following the Thanksgiving festivities.

George McKean, home office representative of Fox, called upon Manager Reingold of the Des Moines offices on Thursday and Friday.

Denver

FRANK L. PRATT, recently manager of the Blue Mouse theatre in Tacoma, Washington, has been appointed assistant manager to E. Marshall Taylor, of the America theatre, Denver. The new assistant manager entered upon his new duties last week. The America theatre is Universal's first run theatre of Denver.

Don Charno, the popular orchestra leader and personality man of the Rialto theatre for the past year has been transferred to the Capitol theatre of Des Moines, Iowa.

South East

STANLEY HAND, of Washington, D. C., arived in Charlotte last Tuesday to take over the duties of branch manager for Pathe, succeeding E. L. McShane. Mr. McShane assumes the duties of sales manager and W. F. Lenehan as special feature representative. The sales force includes R. C. Price, R. S. Mitchell and Chase White.

E. H. Coleman, of Birmingham, Ala., will on Monday, November 28th, succeed Roy Williford as manager of the Strand Theatre, Charlotte. Mr. Williford is building a theatre at Union, S. C., which is soon to open.

The Strand, for the past several months, has been playing tab shows and second run features. Mr. Coleman announces that he expects to play Westerns only.

L. D. Miller, owner Rex Theatre, Rutherfordton, N. C., was in Charlotte recently.

George Stevenson, assistant general manager of Stevenson's Theatres, Inc., is spending a few days in Rock Hill, S. C., preparing for the opening of the new Stevenson theatre there.

J. W. Griffith, owner Pastime Theatre, Lumberton, N. C., shot a big buck deer last week.

Jerry Simpson, owner Ideal and Lyric theatres, Gastonia, N. C., visited Film Row last Tuesday.

Jack Marcus is building a new colored house in Florence, S. C.

Walter Griffith, general manager Horlacher Delivery Service, is spending a few days in New York.

J. I. Sims, owner Reliance and Blue Bird theatres in Orangeburg, S. C., is remodeling and redecorating the Reliance and adding new equipment.

W. T. Gray, owner Loray Theatre, Gastonia, N. C., announces that the new theatre he is building in Gastonia will soon be completed.

C. D. Buckner, manager Playhouse Theatre, Statesville, N. C., was in Charlotte during the week.

Ed. Pearce, manager National and Broadway theatres, Mt. Airy, N. C., was in Charlotte recently.

Donald M. Eaves, of the Eaves Circuit in North and South Carolina, announces that he is opening his Dreamland theatre, Union, S. C., to full time. He has only been running this house one day a week.

Otto Hartso, owner North Newton Theatre, Newton, N. C.; W. H. Smith, owner Carolina Theatre, Grover, N. C., and E. L. Hearn, owner Alameda theatre, Albemarle, N. C., were recent visitors to Charlotte.

Francis White, owner Capitol theatre, Asheboro, N. C., visited Charlotte recently.

Mr. and Mrs. John Long, of the Temple Theatre, Earlington, Ky., were recent guests of friends in Evansville, Ind.

The Capitol Theatre, Nashville, Tenn., recently celebrated its eighth anniversary.

The infantile paralysis ban has been lifted at Lexington, Ky.

George Oldham, manager Rivoli Theatre, Winchester, Tenn., was a recent guest of R. D. Page, manager Princess Theatre, Cleveland, Tenn.

The Dreamland Theatre, Camden, Tenn., has been closed.

James Fisher, manager Lyric Theatre, Versailles, Ky., has returned from a visit to Cincinnati.

Captain C. Blake, of the Savoy Theatre, Louisville, who has been abroad for several months, has returned.

The new theatre at St. Matthews, Ky., the Evelyn, will open December 3.

Jack Burke, traveling auditor of Educational, was in Louisville last week.

O. S. Barrett, sales manager for Educational, was in Memphis last week, conferring with Howard Kingsmore, manager Loew's Enterprises, in the interest of Educational product.

Louisville exhibitors have reason to be entirely satisfied with the result of the recent mayoralty election, as a result of which W. B. Harrison was chosen mayor. Mr. Harrison already has taken great interest in theatricals.

Lee Bing, manager Big Feature Rights Corporation, Indianapolis, Ind., spent Thanksgiving with Lee Goldberg, manager of the Louisville office.

W. E. Callaway, Southern sales manager for First National, spent several days at the company's Louisville exchange last week.

The Monroe Theatre, at Tellico Plains, Tenn., has been reported closed.

Miss Douglas Robertson, of the Princess Theatre, Flemingsburg, Ky., visited Louisville last week.

The Pastime Theatre, Chinnville, Ky., formerly the Raceland, has been taken over by T. H. Wylie.

Lee Goldberg, of Big Feature Rights Corporation, and Maurice White, of the Louisville First National exchange, spent Monday in Cincinnati, attending the meeting of the Cincinnati Film Board of Trade.

According to plans of the Goldberg Amusement Enterprises, Dickson, Tenn., promoters of a string of motion picture houses, including the Gaiety Theatre, the town is soon to resemble a Hollywood. This company, with headquarters in Clarksville, plans to produce a motion picture within the limits of Dickson.

Baltimore

ON Monday, at the Rivoli, the officers and men from Camp Holabird and Fort Howard were entertained by Frank Price, Jr., manager.

The entertainment policy at Loew's Century here was changed by Jules Bernstein, general manager, beginning with Monday, November 28, when the Century Syncopators, an orchestra arranged by Paul Specht, was introduced under the direction of Wesley Eddy. A strong supporting bill was also included.

Several changes have occurred in the Loew organization here. H. A. Maloney, former Century manager, has gone to Loew's Midland, the new 4,000-seat house opened in Kansas City. He has been succeeded by A. H. Beuhrig, formerly manager at the Valencia. The new manager of the Valencia is Rollin Stonebrook, formerly assistant manager of Loew's State, New York City.

Charles Grimes and Fred Steele have been appointed managers of the Empire and New Theatre, respectively, of Washington, D. C. Leroy Breitbarth, formerly manager of both playhouse, has resigned. These theatres are now controlled by the Stanley-Crandall Company of Washington.

The seating capacity of the Pimlico Theatre, here, operated by Louis Garman, has been increased from 900 to 1,350. The house has been improved and altered and redecorated in the Spanish style. New stage sets and new Haywood-Wakefield chairs have been installed.

Christmas community parties for children residing near theatres in Washington, D. C., operated by the Stanley-Crandall Company, are being planned by the public service department of that and the Stanley Company under the personal supervision of Harriet Hawley Locher, director.

The New Theatre, Clarendon, Va., operated by J. C. Boss, has been opened to the public.

Loew's Theatre, Richmond, Va., will be ready for the public opening about January 1, according to the present plans.

Valley Airport, at Waynesboro, Va., has been opened by C. C. Loth, a theatre man of that city who financed and built it alone. There are four-way landings on a 40-acre field with gas and oil stations. Mr. Loth owns an Eagle Rock three-place biplane.

The first of a series of motion picture entertainments was given by the Homewood Fireside Club at the Friends' Meeting House, North Charles street here, Sunday evening November 27, when one part of Uncle Tom's Cabin was shown. No admission was charged. Members of the club are young people of the Quaker church. No music was given with the film.

Marjorie Loft, cashier of Loew's Valencia here, has resigned and has been succeeded by Ethel Wells, formerly phone girl in the Loew offices here.

A new theatre is planned to be built by a company in Frankford, Del., by a company now running a chain of movie houses.

After springing a leak while being taken to Norfolk, Va., from Philadelphia, the James Adams Floating Theatre, was sunk in about 16 feet of water off Thimble Shoals about a mile and a half. S. D. Loveland, of Philadelphia, owns the craft. Two men on the boat were taken aboard the tug. For several years the boat has been spending the winter south and the summer north.

The Atlantic and Pacific Tea Company has bought the Hanark Theatre property, Newark, Del., from Louis Handloff. The theatre building is being razed and a store will be built in its place. Only one movie theatre, the Opera House, is now being operated there.

Options on a piece of property opposite the New Theatre, Easton, Md., have been taken by the Jake Goldberg Theatrical Enterprises from William Reddie and Henry P. Turner. That company plans to build a theatre there. This company also has plans under way to build theatres in Cambridge and Salisbury, Md.

Now having thoroughly recovered from a recent attack of grip George A. Crouch, treasurer of the Stanley-Crandall Company, Washington, D. C., has returned to his office.

The Capitol Theatre, Cumberland, Md., recently remodelled and reseated, is now showing first-run pictures at reduced prices.

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Albany

THE Van Curler theatre in Schenectady, N. Y., was quite badly damaged by fire of mysterious origin one day last week. When the firemen arrived, they found two distinct blazes in the theatre, one near the Vitaphone and the other in the vicinity of the organ. The blaze was checked by the sprinkler system and by chemicals.

Jack Byrne, a Metro-Goldwyn salesman in Albany, is now a full fledged Elk, having been initiated last week at Schroon Lake. The work was put on by the Ticonderoga lodge and the affair was held in the Community House, which is owned and operated by Father Blais, a priest in Schroon Lake, who is having much success in running motion picture theatres and who is now planning an active basketball season.

W. A. Clark, of New York city, has been engaged as the organist at Harry Hellman's new Paramount theatre in Albany.

C. E. Taylor opened the Gateway theatre in Antwerp this week. The building has been entirely renovated and additional seats placed.

Arthur Richardson, of Schroon Lake, has closed his theatre for the winter. James Ruane, of North Adams, was forced to close his theatre one night on account of the recent flood and for three days pumps were busy in drawing water out of the engine room.

Vic Bendell, well known in local film circles, left last week for Florida, where he will be stationed this winter as a southern representative for the Kauffman Mat Service.

William Smalley, of Cooperstown, was expected in Albany last week, but word was received that he was ill at his home and would not be able to make the trip. Mr. Smalley has been having considerable dental work done of late, but on his last trip to Albany he said that he was feeling better than in several months.

James Rose, of Troy, who is now booking for Warner Brothers in Albany, stated this week that the condition of his mother was somewhat improved. Mrs. Rose has been seriously ill for the past several weeks at her home in Troy.

The Hudson theatre, which was the first motion picture house in Watervliet, and was opened a number of years ago by Frank Barhydt, is now being converted into a garage.

Exhibitors in Utica were somewhat upset last week when the Mayor approved an ordinance which assures the city of five months' daylight saving running from the first Sunday in April to the last Sunday in September. The proposition was recently carried in a referendum, although stubbornly fought by the exhibitors.

Emanuel Rosen has found that there is little matinee business in the section in which his Palace theatre is located in Troy, and has decided to abandon matinees except on Saturday.

Abe Cohen, manager of the Strand and Rialto theatre in Massena, is installing two of the most modern type of projection booths in his houses.

The Capitol at Ilion observed its second anniversary last week and in addition to the picture program it featured a well known orchestra from the Lake Placid Club.

W. W. Mace of Prattsville has rented his theatre to W. D. Hunt, of Unadilla. The theatre in Phoenicia, run by Keene and Lord, will close shortly for the winter. Julius Byck, of Tannersville, is spending the winter in New York City.

Peter Gorden, of Keeseville, is as proud as the proverbial peacock these days, having bagged his deer during a ten days' hunt in the Adirondacks. Every film salesman who has struck Keeseville during the last week or so, has heard all about the hunt.

Al Barton, who is associated with Lew Fischer in the theatre at Ticonderoga, is spending three weeks at Asheville, N. C. Mrs. Barton accompanied her husband on the southern trip, which was made by automobile.

Basil Brady and. Ed Hayes, of the Pathe forces, were in Gloversville last week.

Arthur Fontana, of Livingston Manor, has closed his theatre for the winter. In other years Mr. Fontana has kept the house open one or two nights a week.

Morris Silverman, of Schenectady, was recently called to New York city by the serious illness of one of his relatives.

The Glove in Gloversville gave a benefit concert last Sunday for the poverty stricken families of eastern Europe. The theatre was well filled.

A three day fashion show and pageant was held last week at the Bardavon in Poughkeepsie wtih R. C. Snow, of New York City as the director.

Many families in Troy enjoyed turkey on Thanksgiving Day, with Jake Rosenthal, owner of the Rose theatre, as the donor. Mr. Rosenthal gave away turkeys for several nights previous to Thanksgiving.

Lew Freiberg, formerly connected with the Albany Fox exchange, is back in town as the local representative of Morris Fitzer and his talking trailers.

Joseph Saperstein, manager of Harmanus-Bleecker Hall in Albany, has arranged for straight week runs, an entirely new policy at this house, and one which will also be followed at the Griswold in Troy.

Moe Silver, successor of Walter Hayes in the Stanley Corporation, was in town during the week, visiting the Stanley houses in Albany and Troy.

Mrs. A. deWolf Veiller, wife of the manager of the Mark Ritz in Albany, is spending ten days at Palm Beach as the guest of relatives.

Owing to a downpour of rain, business at practically all motion picture theatres in this section slumped badly on Thanksgiving afternoon and evening.

George Cohen, a Newburgh theatre owner, has acquired Linden Hall in Middletown, of Thomas Watts, and will remodel the house, after which it will be reopened and known as the Linden Theatre.

George Ferguson, who is connected with the Pathe exchange in Buffalo, was in Albany a few days ago for a conference.

John J. Curry and F. X. Shay, exhibitors of Schenectady, were in New York City recently for the purpose of visiting several of the newer theatres along Broadway.

The Orpheum in Kingston reopened on Wednesday under the direction of Seeley and Miller. The house will operate six days a week with two changes, the program being a combination of vaudeville and pictures. The theatre has been remodeled along Spanish lines and is one of the most beautiful houses in this part of the state.

Harry Lazarus, owner of the Broadway in Kingston, is busy these days in rehearsing the part he will take in a home talent show that will be given in December.

Central Penn

THE management of the Capitol Theatre, Shenandoah, devoted the week of November 21 to a celebration of the completion of its second year of operation. Manager Max Abrams arranged a special program for anniversary week.

The Victoria Theatre, Shamokin, in the hard coal mining belt, sent its own cameraman to the Anthracite Cooperative Conference held in Mount Carmel.

Manager Robert Steele has just installed two new projection machines in the Strand theatre, Carlisle. They are equipped with Peerless reflector arcs.

Between twenty-five and thirty bushels of potatoes were taken in at the box office of Loew's Regent theatre, Harrisburgh, on the morning of Thanksgiving Day, when a children's matinee was given, the price of admittance being two potatoes. About 3,000 children attended the affair which was given under the auspices of the Harrisburg Kiwanis Club, in cooperation with Edward J. Melniker, manager of the theatre. The potatoes were later distributed among the various orphanages of Harrisburg.

For the purpose of making many improvements, announcement was made that the York Opera House, of York, would be closed from December 5 to 26. The theatre is one of the large chain owned and operated by The Nathan Appel Enterprises, in York and vicinity. The entire interior will be redecorated and modern improvements added.

Ed. R. Moore is manager of the theatre which, after Christmas, will be reopened under a new policy as a bi-time house of the Keith-Albee vaudeville circuit.

Interests sponsoring the proposed theatre at Central avenue and First streets, on the South Side, Oil City, announce that the Latonia Theatre Corporation has decided positively to erect the structure. Bids were asked for the removal of the buildings on the Roess property, on the site of the proposed photoplay house, which is now occupied by a dwelling, store room and other structures. It is expected the contract for the removal of these structures will be awarded during December.

C. Floyd Hopkins, district superintendent of the Wilmer & Vincent Theatres of Harrisburg and Reading, was a member of the committee that arranged a farewell supper for Wilbur F. Maxwell, who retired after seven years' service as director of the Harrisburg charities organization. The dinner was in the Penn Harris Hotel, Harrisburg, November 29.

Mrs. Florence Ackley Ley, former director of the Community Service Bureau, maintained in Harrisburg by the Wilmer & Vincent Theatre Company, was in New York City late in November selecting costumes for the Harrisburg Civic Opera Association's production of "Sweethearts."

Alvin Hostler, manager of the Strand theatre, Altoona, in connection with the Santa Claus celebration of the Altoona Booster Association, the week of November 21, arranged for Santa to appear at thte Strand on Friday and Saturday. Santa greeted the kids twice daily, accompanied by his orchestra from the North Pole. Christmas presents were given to the children attending the Saturday matinee.

Manager Alvin Hostler, of the Strand, Altoona, advertises that his theatre is the only one in that city which shows two news reels—Paramount and International.

Chicago

ALFRED ALEXANDER, father of Manager Roy Alexander of Universal, passed away at his home, and hundreds of friends of Roy's are sympathizing with him in his loss. Mr. Alfred Alexander was an old and respected citizen of Chicago, and his death was a shock to the community. He had been ill but was considered on the high way to recovery and passed away suddenly, immediately after partaking dinner with his family.

W. A. Renegar has opened his new theatre, the Jewel, at Eureka. The house is small but well equipped and will be welcomed by the citizens of this town.

District Sales Manager Wallace of United Artists, spent last week in New York City, attending a conference of managers and this week is visiting the Omaha exchange, which is in his territory.

Clinton Vidor, who for some time past has been connected with FBO as a salesman covering Peoria territory, has resigned.

Fred Barlow, who has been handling the publicity on U. A. product, has been assigned to Canadian territory and left for his new post this week.

Manager Herbert Washburn and the entire FBO sales staff are working country territory this week. The only exception is Len Ullrich, who is looking after the city business during their absence.

Jack Sampson has resigned as president of the Chicago Film Board of Trade after serving three years in that capacity, and the members are planning a testimonial dinner to Mr. Sampson, to show their appreciation of the splendid work he did during his occupancy of the office. Mr. Sampson's resignation was made necessary by his retirement from the exchange end of the business.

Eddie Lindeman of New York, who is well known in Chicago, through his former associations with United Artists, and as special representative for Harold Lloyd, was visiting this city for several days on personal business.

Paul Busch has resigned as manager of Tiffany Exchange and expects to announce a new connection within a few days. Divisional Manager McLaughlin is handling the local exchange pending the appointment of another manager.

February is to be Kennedy Month in honor of the FBO official's second anniversary of his connection with the industry, and the local exchange is getting set for a big drive in his honor.

Frank Schaefer of the Crystal Theatre, accompanied by his wife, is scheduled to leave for New York City on Sunday. They are planning to spend about ten days in the east.

Louis St. Pierre, general manager for Great States Theatres, Inc., in Rockford, has been confined to his home for ten days as a result of a breakdown caused by overwork getting the big Rockford Theatre opened. Mr. St. Pierre is improving and is expected back at his office in a few days. In the meantime, Clyde Winans of the Madison Theatre, Peoria, is assisting Manager G. T. Contois in charge of the Rockford house.

Nine members of Metro-Goldwyn-Mayer's sales staff, including all the city salesmen except Messrs. Ishmael and Schwartz, are visiting Illinois and Indiana Theatres outside of Chicago. This is the first time in eight years that Oscar Florine has oiled up his automobile for a country sales trip and it is a long time since Eddie Bricketto, who is heading for Southern Illinois, has left Chicago.

"The Jazz Singer" opened at the Garrick Theatre on Tuesday, for an extended run, Sam Morris and Abe Warner being in attendance, coming from New York especially for its Chicago premier. Lou Berger and Max Slott are in charge of "The Jazz Singer" during its Chicago run.

All Great States theatre managers were pleased to receive Thanksgiving day greetings from Jules J. Rubens, who cabled his best wishes for the day from Naples, Italy.

Hazel Brown, recently affiliated with the Balaban & Katz organization in Chicago, is now connected with Filmack Company, Chicago, trailer producers. Miss Brown plans to divert her time keeping in contact with the theatres of the territory.

Joe Koppel last week celebrated his fifth anniversary as manager of the Village Theatre, Wilmette. The pleasing part of the celebration was the flowers and congratulatory messages which he received from citizens of the village, with whom Mr. Koppel has fostered pleasant relations. The Village Theatre is changing its policy from three to four shows a week and reducing the evening price for children to ten cents.

James Gillick, who has been associated with Pathe exchange for many years, for the past five as branch manager, has resigned. He hs not as yet announced his future plans.

Salt Lake City

DISTRICT MANAGER SETH D. PERKINS of the Metro-Goldwyn-Mayer Corporation has been in this city for several weeks and is leaving the latter part of this week for Denver.

J. Woody, from the Hal Roach studios, is in the Salt Lake Metro-Goldwyn-Mayer exchange for a short time, after which it is reported he will make Denver.

Louis Marcus of the Louis Marcus Enterprises left here a few days ago to spend a couple of weeks on the Pacific Coast at San Francisco and Los Angeles.

Western Coast Editor Raleigh B. Nichol of Pathe News, has been arranging for a staff of local camera men for Pathe News during his visit of a few days.

Pathe District Manager R. S. Ballantyne left the local exchange last week after having held a three day conference with Manager Al O'Keefe of the local branch.

It is reported here that the Paramount Empress Theatre, under the management of Carl A. Porter, will exclude stage attractions commencing next week and will have a straight picture program.

A special stage offering, however, will be presented at the Paramount Empress, December 7th, known as the Annual Junior Aid Show, which will be put on under the direction of Oliver Alberti, band leader at the Capitol.

Marion Mack, well known film star, made a personal appearance at the Capitol Theatre of this city this week during her stop over here enroute to New York.

During the opening of the street lighting system in the vicinity of tthe Capitol Theatre here last week, Louis Marcus, head of the Louis Marcus Enterprises, George E. Carpenter, Secretary of these enterprises and also manager of the Capitol, and Alberti, orchestra leader, were filmed in a motion picture which was taken of the ceremonies during which time the street was ablaze with Keieg lights. The pictures are being shown at the Capitol, Paramount Empress and Victory theatres.

Manager H. H. Milstein of the Universal office here, returned this week for the Thanksgiving holidays after a trip into Idaho.

Traveling Auditor W. K. Lendon left Salt Lake Universal exchange last week for Los Angeles, after having been here for some time checking over the local accounts.

Associated First National's Western Sales Manager F. W. Hatch, spent a few days at the office in this city during his regular tour of inspection, it is reported.

The Associated First National sales representatives, Vete Stewart and Claude Hawkes were in for Thanksgiving from their territories.

Manager Clyde H. Messinger just came in from a sales trip in the state of Idaho, where he has been in the interest of his Educational productions.

Local Branch Manager Chas. Walker returned home last week to his duties at the Fox office here after having made a tour of the Idaho branch.

A conference is being held at the Fox exchange in this city due to the arrival this week of J. R. Granger, general sales manager. Special Representative Ben F. Rosenberg is also in the Salt Lake office at this time, it is reported.

H. H. Stern, manager here for United Artists, is returning within the next few days from the Montana territory.

Wm. McFarlane, owner of the Manti Theatre at Manti, Utah, arrived in this city several days ago for the purpose of arranging bookings for his house, as did T. M. Chesler of the Princess Theatre at Bingham, Utah.

George Allen of the theatres at Boise and Nampa, Idaho, conferred with exchange managers here last week regarding the new productions.

John Rugar of Park City, Utah, and the Peery Brothers of Ogden, Utah, were among well known exhibitors visiting the local exchange row this week.

Manager E. E. Harris of the Columbia Exchange in this city is sending in the contracts from an extended trip into Idaho. Salesman Fred Young is covering the Southern part of Utah.

Wedding bells have been ringing along film row this week for Rose Bluck, booker at the FBO exchange.

Manager Fred Lind of the FBO office in Salt Lake, is now traveling throughout the Southern part of the state of Utah. Salesmen Milton Cohn and A. W. Baron are making their respective territories [illegible]

[illegible] the Tiffany Pictures Corporation [illegible] Lake branch.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

San Francisco

ONE of the outstanding motion picture theatres under construction at this time is the new Endert Theatre, Crescent City. This house will incorporate all of the very latest and most modern equipment and furnishings which the present-day market affords. B. E. Enders, has placed an order for a complete installation, including a Kilgen organ, chairs, stage and booth equipment and all supplies incidental to the operating of a first class motion picture house.

Mrs. Alice Bates of Portola, California, was a recent visitor to San Francisco.

Joe Rucker, Manager of Paramount News Department, has gone to China. He expects to pick up some interesting things for the Paramount News during the four Greenwald of Los Angeles is assuming the duties of Rucker dur- or five months he will be there. A. ing his absence.

Miss Eleanor Twohig, 19, a San Francisco beauty contest winner in 1926, was married November 16th to Edward Husong, house manager at the Granada Theatre.

The ceremony was performed in the Justice Court at Redwood City in the presence of a small group of friends and relatives. Miss Twohig is the daughter of Mr. and Mrs. Walter M. Twohig, 1454 Leavenworth Street. She has been cashier at the California Theatre for the last year. Husong is 24. Following a short honeymoon automobile trip to Yosemite Valley, they will make their home here.

Wayland Taylor, one of Paramount's popular young men, has returned from one of his trips in the territory, where he has been roadshowing.

John Ragland, General Sales Manager for Columbia Pictures, is visiting in the local exchange this week.

L. N. Walton, a former exhibitor of Portland, Oregon, is working out of the Universal Office as salesman in the North and South Coast territory. Walton is an old timer in the film business, his first position dating back to Mutual Film days.

L. O. Lukan, First National's District Manager, was here for a few days.

Jimmie Woods, owner of the Red Bluff Theatre, was a recent visitor on Film Row.

Tocchini, manager and owner of tthe Royal Theatre, Sebastopol, was an out of town visitor last week.

Messrs. Pierson and McInnie are the owners of the new theatre at Minden, Nevada, which opened November 19th.

Canada

THE Columbia theatre, New Westminster, B. C., the first of the atmospheric theatres in Canada, following the Spanish garden style in interior decoration, is under the management of J. Millman, well-known in Western theatre circles for some time past. The appointment is announced by H. M. Thomas of Vancouver, Western supervisor of theatres for Famous Players Canadian Corp.

Stanley Greig, operator at the Strand Theatre, Hamilton, Ontario, holds the record, according to Alderman H. E. Wilton, manager of the Strand. In more than a year, Mr. Greig has not once showed a blank screen nor had a film break during a performance, even though programmes are changed three times weekly. He inspects every foot of film before it is screened, regardless of its age or origin.

Victor McLaglen, the "Captain Flagg" of "What Price Glory," has been discovered, following the presentation of the picture at the Metropolitan Theatre, Winnipeg, of which Walter Davis is manager.

McLaglen was recognized by a number of Winnipeg people as a former police officer of Winnipeg and it was found that he had joined the local force on June 10, 1907. His brother, Fred, was also a Winnipeg policeman. Both were prominent in boxing and wrestling. During the war, Victor went to England where he served with the Imperial Army. Fred went to New York City from Winnipeg, where he engaged in a number of boxing bouts before the war.

Godfrey Corriveau has been appointed manager of the Windsor Theatre, a suburban house of Vancouver, B. C., by Famous Players. Mr. Corriveau was the second man to become identified with the automobile business in Vancouver, this being in 1907. In 1911, he built the Grandview Theatre, which he operated for a number of years, later going to the Globe, Columbia and Kitsilano Theatres.

Ed. Gilmore, manager of the Capitol at Windsor, Ontario, marched the whole 450 members of the Essex Scottish Regiment into the theatre for the opening performance of a British picture.

Harry Parkinson, late of Loew's Theatre, Toronto, has been appointed conductor of the orchestra of the Capitol Theatre, Kingston, Ontario, by Manager Ernest Smithies. The Capitol orchestra has been increased in size and otherwise improved, music now being a strong feature at the house.

Minneapolis

A NEW one-story brick building now under construction at Eleventh street and First Avenue north, Minneapolis, will be occupier after the first of the month by Universal and First National. The quarters of the two companies are exactly alike with five film vaults. projection and screening rooms and all other exchange features.

The Theatre Owners' film exchange in Minneapolis is to have the addition of at least two salesmen according to announcement of General Manager Steffes. Edgar Burke has already joined the forces and next week will see the advent of the second man, H. W. Helmbold and Sam Goldflam are already members of the sales force, which is getting ready for a campaign for new business.

Recent visitors in Minneapolis included Barney Benfield of Morris, Minn., Joe Schindele of Granite Falls, Minn., C. T. Schnee of Litchfield, Minn., S. A. Sirley, Metro-Goldwyn-Mayer district maanger from Chicago; Julius Edelstein of Hibbing, Minn.; A. S. Abrose, special representative from the United Artists home office and Tom Foster, owner of the Star theatre at Stanley, Wis.

Al Anderson has been promoted by Paramount Famous Lasky corporation from head booker at the Minneapolis branch to salesman working out of Sioux Falls.

There will be a new theatre at Bowbells, N. D., as soon as extensive repairs have been completed on a store building there. The new house is to be used for stage plays and dances while the Royal theatre will be used only for motion pictures.

M. Westberg of the firm of Hanson and Westberg, owner of the Liberty theatre at Adams, N. D., was a recent visitor in the Twin Cities.

Detroit

CARL SHALIT has been appointed Detroit manager for Tiffany-Stahl productions after spending several months on the sales force and officiating in the capacity of assistant branch manager. It has also been announced that Ralph Peckham will cover the state territory.

Two Detroiters, Walter B. Collins and S. D. Chapman, were elected for a third time to First National's K. O. Club. Eleven men qualified for membership this season, two being tied for tenth place. Salesmen elected to the club for the second and third time are given $1,000 each of extra insurance by F. N.

Another 2,500 seat house opened Nov. 23 with a picture and vaudeville presentation policy. The latest is called Great Lakes.

Beginning next week, presentation programs from the Hollywood will be broadcast over WWJ, the Detroit News, according to an announcement issued by Ben and Lou Cohen who opened the house a short time ago with a stage show and second run film policy.

Pictures and burlesque will be featured in the Avenue hereafter although the house has been running for many years with straight burlesque. Entire booth equipment was installed by the McArthur Equipment Company, a local firm.

New York & New Jersey

A GOOD meal, plenty of dancing and a well-put-on-show seem to be the consensus of opinion regarding the affair given last Saturday evening at the Hotel Commodore by the Motion Picture Salesmen, Inc., a local organization devoted to furthering the cause of the boys who sell this industry's product.

At least a thousand people were in attendance and it is said that the behavior of everyone was of the kind that even Mr. Volstead would have approved. Another most interesting feature of the entertainment was that no flowery speeches or useless patter was indulged in; this sort of stuff does not go with these boys. They hold these affairs to add a fund to their treasury department and to eat and be merry and on this occasion it is reported that $7,500 additional ducats were laid away to swell a fund that is used for many charitable purposes. Messrs. Solomon and Trauner, as well as all others connected with the arrangements of these affairs, are to be congratulated for the efficient way they are handled.

Once again a small chain of theatres in the Park Slope section of Brooklyn has changed hands. These are the Eden, Garfield, Avon and 16th Street theatres, at one time the property of Pear Bros., then going to Jennell and Peckelner and now under control of George Gerhauser and Son. This chain is in the same nighborhood from which the new Loew project will draw when completed.

Samuel Lawrence has succeeded Arthur Brillant as manager of Universals recently opened atmospheric theatre at New Utrecht Aveneu and 43d Street, Brooklyn.

Charles Finesilver is at present looking after the management of the Alhambra theatre, Knickerbocker Avenue and Halsey Street, Brooklyn, in the absence of Eddie Canter who is at present slowly recovering from a recent illness in the Lebanon hospital. Mr. Finesilver was connected with the Leo Brecher theatres for a period of seven years and is an experienced showman.

Eddie Canter, while still seriously ill, is now said to be on the road to good health and his many acquaintances will be happy to see him out again.

According to Moe Seider, publicity manager for the Babylon and Bayshore theatres down on Long Island, the folks out in these towns like their amusement flavored with fishing and hunting. In the Summer when the "blues and weaks" are running they, like the Alaskans, all fish; now that the duck hunting season is open, every mother's son who can tote a gun is sitting out in a blind waiting a chance to pour a load of shot into a speeding mallard or broadbill.

In addition to supervising several other theatres of a circuit, George Lambert is managing the Beverley theatre, 110 Church Avenue, Brooklyn. The Windsor, Culver, etc., are in this theatre chain.

Calderone's new Westbury theatre is enjoying a brisk trade, according to report.

Genial Moe Rosenthal, who operates the theatre known as Moe's Scenic at 500 Atlantic Avenue, Brooklyn, paid the curb a shopping visit this week.

J. Siegle is the new manager of Loew's Canal Street theatre.

The Lyceum theatre, 55th street and 3d Avenue, recently closed by Jos. Steinkritz, will be reopened by Frank Koren. Mr. Koren is a well known and pioneer exhibitor around New York City, having at one time the old Atlantic Gardens.

Harry Decker has been recently appointed manager of Brooklyn territory for the local Warner Brothers exchange.

Franklin Backer is expected to open his new 1,600 seat motion picture theatre at Palisades Park, N. J., the early part of next week. Dec. 6, is the tentative date of the premiere. A picture program coupled with Vitaphone presentations will be the house policy. Mr. Backer formerly managed the Grant Lee theatre for E. Thornton Kelley.

Wearing his new title as debonairly as does his namesake, Prince Carol, "Eddie" Carroll, recently appointed assistant to Manager Wolf of the Pathe-New Jersey sales division, may now be seen sitting in his office on the 5th floor of 1600 Broadway. It is located in almost the same spot from which Mr. Carroll used to purvey the erstwhile Associated wares.

High class flash acts, stage jazz bands, masters of ceremonies, etc., are invading theatres other than those situated in the big cities in these days of stiff competition among picture houses.

Beginning Saturday, Dec. 3, an eight piece stage orchestra and three other acts will augment the presentation policy of Sam Perry's Englewood theatre, Englewood, N. J. Earl Williams, formerly with Charles Nelson at the Branford theatre, Newark, will act as master of ceremonies.

The opening games of the motion picture basketball league will be held at the Savage School of Physical Training, 308 West 59th Street, on Thursday, December 1 at 7 P. M., when Fox will play United Artists, Pathe tackles Metro-Goldwyn-Mayer, and Paramount meet Consolidated Films. Following the games there will be a get together dance in which the rooters and players of the various film companies will participate. Music will be furnished by the Paramount Orchestra.

Last season, the Pathe quintet won the movie basketball trophy by capturing 8 straight games, but with Paramount entered in the league this year, while the other movie teams have been strengthened, there is sure to be a nip-and-tuck race.

Al Star, of Fox Films, who conducted the movie basketball tournament last year, has again been appointed chairman of the motion picture basketball league.

In preparation for a series of matches with other motion picture bowling teams, the Fox Athletic Club is conducting an inter-departmental tournament, of which the in the fight for the lead. This week the Laboratory bowlers won 4 out first four teams are closely bunched of 6 games and took first position, displacing the Auditors. The present standing of the teams is as follows: Laboratory, won 10 and lost 2; Auditing 9-3; Traffic 8-4; General Sales 7-5; Fox News 3-9; Publicity 0-12.

Bowling chairman Moe Krane has arranged a series of games to total 45 for each group, the tournament being held at Dwyer's Academy.

The Westchester theatre, under Savage management in the Bronx, is reported as having definitely closed its doors.

Milwaukee

THE safe of the Majestic theatre at Lake Geneva was stolen early this week, according to Dan Kelliher, manager, looted of its contents, the receipts of several performances at the Majestic, and dropped near Springfield where Mr. Kelliher later recovered it.

The new Zenith theatre, a 1400 seat house, was opened to the public on Wednesday night. Eddie Maertz is the owner of the new house.

The Allen theatre at Jefferson was opened on the 25th for its first performance since the theatre was remodeled. The old theatre was completely remodeled after it was purchased by a local circuit, the Universal Theatre Co., and is now three stories high, each of which is used by the theatre. The house seats 497. Bill Copeland is managing the Allen.

Fire broke out in the projection room of the Badger theatre at Reedsburg on Saturday night. According to O. V. Kelly, manager, the fire was quickly extinguished, but not before it caused considerable loss in the booth, and patrons very quietly walked out of the house.

Sam Miller of the Fischer Theatre Circuit was in the city early in the week making final preparations for the opening of the new Fischer theatre in Oshkosh.

Frank Walter's new theatre at Wausau was formally opened on the 24th. Many Milwaukee film folks went up for the celebration. The Grand theatre was razed several months ago and the new theatre erected on the site. The new theatre is one of the most attractive theatres in the northwest.

Harry Krass has been added to the Tiffany sales force. Mr. Krass was previously associated with Universal in Minneapolis.

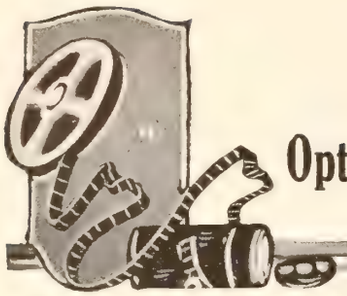
The Film Board of Trade sent a delegation of four men to Minneapolis to confer with the Minneapolis Board. The party was comprised of Sam Shurman, manager of M-G-M branch, F. J. McCarthy, manager of First National exchange, Charles Trampe, manager of Mid-West exchange, and Ben Koenig, secretary of the Film Board. John Ludwig of the Ludwig exchange accompanied the members of the Film Board to Minneapolis.

Milwaukee was well represented at the opening of the new Fischer theatre at Oshkosh on the night of the 23rd. Among those who went up were Sam Abrams, manager of F B O branch; Lyman L. Ballard, United Artists representative; F. G. Sliter, manager of Fox exchange; Charles Trampe, manager of Mid-West; Eph Rosen, manager of Tiffany; George Levine of Universal exchange; Fred Meyers, manager of the Alhambra theatre; Roy Langford of National Theatre Supply; N. Blumberg, manager of Milwaukee Theatre Circuit; M. R. Kraker, Paramount representative; Ed. Weisman, manager of Education; Johnny Strain, booker for Saxe circuit. Joe Shore, director of the Parkway theatre orchestra of Madison, flew to Oshkosh in one of the new Madison air line planes, accompanied by several officials of the company. Jack Yeo, manager of the Odeon and Davison theatres at Beaver Dam, was also present at the opening celebration.

The bowling league is still going strong, the Scenics leading the league, with the Features second, Serials third, Comedies and News Reels tied for fourth and Cartoons trailing last. Steve Bauer holds honors for high individual score for three games, with a total of 615 to his credit. Winnie de Lorenzo rolled 232 which gives him high single honors.

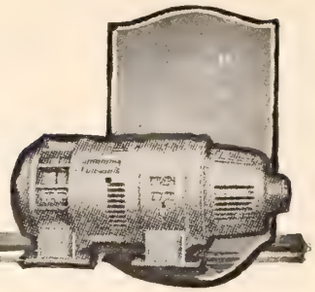
Dates Tiffany sales of the Park and Auditorium theatres at Waukesha called on several of the exchanges on Tuesday.

S. W. Hatch, First National western sales manager, arrived at the Milwaukee branch on Tuesday from Minneapolis.



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

Stereoscopic Lenses

IN the past five or six years a veritable parade of "stereoscopic" devices have been brought to the attention of exhibitors with the expectation that they would be seized upon as offering the ultimate in the projection of motion pictures.

The devices for which stereoscopic properties have at one time or another been claimed, have included practically every element which goes to make up a motion picture projection optical system—even certain light sources have been credited with it.

Aside from those devices which really are capable of producing true stereoscopic effects—and which, by the way, involve binocular vision—we have the more stable and prosaic elements which were first introduced into the optical system to do one specific thing. Specifically, these fundamental elements are comprised of the light source; the condensing system; the projection lens; and the screen.

All of these elements have, at one time or another, been attributed with possessing stereoscopic possibilities. First, we had the "stereoscopic" screen. Indeed, everything under the sun has been claimed for some screens except the one thing for which a screen is really used, and that is the faithful registration of the projected image.

Functions of the Screen

Perfect registration in combination with distributing characteristics which favor the seating area are the two functions of any motion picture screen and, if the screen manufacturer can successfully combine these two in his screen, he has done all that can be expected of him.

It seems as though certain screen manufacturers cannot rest until they have endowed their product with "stereoscopic" properties. No screen by itself can produce a stereoscopic picture—it simply cannot be done. If a screen has good registration, and if the film picture itself shows proper perspective, then the projected image will have an appearance of depth, to a certain extent. The screen, however, cannot put something into the image which, in the first place, was never in the film picture.

"Sterescopic" Light Sources

Next, we have the "stereoscopic" light source. This may be either of the arc type or the incandescent lamp, no partiality being shown either since the claims at various times have been applied to both.

We have been told that both of these sources have some mysterious property which magically changes an otherwise flat, dull, and uninteresting picture into one with depth, sparkle and brilliance. All this merely by the use of light alone, nothing else being required. We have even been told, in all seriousness, that it is quite possible for some light sources to give a sharply defined picture while yet others can only produce a blurred image. This is truly remarkable, and shows wide latitude in the characteristics of the humble light source.

In the lack of definite proof of these claims, however, we are forced to believe that light source cannot produce stereoscopic effects on the screen—nor, for that matter, can it affect the definition of the projected image.

The "Stereoscopic" Projector

More recently, we have been introduced to the "stereoscopic" projector. Just what this "stereoscopic" projector is, or what it looks like, we have been unable to learn, because extended inquiries on our part have produced nothing but hazy, very hazy, descriptions from persons purporting to know all about it.

Two of the "stereoscopic" projectors were to be used in the Roxy Theatre, and provisions were made for them in the projection room. For some reason they were never delivered and, as far as we can learn, "Roxy" is still waiting for them. In this respect he is really fortunate—much more fortunate than he was in his selection of the "stereoscopic" screen, which was delivered and installed and then removed. "Roxy" has not yet forgotten that sad experience.

The phantom "stereoscopic" projector, without wasting time in trying to describe its appearance or operation, is, or rather was, supposed to produce true stereoscopic pictures with the assistance of no agency other than the projector itself. It was announced about eighteen months ago and to date not a single one has even been tried out in a theatre. Need more be said?

The "Stereoscopic" Projection Lens

And now, wonder of wonders, we have the "stereoscopic" projection lens of "F-2.4" fame. The announcement of this lens completes the cycle and forms the last link in the chain of "stereoscopic" elements in the motion picture projection system—each of which, in itself, possesses the remarkable property of producing stereoscopic pictures. There is now no single element left for which this claim can be made, unless it be a new form of aperture plate, which, in some mysterious manner, like the "stereoscopic" light source, can be made to show stereoscopic pictures.

This new projection lens, in all fairness, deserves a certain amount of credit, because it was the first all-correct half-size lens to appear on the market at a time when such a lens was sorely needed in conjunction with the reflector arc. Because it was the first lens of this kind to be marketed it has enjoyed a marked degree of popularity, and has become more or less established in the better theatres of the country. It is a far cry, however, from an all-corrected lens to a "stereoscopic" lens, and we fail to see why the correction of a lens over its entire surface should influence its so-called "stereoscopic" properties.

It is the primary function of any projection lens to faithfully image the film picture placed before it. The second function of the lens is to transmit as high a percentage of light as possible. A highly corrected lens, having a high transmission factor, is a good lens, and, if the speed of the lens is sufficient to meet the normal demands of the operating conditions, nothing more can reasonably be expected of it.

Furthermore, no lens, no matter how good it may be, can possibly introduce "depth of focus" into a picture if the "makings" for such "depth of forms" are not already in the film picture.

A lens can only reproduce what it sees, nothing more; and if it does a good job in that respect it is doing enough.

Stereoscopic pictures cannot be produced by any single element; certainly not by a screen, light source, projector, or projection lens.

As for the matter of one lens projecting a brighter picture than another, if both are of the same speed and are highly corrected, the difference in illumination upon the screen will be so slight as to be imperceptible to the naked eye.

Let us leave this matter of stereoscopic pictures to those devices especially constructed for that work, a number of which, already, have been given extended trials in theatres with none of them being used permanently.

Be satisfied if every element in the projector optic system does the work required of it in an effective and efficient manner.

Temple Theatre Opens in Louisville, Ky.

The Temple Theatre, in Louisville, Ky., opened November 23. The house, which has a seating capacity of 1,200, plans to run feature pictures, with stage presentations and occasional road-show attractions.

Frank Holland, a theatre executive of many years' experience, is managing director of the house. James E. Dunne, president of the Temple Theatre Corporation, is the one who first proposed a modern amusement structure on the site of the old Hopkins Ttheatre.

Matches Movietone Film With Newsreel

When the Movietone portions of the newsreel at the Roxy Theatre appear before the audience the image on the screen is normal in size, but this is due only to the ingenuity of Arthur Smith, chief projectionist.

The Movietone film uses a small strip of space on one side to record the photographed impression of the sound. This, naturally, has the effect of making the image thrown on the screen narrower than that of the ordinary film.

In order to run the Movietone portions along with the regular soundless portions, Mr. Smith has devised an aperture, or mask, cutting down the top and bottom of the film so that the film itself is exactly the same shape as the standard film. An extra lens then enlarges the image to fill the screen on the stage.

Harry Hellman Opens New Albany Theatre

Under conditions that left little to be desired, the Paramount Theatre, a 1,000-seat semi-residential house, owned and operated by Harry Hellman, a veteran exhibitor, was opened in Albany, Nov. 4. The Paramount represents an investment of about $150,000, and is most modern in every respect.

Mr. Hellman's house has a seating capacity of about 1,000 persons and is without a balcony. It is located in a neighborhood from which Mr. Hellman expects to be able to draw sufficient to make the house a paying venture.

Mr. Hellman is no novice in the business. He opened his first theatre on Longwood Avenue, in the Bronx, in 1908. This was a 299-seat house, and was run by Mr. Hellman for three years. Later on he operated The Fairlyland in Albany, which had a seating capacity of 299. He also conducted the Orpheum, which was remodeled from an old church. For the past eight years he has been the owner of the Royal, a 650-seat house, which has always been a paying venture.

The lighting effects are of regulation type, both overhead and on the sidewalls, and were selected by Mrs. Hellman herself. The seats were purchased from the Heywood-Wakefield Company, of New York, and are of a color design that fits in with the house. The ventilating system was designed by Mr. Hellman.

The screen is of the Dalite gold fibre type and was furnished by the National Theatre Supply Company, which also furnished the stage drapes and other of the equipment. The organ was manufactured by the Kilgen Company. The theatre will be managed by Mr. Hellman's son, Neil.

Considerable attention has been paid to the projection and the rooms given over to this are most modern and very well equipped. There are two motiograph de luxe machined and two Peerless automatic arc control lamps, manufactured by the J. E. McAuley Company, of Chicago. The motors were furnished by Robbins and Myers, of Springfield, Ohio. The transverter is a product of the Hertner Electric Company, of Cleveland. The dimmer is a product of the Cutler-Hammer Manufacturing Company, of Milwaukee, while the Syncrovertor was made by the Liberty Electric Corporation of Stamford, Conn.

Publix' Alabama Opening Set for Dec. 26

Announcement is made that the official opening of Publix' new $1,500,000 theatre, the Alabama, will take place December 26. Workmen are putting the finishing touches on Birmingham's newest amusement palace, and all preparations are being made for a monster demonstration opening week. Local merchants have agreed to decorate their stores for the occasion, and Manager Sidney Dannenberg has plastered the town with snipes, banners and cards, in addition to mailing several thousand personal letters to patrons.



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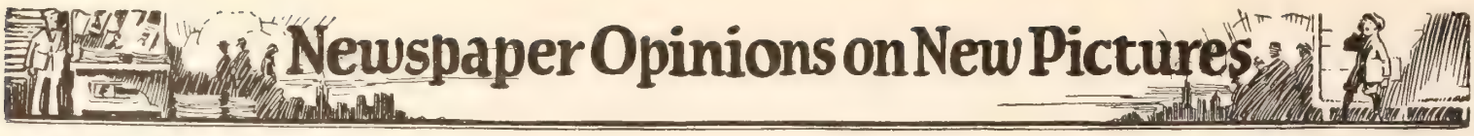
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"The Gorilla"—First National, Ambassador Theatre, St. Louis

Times: "If you like mystery pictures you will enjoy 'The Gorilla.' Worth going to for laughs alone. Murray at his best as terribly dumb detective. Kelsey just as funny as his partner . . . excellent in effects and 'spooky' situations. Saturday's audience did scream; in fact, we saw several of 'stronger sex' grip edges of their seats and chew their finger nails as they watched 'The Gorilla' stalk from door to door. Marshall does some excellent acting."

Post Dispatch: "Was tremendous success on spoken stage and there is no reason why it should not prove same on screen. Picture at its best in lighter moments. Really a comedy and as such is entertaining . . . Chills and thrills. Murray and Kelsey, couple of exceptionally dumb comedy detectives."

Globe Democrat: "Thrills and thrills, laughs and swiftly moving story. For those who like mystery plays, 'The Gorilla' comes up to all expectations."

Star: "Certainly is creepy sort, the new picture. All devices for creating spookish atmosphere are used with effect. Acting is good."

"Ragtime"—First Division Distributors, Inc., Chicago.

Tribune: "Has us all for its friend, 'cause it was acted so well and with such whole-souled zest. Everybody in piece appeared to be in such tiptop shape and having such a whale of a good time, and so dead set in making you all join hands and enjoy ttheir party with them. One piece of clever work blazed out from among other shining bits. It was that of Robert Ellis, who, as a chap called 'Slick,' gave one of most finished impersonations I have ever seen. Humdinger of a comedy."

"Rose of the Golden West"—First National, Washington Street Olympia Theatre, Boston

Transcript: "A well made and entertaining specimen of costume filming. Filled with intrigue, mystery, hard riding, straight shooting and desperate and thrilling deeds. Makes most of Miss Astor's delicately chiselled and mobile features, gives full opportunity for Roland to display his powers. Exploits to utmost, with carefully contrived photography, colorful atmosphere of period, inherent romance of background and hot-blooded, generous-hearted nature of characters. Displays artful hand of Fitzmaurice at his best."

Advertiser: "Film has many appealing points. Miss Astor never looked lovelier. Hers are charms that perfectly suit romance of old Golden West. Roland happily cast . . . expert directing always to be found in Fitzmaurice's pictures."

Herald: "A pulse-stirring romance. Fitzmaurice offers theatregoing public love story in gorgeous setting. Roland proves to be one of few facile actors of screen. Fitzmaurice has succeeded in bringing to screen all flashing life, color and hot-blooded romance of old California. His scenes are treat to eye."

Post: "Lovely Mary Astor and screen's new lover, Roland, quite at home in many romantic moments. Miss Astor has particular flair for wearing beautiful Spanish shawls and head dresses. For thrills we have Seyffertitz, always villain, and Love, less villainous than usual . . . Superb scenic effects."

Traveler: "Mary Astor looks divine in Spanish costumes. Roland rapidly coming to fore as one of cinema's most acceptable leading men. Love is excellent. Offers considerable diversion."

"The Crystal Cup"—First National, Boston

American: "A daring drama, unusual in theme and treatment, skillfully directed and acted. Affords Dorothy Mackaill best screen role, in which she acquits herself creditably."

Advertiser: "Unusual and intensely dramatic. The time-honored triangle drama with some novel twists. Her role shows best points in Miss Mackaill's equipment . . . very fine cast all around."

Herald: "A daring drama, skillfully acted,—gives Dorothy Mackaill greatest screen role. Mulhall proves versatile actor playing drama with same ability which has won him success in many comedy roles."

Globe: "Affords Dorothy Mackaill role in which she acquits herself more than creditably . . . Efficient cast."

Traveler: "If you are seeking unusual plot, by all means see this film. Miss Mackaill manages to look startlingly mannish."

"Body and Soul"—M-G-M, Capitol Theatre, New York City

Telegram: "Excellent melodrama . . . Splendid performances by three featured players. Barrymore gives best performance of recent years as hopeless drunk who nevertheless retails fundamental decency of soul, and Miss Pringle is ideal as rather bewildered and quite unmoral Swiss chambermaid."

Evening World: "Gripping and highly engrossing. . . . One of best things this member of Barrymore family has done. Miss Pringle not far behind him, and Kerry is excellent."

Graphic: "One of screen's finest actors in splendid, dramatic characterization. Lionel Barrymore takes one of most difficult assignments character man could have, and makes of this camera personality a vivid, striking being."

American: "Different movie and worth-while. Miss Pringle and Barrymore give much sincere and consistent characterizations that it is a joy to watch them perform and difficult to tell to whom first acting honors belong."

Telegram: "Red-blooded drama. . . . Picture lavishly produced and there is goodly quantity of realism in role which gives shots of mountains. . . . Barrymore has been given role which gives him ample chance to sink his teeth deep into drama. His work as insane medico is of herculean histrionic strength."

News: "We cannot lavish too much praise on Barrymore. Marvelous character actor. . . . Photography — silhouette shots especially—beautiful and extremely effective."

Journal: "Entertainingly dramatic yarn, story tâking place in Swiss Alps. Barrymore does excellent work. Handles characterization that might have been too melodramatic with convincing ease.'

"Wings"—Paramount, Erlanger Theatre, Chicago

American: "I don't think it's called in trade a $2 picture. I think it's worth five times that. One of greatest pictures ever made. Its love theme is easily on a par with that of 'The Big Parade' and actual scenes of conflicts that it shows absolutely the most unusual thus far. Rises above puny efforts."

Tribune: 'Brilliant, poignant and honest work, close copy of tragic, flaming tapestry woven in skies 'over there.' 'Wings,' the picture, is the war as the birdmen knew it."

Herald Examiner: "As a spectacle 'Wings' is well worth anybody's time. Air scenes different from anything that has yet been filmed and thrilling enough to lift most hardshelled ticketholder out of seat."

Journal of Commerce: "Is magnificent picture, more beautiful because it is true. Fairly sweeps you off your balance, and captures a tear or a tightening of the throat."

"The College Widow"—Warner Brothers, Mark Strand Theatre, New York City

Morning Telegraph: "Simply grand."

American: "Football game is thrilling and picture itself will please. Dolores Costello makes a fascinating little flirt."

Times: "Originality, good humor and competent acting. Excellent football scenes. Miss Costello charming."

Herald-Tribune: "Adroitly played and directed. If you are tired of college pictures, try this one. It is different. Miss Costello does some really fine acting."

Journal: "Football scenes well handled and plot is amusing."

"Douglas Fairbanks as The Gaucho" — United Artists, Grauman's Chinese Theatre, Los Angeles

Record: "Against towering background of Andes, Fairbanks brought another swash-buckling hero to screen, — 'The Gaucho' — superman of escapes, acrobatic feats, and cunning in war. More than in any previous picture of this star the love interest is featured. Most significant thing Fairbanks has done, and he has to his credit a long list of successes, from standpoint of box office as well as that of screen achievement."

Examiner: "From standpoint of art and picturesque interest will stand comparison with any film ever produced."

Daily News: "In true Fairbanks style 'The Gaucho' stormed the city and single-handedly captured it."

Evening Express: "New Fairbanks picture reveals producer-star in a new mood. Doug has struck a more serious and melodramatic keynote, and fashioned a narrative with a theme of lofty gravity. Typically atmospheric Grauman prologue offered with new Fairbanks' picture was entitled 'Argentine Nights.'"

"The Main Event"—Pathe-DeMille, Roxy Theatre, New York City

Zit's: "Makes interesting motion picture fare. Vera Reynolds presented in part quite typical of her capabilities. Fight photographed better than Dempsey-Tunney fight and is thriller from start to finish. Armstrong, who played dumb heel walker in legitimate stage production 'Is Zat So?' does very well in his first screen appearance. Schildkraut responsible for excellent performance."

Sun: Very human story of cabaret girl who is caught in toils of truckman whom she has met at Salvation Army meeting while gathering material for a Salvation Army act in night club. . . . Leatrice Joy is all that she should be as girl of night clubs."

Morning Telegraph: "Lois Weber directed for most part with fine skill. Certainly Leatrice Joy has never been seen to better advantage than in role of Babe Scott. Varconi likewise seems to have profited by feminine touch, for he, too, gives good account of himself."

Daily News: "'Roxy,' rather partial to fight films, offers one this week with a decided punch. Well conceived and nicely handled by Director Howard. Several shots show signs of really masterful megaphoning which Howard gave 'White Gold' some months ago. A good story and smooth continuity. Delaney and Armstrong equally good as boxers."

Post: "Howard, maker of 'White Gold,' the most interesting first-run picture yet shown at the Roxy Theatre, again figures in Roxy program this week as director of 'The Main Event.' Should go down as praiseworthy effort."

Evening Journal: "A good picture, skilfully directed by Howard. Fight scenes thrilling, and most of film contains variety of interesting shots."

"The Red Raiders"—First National, Hippodrome, New York City

Telegram: "We had a swell time watching 'The Red Raiders,' and so, unless our ears deceive us, did Hippodrome audience. Good, old-fashioned, Indian-paleface drama."

Graphic: "A Western thriller, exciting enough. Where westerns are preferred it will probably go over with bang."

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arizona Whirlwind, The	Bill Cody	Pathe-De Mille	4134 feet	April 1
Beloved Rogue, The	John Barrymore	United Artists	9380 feet	Mar. 25
Birds of Prey	Priscilla Dean	Columbia Pictures	6008 feet	
Blazing Days	Fred Humes	Universal	4639 feet	
Blind Alleys	Meighan-Brent-Nissen	Paramount	5597 feet	Mar. 11
Broncho Twister The	T. Mix-H. Costello	Fox	5435 feet	April 1
Cabaret	G. Gray-T. Moore-C. Conklin-M.Palmer	Paramount	6947 feet	April 8
Casey at the Bat	W.Beery-S.Holloway-Z. Pitts	Paramount	6040 feet	April 15
Enchanted Island	H. B. Walthall	Tiffany	4857 feet	
Evening Clothes	A. Menjou-L. Brooks-V. Valli-N. Beery	Paramount	6287 feet	April 8
Fashions for Women	E Ralston-E. Hanson-R. Hatton	Paramount	6296 feet	April 15
Fighting Love	Goudal-Varconi-Walthall	Pathe-De Mille	7019 feet	June 3
Fourth Commandment, The	B. Bennett-M. Carr-R Agnew-J. Marlowe	Universal	6863 feet	Oct. 30
Heaven on Earth	C. Nagel-R. Adoree	M-G-M	6301 feet	
Hey Hey Cowboy	H. Gibson-K. Key	Universal	5378 feet	April 15
High Hat	Lyon-Brian-Hardy	First National	6190 feet	May 13
Is That Nice?	G. O'Hara-D. Hill	F. B. O.	4501 feet	
Love Makes 'Em Wild	J. Harron-S. Phipps-A. Housman	Fox	5508 feet	April 29
Love of Sunya, The	Gloria Swanson	United Artists	7311 feet	Mar. 25
Man From Hardpan, The	L. Maloney-E.Gilbert	Pathe-De Mille	5814 feet	Mar. 11
Moulders of Men	C. Tearle-M. Morris	F. B. O.	6442 feet	April 1
Mr. Wu	Chaney-Adoree-Forbes-Dresser	M-G-M	7603 feet	June 3
Mysterious Rider, The	J. Holt-B. Jewel	Paramount	5957 feet	Mar. 25
Mystery Club, The	M.Moore-E.Roberts	Universal	6969 feet	Oct. 16
Night Bride, The	M. Prevost-H. Ford-R. Edeson	Pathe-De Mille	5736 feet	April 15
Notorious Lady, The	B. Bedford-L. Stone	First National	6040 feet	April 22
One Chance in a Million	Wm. Fairbanks	Lumas	5000 feet	
Orchids and Ermine	C. Moore-J. Mulhall	First National	6734 feet	May 6
Outlaw's Paradise	Al Hoxie	Wild West Pictures	4500 feet	
Perch of the Devil	P. O'Malley-Busch	Universal	6807 feet	Feb. 4
Price of Honor, The	Revier-McGregor	Columbia	5936 feet	
Princess from Hoboken, The	E. Burns-B. Mahaffey-E. Clayton-L. Telegen	Tiffany	5419 feet	
Princess on Broadway, The	P. Garon-J. Walker-D.Dwan-H.Miller	Pathe-De Mille	5705 feet	Mar. 11
Resurrection	La Rocque-Del Rio	United Artists	9523 feet	April 1
Riders of the West	Ben Wilson	Rayart	4834 feet	
Saddle Jumpers	Dick Hatton	Rayart	4482 feet	
Salvation Jane	V. Dana	F. B. O.	5490 feet	
Sea Tiger, The	Sills-M. Astor	First National	5623 feet	May 6
Sensation Seekers, The	R. Dove-H. Gordon	Universal	7015 feet	Jan. 28
Set Free	Art Acord	Universal	4634 feet	
Slide, Kelly, Slide	W.Haines-S. O'Neil-H. Carey-K. Dane	M-G-M	7065 feet	April 1
Sonora Kid The	T. Tyler-F. Darro	F. B. O.	4565 feet	Mar. 11
Tearin' Into Trouble	W. Wales-O. Hasbrouck	Pathe-De Mille	4483 feet	
Telephone Girl, The	L. Gray-H. Blom-Bellamy-Baxter Allison	Paramount	5455 feet	May 27
Terror of the Bar X	B. Custer-R. Blaine	F. B. O.	4982 feet	
Venus of Venice The	C Talmadge-Moreno	First National	6324 feet	May 13
Wanted—A Coward	L. Rich-R. Frazer	Sterling Pictures	5 reels	
What Every Girl Should Know	P. R. Miller-I. Keith	Warner Bros	6281 feet	June 24
When a Dog Loves	Ranger (Dog)	F. B. O.	4390 eet	
Whispering Sage	B. Jones-N. Joyce	Fox	4783 feet	April 15
White Flannels	L. Dresser-J. Robards-V. B. Faire	Warner Bros	6820 eet	April 1
White Gold	J. Goudal-G .Bancroft-K. Thomson	Pathe-De Mille	6108 feet	Mar. 25

APRIL

Feature	Star	Distributed by	Length	Reviewed
Ain't Love Funny?	Alberta Vaughn	F. B. O.	4746 feet	
Afraid to Love	F. Vidor-C. Brook-N. Trevor-J. Lee	Paramount	6169 feet	April 22
Arizona Bound	G. Cooper-B. Jewel	Paramount	4912 feet	
Backstage	Collier Jr.-Bedford-A. Vaughn-E. Percy	Tiffany	5,784 feet	
Beauty Shoppers, The	M. Busch-W. Crane	Tiffany	5669 feet	July 22
Belle of Avenue A		First Division (S. R.)		
Bitter Apples	M. Blue-M. Loy	Warner Bros	5463 feet	May 6
Broadway Drifter, A	G. Walsh-D. Hall	Excellent Pictures	5512 feet	April 1
Brute The	M. Blue-L. Hyams	Warner Bros.	6901 feet	April 29
Children of Divorce	Bow-Ralston-Cooper-E. Hanson	Paramount	6662 feet	May 6
Convoy	D. Mackaill-L. Gray-Collier, Jr.-L. Sherman-I. Keith	First National	7724 feet	May 20
Cyclone of the Range	Tom Tyler-E Tarron-F. Darro	F. B. O.	4818 feet	May 6
Fighting Comeback, The	B. Roosevelt-C. Horton	Pathe-De Mille	4415 feet	April 1
Frisco Sally Levy	S. O'Neil-C. Delaney-R. D'Arcy-T. Holtz	M-G-M	6900 feet	April 22
Hard Fists	Art Acord	Universal	4387 feet	
Held By the Law	M. De La Motte-J. Walker	Universal	6929 feet	Mar. 25
Horse Shoes	Monty Banks	Pathe-De Mille	5668 feet	April 15
Knockout Reilly	R. Dix-M. Brian	Paramount	7080 feet	May 6
Little Adventuress, The	V. Reynolds-V. Varconi-P. Haver	Pathe-De Mille	6200 feet	
Long Pants	Harry Langdon	First National	5550 feet	April 8
Lost Limited, The	R. Howes-D. Farley	Rayart	5264 feet	
Lovers?	Novarro-Terry	M-G-M	8291 feet	June 10
Madame Wants No Children	M. Corda-H. Liedtke	Fox	5415 feet	April
Matinee Ladies	McAvoy-McGregor-Hopper	Warner Bros	6352 feet	April 22
Naughty Nannette	V. Dana-Ed. Brownell	F. B. O	5051 feet	
No Control	P. Haver-H Ford	Pathe-De Mille	5573 feet	
Paying the Price	M. Carr-P. Bonner-M. Bonner-D. Selman	Columbia Pictures	5558 feet	June 10
Pleasure Before Business	P.O'Mallev-V.B.Faire	Columbia Pictures	5559 feet	July 17
Rambling Ranger, The	Jack Hoxie	Universal	4439 feet	
Red Clay	W. Desmond-M. Day	Universal	4626 feet	
Ridin' Rowdy, The	Buffalo Bill, Jr	Pathe-De Mille	4794 feet	April 22
Ritzy	B. Bronson-J. Hall	Paramount	6306 feet	July 1
Rookies	K. Dane-M. Day-G. K. Arthur-T. O'Brien	M-G-M-	6640 feet	May 6
See You in Jail	J. Mulhall-A. Day	First National	5800 feet	April 2
Senorita	B. Daniels-J. Hall-W. Powell	Paramount	6634 feet	May 20
Sinews of Steel	A. Vaughn-G. Glass	Lumas	5700 feet	
Smoking Guns	Al Hoxie	Wild West Pict. (S. R.)	4500 feet	
Somewhere in Sonora	K. Maynard-K. Collins	First National	5718 feet	May 6
Special Delivery	E. Cantor-Wm. Powell-J. Ralston	Paramount	5524 feet	May 6
Spuds	L. Semon-D. Dwan	Pathe-De Mille	4930 feet	April 15
Taxi, Taxi	Horton-Nixon	Universal	7173 feet	Feb. 18
Three Hours	C. Griffith-J. Bowers	First National	5774 feet	Mar. 25
Thunderbolt's Tracks	Jack Perrin	Rayart	4846 feet	
Too Many Crooks	M.Davis-G.Bancroft-L. Hughes	Paramount	5399 feet	
When Seconds Count	Billy Sullivan	Rayart	4803 feet	July 1
Whirlwind of Youth, The	L. Moran-D. Keith-L. Kent	Paramount	5886 feet	June 17

MAY

Feature	Star	Distributed by	Length	Reviewed
All Aboard	J. Hines-E. Murphy	First National	6300 feet	April 1
Babe Comes Home	Babe Ruth-A. Q. Nilsson-L. Fazenda	First National	5761 feet	July 8
Broadway Nights	L. Wilson-S. Hardy	First National	6765 feet	July 8
Broncho Buster, The	Fred Humes	Universal	4687 feet	
California	T. McCoy-D. Sebastian-C. Windsor	M-G-M	4912 feet	July 8
Captain Salvation	L. Hanson-G. Fawcett-P. Starke-E. Torrence-M. Day	M-G-M	7395 feet	July 3
Catch As Catch Can	Wm. Fairbanks	Lumas		
Climbers The	I. Rich-F. Stanley	Warner Bros	6621 feet	May 13
Cradle Snatchers	L. Fazenda-J. F. Mc-Donald-D. Phillips	Fox	6281 feet	June 10
Don Desperado	L.Maloney-E.Gilbert	Pathe-De Mille	5804 feet	May 6
Down the Stretch	Agnew-Nixon	Universal	6910 feet	April 22
Eyes of the Totem, The	W. Hawley-T. Santschi-G. Hughes-A. Cornwall	Pathe-De Mille	6128 feet	May 13
Fighting Hombre The	Bob Custer	F. B O.	4624 feet	
Grinning Guns	J. Hoxie-E. Gregory	Universal	4689 feet	May 6
Heart of Salome	A. Rubens-W. Pidgeon-H. Herbert	Fox	5017 feet	June 17
Heart of the Yukon	A.Cornwall-J.Bowers	Pathe-De Mille	6562 feet	May 27
Heart Thief, The	J. Schildkraut-L. de Putti-T. Edeson	Pathe-De Mille	6035 feet	July 1
Hills of Peril	B. Jones-G. Hale	Fox	4943 feet	May 13
His First Flame	H. Langdon-R. Hiat	Pathe-De Mille	4660 feet	May 20
Irish Hearts	McAvoy-Robards	Warner Bros.	5897 feet	June 10
Is Zat So?	O'Brien-Perry-Lowe	Fox	6950 feet	May 27
Love Thrill, The	La Plante-T. Moore	Universal	5285 feet	June 17
Lost at the Front	C. Murray-C. Sidney-N Kingston	First National	5255 feet	June 24
Lure of the Night Club, The	Viola Dana-R. Ellis	F. B. O.	5770 feet	
Million Bid, A	D. Costello-W. Oland-McGregor-Blythe	Warne Bros	6310 feet	June 24
Mother	B Bennett-C. Kent-Kent-M. J. Scott	F. B O.	6934 feet	Mar. 18
No Man's Law	Rex (Horse)-T. von Eltz-B. Kent	Pathe-De Mille	6903 feet	April 29
Outlaw Dog, The	Ranger (Dog)	F. B. O.	4727 feet	April 8
Outlaws of Red River	T. Mix-M. Daw	Fox	5327 feet	May 6
Pirates of the Sky	C. Hutchinson-W Hawley	Pathe-De Mille	4828 feet	May 20
Poor Girls	D. Revier-E. Burns-R. Stonehouse	Columbia Pictures	5428 feet	
Prairie King The	Hoot Gibson	Universal	5689 feet	Nov. 13
Rich But Honest	N. Nash-C. Holland-J. F. McDonald	Fox	5480 feet	May 20
Rich Men's Sons	R. Graves-S. Mason	Columbia Pictures	5854 eet	Oct. 7
Rough House Rosie	C. Bow-R. Howes-D. Gilmore	Paramount	5952 feet	June 3
She's My Baby	M. Harris-R. Agnew	Sterling Pict	5249 feet	
Silent Avenger, The	Thunder (Dog)	Lumas	5690 feet	
Silver Comes Thru	F. Thomson-E. Murphy-Silver King (Horse)	F. B .O.	5476 feet	June

Feature	Star	Distributed by	Length	Reviewed
Snowbound	B. Blythe-Agnew-L. Rich-G. Fawcett	Tiffany	5182 feet	Aug. 5
Splitting the Breeze	Tom Tyler	F. B. O.	4930 feet	
Tenoer Hour The	Lyon-Dove-A. B. Francis-M. Love	First National	7400 feet	June 17
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Tillie the Toiler	Davies-M. Moore-G. K. Arthur	M-G-M	6160 feet	June 17
Tip Toes	D. Gish-W. Rogers	Paramount	6390 feet	
Tracked by the Police	Rin-Tin-Tin	Warner Bros	5823 feet	May 13
Vanity	L.Joy-A.Hale-C.Ray	Pathe-De Mille	5923 feet	July 1
Wedding Bills	R. Griffith-A. Sheridan	Paramount	5869 feet	July 22
Winning Oar, The	George Walsh	Excellent Pict	5750 feet	
World at Her Feet, The	Florence Vidor	Paramount	5691 feet	Aug. 26
Yankee Clipper, The	W. Boyd-E. Fair	Pathe-De Mille	7920 feet	April 15
Yours to Command	G. O'Hara-S.Palmer	F. B. O.	4734 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Avenging Fangs	Sandow (Dog)	Pathe-De Mille	4335 feet	June 3
Beware of Widows	La Plante-B. Washburn	Universal	5670 feet	May 6
Black Diamond Express, The	M. Blue-E. Murphy	Warner Bros	5803 feet	
Bulldog Pluck	Bob Custer	F. B. O.	5013 feet	
Callahans and the Murphys, he	S. O'Neil-M. Dressler-L. Gray-G. Olmstead	M-G-M	5875 feet	July 22
Circus Ace, The	T. Mix-N. Joyce	Fox	4810 feet	June 24
Claw The	Kerry-Windsor	Universal	5252 feet	June 3
Closed Gates	J. Harron-J. Novak	Sterling Pict.	5515 feet	June 3
Clown, The	D. Revier-J. Walker-W. V. Mong	Columbia Pictures	5470 feet	
Code of the Cow Country, The	Buddy Roosevelt	Pathe-De Mille	4512 feet	July 15
Dance Magic	A. Truex-B. Lyon-P. Starke-S. Hardy	First National	6588 feet	Aug. 19
Dearie	I. Rich-Wm. Collier, Jr.-E. Murphy	Warner Bros.	5897 feet	June 24
Drums of the Desert	W.Baxter-M. Millner	Paramount	5907 feet	
Fast and Furious	R. Denny-B. Worth	Universal	5684 feet	July 22
Framed	M. Sills-N. Barr- N. Kingston	First National	5282 feet	July 1
Frontiersman, The	T. McCoy-C. Windsor	M-G-M	4986 feet	Dec. 2
Good as Gold	Buck Jones	Fox	4545 feet	June 17
Hands Off	Fred Humes	Universal	4773 feet	
Ladies Beware	G.O'Hara-N.Luxford	F. B. O.	4900 feet	
Land Beyond Law, The	K. Maynard-D. Dwan	First National	6157 feet	July 15
Meddlin' Stranger The	Wally Wales	Pathe-De Mille	4575 feet	June 10
Men of Daring	Hoxie-E. Gregory-F. Ford	Universal	6159 feet	April 1
Moon of Israel	M. Corda-A. Marchal	F. B. O.	6680 feet	
Mountains of Manhattan	D.Devore-C.Delaney	Lumas	5785 feet	June 3
Naughty But Nice	C. Moore-D. Reed-H. Cooley-K.McGuire	First National	6520 feet	July 22
Pals in Peril	Buffalo Bill, J.	Pathe-De Mille	4710 feet	July 15
Rolled Stockings	L. Brooks-J. Hall-R. Arlen	Paramount	6249 feet	July 29
Romantic Age, The	E.O'Brien-A.Vaughn	Columbia Pictures	5267 feet	Nov. 18
Rubber Heels	Ed. Wynn-T. Todd-C. Conklin-L. Gray	Paramount	5614 feet	July 15
Secret Studio The	O. Borden-C. Holland-M. Livingston	Fox	5870 feet	June 24
Simple Sis	L. Fazenda-C. Cook	Warner Bros	6218 feet	June 17
Slaves of Beauty	O.Tell-H.Herbert-M. Livingston-E. Foxe	Fox	5412 feet	June 10
Sunset Derby, The	M. Astor-W. Collier Jr.-R. Lewis	First National	500 feet	Aug. 5
Tale of a Vanishing People		Tiffany	6500 feet	
Thumbs Down	C. Hale-L. Boyd	Sterling Pict	4723 feet	
Time to Love	R. Griffith-V. Veronina-W. Powell	Paramount	4926 feet	July 8
Tired Business Man, The	Hitchcock-Mehaffey-Gow and-Quimby	Tiffany	5607 feet	
Trunk Mystery, The	Hutchinson-Calhoun	Pathe-De Mille	4334 feet	July 1
Unknown, The	L. Chaney-J. Crawford-N. Kerry	M-G-M	5517 feet	June 24
Western Rover, The	Art Acord	Universal	4404 feet	
What Happened to Father	W. Oland-F. Fairbanks	Warner Bros	5567 feet	July 1

JULY

Feature	Star	Distributed by	Length	Reviewed
Colleen	Bellamy-MacDonald-Cohen,McNamara	Fox	5301 feet	
Cruel Truth, The	H.Hopper-C.Howard	Sterling Pictures	5167 feet	Aug. 12
Devil's Saddle, The	K. Maynard-K. Collins	First National	5488 feet	Nov. 18
Fighting Three, The	J. Hoxie-Hasbrouck	Universal	4108 feet	May 9
For Ladies Only	J. Logan-J. Bowers	Columbia	5507 feet	
For the Love of Mike	F. Sterling-G. Sidney-R.Lyon-C. Colbert	First National	6588 feet	
Galloping Thunder	B. Custer-A. Sheridan	F. B. O.	4691 feet	
Heart of Maryland, The	D. Costello-J. Robards-H. Costello	Warner Bros	5868 feet	
Hero on Horseback, A	Hoot Gibson	Universal	5551 feet	
His Dog	J.Schildkraut-J.Faye-R. Edeson-S. Rand	Pathe-De Mille	6788 feet	Oct. 28
Kid Sister, The	M. de la Motte-Mc-Gregor-A. Christie	Columbia	5477 feet	
Ladies at Ease	P. Garon-G. James	First Division (S. R.)	5800 feet	
Lady Bird, The	Compson-McGregor	First Division (S. R.)	6568 feet	
Last Outlaw The	G. Cooper-B. Jewel	Paramount	6032 feet	
Little Firebrand, The	E. Thornton-I. Tellegan	Pathe-De Mille	4615 feet	Dec.12 '25
Lonesome Ladies	A. Q. Nilsson-L. Stone	First National	5718 feet	Aug. 12
Manpower	R. Dix-M. Brian	Paramount	5617 feet	Aug. 12
Married Alive	Livingston-M. Moore Tellegan-C. Adams	Fox	4557 feet	
On Ze Boulevard	L. Cody-R. Adoree-R. D'Arcy-D. Sebastian	M-G-M	5671 feet	Aug. 12
Prince of Headwaiters, The	L.Stone-L. Tashman	First National	6400 feet	Aug. 26
Range Courage	Fred Humes	Universal	4388 feet	
Skedaddle Gold	Wally Wales	Pathe-De Mille	4562 feet	Aug. 12
Tartuffe, the Hypocrite	E. Jannings-L. Dagover—W. Kraus	Ufa	6053 feet	Aug. 5
Ten Modern Commandments	Esther Ralston	Paramount	6497 feet	July 22
Tom's Gang	T. Tyler-S. Lynn	F. B. O.	4954 feet	
Twelve Miles Ou	J.Gilbert-E.Torrence-J.Crawford-B.Compson-E. Percy	M-G-M	7899 feet	Aug. 5
Two-Gun of the Tumbleweed	Leo Maloney	Pathe-De Mille	5670 feet	July 22
White Pants Willie	J. Hines-L. Hymans	First National	6409 feet	Aug. 26
Woman Who Did Not Care, The	L. Tashman-A. Rankin	Lumas	5996 feet	

AUGUST

Feature	Star	Distributed by	Length	Reviewed
Adam and Evil	L. Cody-A. Pringle-G. Lee	M-G-M	6667 feet	Aug. 19
After Midnight	N. Shearer-L. Gray	M-G-M	6312 feet	Aug. 26
Alias the Lone Wolf	L. Wilson-B. Lytell-W. V. Mong	Columbia	5831 feet	Oct. 7
Beau Geste	N. Beery-Colman-N. Hamilton-Forbes	Paramount	9879 feet	Sept 11
Blood Ship, The	H. Bosworth-J. Logan-R. Arlen	Columbia	6843 feet	Aug. 5
Border Blackbirds	L. Maloney-E. Gilbert	Pathe-De Mille	5326 feet	Sept. 9
Breed of Courage, The	Ranger (Dog)-J. Morgan	F. B. O.	4910 feet	
Bugle Call, The	J. Coogan-H. Rawlinson-C. Windsor	M-G-M	5821 feet	Nov. 26
Bush Leaguer, The	M. Blue-Hyams	Warner Bros.	6281 feet	Sept. 9
Chain Lightning	B. Jones-D. Ellis	Fox	5333 feet	
Country Doctor, The	R. Schildkraut	Pathe-De Mille	7500 feet	Sept. 9
Covered Wagon, The (Reissue)	Wilson-Kerrigan-Torrence	Paramount		Oct. 28
Coward, The	W. Baxter-S. Lynn	F. B. O.	5093 feet	
Desired Woman, The	I. Rich-W. Russell-W. Collier, Jr.	Warner Bros.	6408 feet	Sept. 16
Face Value	J. Mower-F. Ridgeway	Sterling Pict.	4393 feet	
Fighting Eagle, The	La Rocque-P Haver	Pathe-De Mille	8000 feet	Sept. 2
Fireman Save My Child	W. Beery-R. Hatton	Paramount	5399 feet	Oct. 21
Great Mail Robbery, The	T. Van Eltz-J. Morgan	F. B. O.	6507 feet	
Hard Boiled Haggerty	M. Sills-M. O'Day	First National	7446 feet	Sept. 9
Hidden Aces	C. Hutchinson-A. Calhoun	Pathe-De Mille	4620 feet	Sept. 2
Hula	C. Bow-C. Brook	Paramount	5862 feet	Sept. 16
Interferin' Gent, The	Buffalo Bill, Jr	Pathe-De Mille	4864 feet	Sept. 9
Madame Pompadour	D. Gish-A. Moreno	Paramount	7180 feet	Aug. 12
Metropolis	Special Cast	Paramount	8039 feet	Mar. 19
Missing Link, The	S. Chaplin-R. Hiatt	Warner Bros.	6435 feet	May 20
Mockery	L. Chaney-R. Cortez-B. Bedford	M-G-M	5957 feet	Sept. 2
Not for Publication	R. Ince-R. Lease-J. Mendez	F. B. O.	6140 feet	
Paid to Love	G. O'Brien-V. Valli-W. Powell	Fox	6888 feet	Aug. 19
Painting the Town	G. Tryon-P. R. Miller	Universal	5909 feet	July 1
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille	4497 feet	
Poor Nut, The	J. Mulhall-J. Winton-J. Arthur-C. Murray	First National	6897 feet	July 23
Rejuvenation of Aunt Mary, The	M. Robson-H. Ford-			
Rose of Kildare, The	O'Malley-H. Chadwick-H. B. Walthall	Lumas	6875 feet	
Rose of the Bowery	E. Murphy-J. Walker-C. Kent-M Harris	A. C. A	5446 feet	
Running Wild	W.C.Fields-M.Brian	Paramount	6368 feet	June 24
Satin Woman, The	Mrs. W. Reid	Lumas	7000 feet	Aug. 5
Say It With Diamonds	B. Compson-E. Williams	First Division (S. R.)	6041 feet	
Service for Ladies	A. Menjou-K. Carver	Paramount	6170 feet	Aug. 26
Singed	B. Sweet-W. Baxter-M. McAllister	Fox	5790 feet	July 22
Smile Brother Smile	J. Mulhall-D. Mackaill	First National	6 reels	Sept. 9
Soft Cushions	Douglas MacLean	Paramount	6838 feet	Sept. 2
Stolen Bride, The	B. Dove-L. Hughes	First National	7179 feet	Aug. 26
Stranded	S. Mason-Collier, Jr.	Sterling Pict.	5443 feet	Sept. 16
Swell Head, The	R. Grover-J. Walker-W. Gilbert	Columbia Pictures	5484 feet	Dec. 2
Three's a Crowd	H. Langdon-G. McConnell	First National	5668 feet	Oct. 1
Tumbling River	T. Mix-D. Dwan	Fox	4675 feet	Aug. 26
What Price Glory (road show)	McLaglen-Del Rio-Lowe	Fox	11109 feet	Dec. 4
When a Man Loves (road show)	J. Barrymore-D. Costello-W. Oland	Warner Bros	10049 feet	Feb. 4
White Pebbles	Wally Wales	Pathe-De Mille	4485 feet	Aug. 19
Woman's Law	P. O'Malley-L. Rich	Peerless Pict (S. R.)	6000 feet	
Your Wife and Mine	P. Haver-S. Holmes-B. Tennant-W. Mcdonald	Excellent Pict	5867 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel or Broaway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 29
Back to God's Country	R. Adoree-R. Frazer	Universal	8751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Big Parade The (road show)	Gilbert-Adoree-K. Dane-T. O'Brien	M-G-M	12550 feet	Nov. 28
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 15

Feature	Star	Distributed by	Length	Reviewed
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschin	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keene-B. Kent	Universal	5862 feet	
Lovelorn, The	Sally O'Neil	M-G-M		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict	7393 feet	Oct. 14
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders	K. Maynard-A. Drew	First National	6280 feet	
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-B. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Lden	Paramount	6006 feet	Oct. 28
Their Hour		Tiffany		
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6 reels	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict.		
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Dec. 2
Boy Rider, The	Buzz Barton	F. B. O.	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Celebrated Woman, A	Florence Vidor	Paramount		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Comrades	G. James-A. Sheridan	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Finnegan's Ball	B. Mehaffey-Landis	First Division Pict.	6200 feet	
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	7000 feet	
Gambler's Game, The	Tom Tyler	F. B. O.		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O.	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	5867 feet	Nov. 18
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Gun-Hand Garrison	Tex Maynard	Raycraft (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVarska-S. Lynn	F. B. O.	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Lingerie		Tiffany		
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
My Best Girl	M. Pickford-C. Rogers	United Artists	8500 feet	Dec. 2
Naughty		First Division (S. R.)		
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R. Miller-J. Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Publicity Madness	L. Moran-E. Lowe	Fox	5893 feet	
Racing Romeo, The	"Red" Grange-J. Ralston	F. B. O.	5992 feet	
Ranger of the North	Ranger (Dog)	F. B. O.		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rough Riders, The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O.	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-Cortez	Paramount	5960 feet	
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	7 reels	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O.	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict	6900 feet	Nov. 25
Cheer Leader, The		Lumas		
City Gone Wild, The	T. Meighan	Paramount		
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National	7133 feet	Dec. 2
Grass Widows		Tiffany		
Gun Gospel	K. Maynard	First National		
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4890 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	5 reels	
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O.	5240 feet	
Judgment of the Hills	V. Valli-F. Darro	F. B. O.	6481 feet	Aug. 19
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	
Last Waltz, The		Paramount	6940 feet	
Let 'Er Go Gallagher	Junior Coughlan	F. B. O.		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
My Friend From India	F. Pangborn	Pathe-De Mille		
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On Your Toes	R. Denny-B. Worth	Uhiversal	5918 feet	
Opening Night, The	C. Windsor-J. Bowers	Columbia		
Open Range	L. Chandler-B. Bronson	Paramount		
Quality Street	M. Davies-C. Nagel	M-G-M		Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros.	5492 feet	Nov. 4
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
	P. Haver	Pathe-De Mille	5844 feet	
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		Oct. 7
She's a Sheik	B. Daniels-R. Arlen-W. Powell	Paramount	6015 feet	
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Gerachty	Universal	6218 feet	
Spotlight, The	E. Ralston	Paramount		
Stage Kisses	K. Harlan-H. Chadwick	Columbia		
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Thirteenth Juror The	F. X. Bushman-Nilson	Universal		

Feature	Star	Distributed by	Length	Reviewed
Turkish Delight	R.Schildkraut-J.Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith.	United Artists	8250 feet	Nov. 4
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Very Confidential	M. Bellamy	Fox	5620 feet	
Wanderer of the Rest, A	Tex Maynard	Rayart (S. R.)		
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl		
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Almost Human	V. Reynolds	Pathe-De Mille		
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille		
Brass Knuckles	M. Blue-B. Bronson.	Warner Bros		
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Desert Dust	Ted Wells	Universal	4349 feet	
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	P. Marmont-M. Busch	Lumas (S. R.)		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	4 reels	
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
Hero for a Night, A	G. Tryon-P. R. Miller.	Universal	5711 feet	Dec. 2
	son	United Artists	9000 feet	
Her Wild Oat	Colleen Moore	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Honeymoon Hate	Florence Vidor	Paramount		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Ladies at Ease		First Division (S. R.)		
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Louisiana	B. Dove-M. Astor-N. Beery	First National		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Polly of the Movies	G. Short-J. Robards.	First Division (S. R.)		
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Rush Hour, The	M. Prevost	Pathe-De Mille		
Serenade	Adolphe Menjou	Paramount		
Silk Legs	M. Bellamy	Fox		
Silver Slave, The	Irene Rich	Warner Bros.		
Slingshot Kid, The	"Buzz" Barton-J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	Tim McCoy	M-G-M		
Street of Sin, The	Emil Jannings	Paramount		
Streets of Shanghai	P. Starke-K. Harlan.	Tiffany-Stahl		
Swift Shadow, The	Ranger (Dog)	F. B. O.		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaiz	First Division (S. R.)		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	
Valley of the Giants	M. Sills-D. Kenyon.	First National		
Wild Born	Tex Maynard	Rayart (S. R.)		
Wizard, The	L. Hyams-B. Norton-G. Katsonaros-von Seyffertitz	Fox Films		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
$5,000 Reward	T. Mix-N. Joyce	Fox		
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Comrades		First Division (S. R.)		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Branded Sombrero, The	B. Jones-L. Hyams.	Fox Films		
Burning Up Broadway		Sterling Pict. (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O.		
Finders Keepers	Laura La Plante	Universal		
French Dressing	B. Lyon-C. Colbert	First National		
Gaucho, The	D. Fairbanks	United Artists		
Girl in Every Port	V. McLaglen-M. Casaiuana-M. Ley-N. Joyce	Fox		
Holiday Lane		Fox		
Honky Tonk	G. Banefert	Paramount		
Man, Woman and Sin	John Gilbert	M-G-M		
Merry Wives of New York		First Division (S. R.)		
Noose, The	R. Barthelmess-L. Basquette	First National		
No Other Woman	D. Del Rio	Fox		
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M. O'Day	First National		
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Sadie Thompson	G. Swanson	United Artists		
Sailors' Wives	Astor-Hughes	First National		
Sharpshooters	G. O'Brien-L. Moran	Fox		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
United States Smith		Lumas		
Wagon Show, The	K. Maynard-E. Gregory	First National		
West Point	William Haines	M-G-M		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.		
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale	Tiffany-Stahl		
Woman Wise	W. Russell	Fox		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Bare Knees		Lumas		
Coney Island	Lois Wilson	F. B. O.		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Went McGinty	C. Murray-G. Sidney	First National		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
The Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Harvester The	N. Kingston-O. Caldwell	F. B. O.	7045 feet	Nov. 25
Her Summer Hero		F. B. O		
Legionnaires in Paris	Al Cooke-Kit Guard.	F. B. O.		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Shield of HonorThe	R., Lewis-D. Gulliver-N. Hamilton	Universal		
Wall Flowers		F. B. O.		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arkansas		First Division (S. R.)		
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor.	Universa.		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid.	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Ramona	D. Del Rio-W. Baster.	United Artists		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		
Tempest	J. Barrymore-Sebastian Wolheim	United Artists		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Bell of Avenue A		First Division (S. R.)		
Buck Privates	L. De Putti	Universal		
Surrender	M. Philbin-I. Moskine	Universal		
Thanks For the Buggy Ride	L. La Plante .-G. Tyron	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose	J. F. McDonald-J. Hershalt	Paramount		
Ace High	Hoot Gibson	Universal		
Across the Atlantic	M. Blue	Warner Bros.		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Alex the Great		F. B. O.		
Baby Mine	G. K. Arthur-K. Dane.	M-G-M		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray.	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton.	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Colman-J. Loff	Pathe-De Mille		
Blonde for a Night, A	M. Prevost	Pathe-De Mille		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets ,A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Breed of the Sunset		F. B. O.		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Burning Daylight	M. Sills-D. Kenyon.	First National		
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	

Feature	Star	Distributed by	Length	Reviewed
Cancelled Debt, The	Rex Lease	Sterling Pict		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W. Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight		F. B. O.		
Chinatown Charlie	J. Hines	First National		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
City of Sin	M. Hoy	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
College Hero, The	R. Agnew-P. Garon-R. Lease	Columbia	5628 feet	
Come to My House	O. Borden-A. Moreno	Fox		
Cossacks, The	J. Gilbert-R. Odorel	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Do It Again	M. Astor-L. Hughes	First National		
Don Juan	J. Barrymore-E. Taylor-M. Astor	Warner Bros.	10018 feet	Aug. 31
Don't Marry	Lois Moran	Fox		
Doomsday	F. Vidor-G. Cooper	Paramount		
	Cobb	Universal	4295 feet	
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel-G. Nissen-M. Busch	Fox		
Flag Maker, The	C. Ray-B. Love	G. K. Spoor-J. S. Blackton (producers)		
Flower of Spain, The	Coleman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Devils, The		Fox		
Freckles		F. B. O.		
Freedom of the Press	L. Stone	Universal		
Gentlemen Prefer Blondes	L. Brooks- F. Sterling-R. Taylor	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	Lena Basquette	Pathe-De Mille		
Good Morning, Judge		Universal		
Grandma Bernie Learns Her Letters	J. Hall-M. Mann			
Ham and Eggs	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Hangman's House	W. Farnum-J. Collier	Fox		
Harp in Hock, A	Schildkraut-Coghlan-M.Robson-B.Love	Pathe-De Mille	5999 feet	
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
His Night		M-G-M		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Horseman of the Plains	T. Mix-S. Blane	Fox		
If I Were Single	May McAvoy	Warner Bros.		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Irish Destiny	D.O'Shea-P.O'Rorke	Dr. I. J. Eppel	7 reels	April 29
Jenny Lind		M-G-M		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies' Night in a Turkish Bath		First National		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Lady Be Good	Mackaill-Mulhall	First National		
Law of the Range, The	Tim McCoy	M-G-M		
Legion of the Condemned, The	G. Cooper	Paramount		
Leopard Lody, The	J. Logan	Pathe-De Mille		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Lilac Time	Colleen Moore	First National		
Lion and the Mouse, The	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bors		
Little Buckaroo, The		F. B. O.		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Menace	J. Boles-D. Blossom	Pathe		
Merry Wives of New York	P. Garon	First Division (S. R.)		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Million Dollar ,Mystery, The	J. Kirkwood-L. Lee	Rayart (S. R.)	6022 feet	
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
Naughty Marietta	Marion Davies	M-G-M		
Nineteenth Hole, The (tentative)	H. Langdon- G. McConnell	First National		
Noah's Ark (road show)	Special Cast	Warner Bros.		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Once There Was a Princess	B. Dove	First National		
Opening Night, The	C. Windsor-J. Bowers	Lumas (S. R.)		
Ordeal, The	Garbo-Chaney	M-G-M		
Outcast Souls	P. Bonner-C. Delaney	Sterling (S. R.)		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Patsy, The	Marion Davies	M-G-M		
Peaks of Destiny, The (German film)		Paramount	6940 feet	
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Phantom of the Range, The		F. B. O.		
Pigskin	D. Rollens-S. Carrol	Fox		
Quality	Gardner James	Inspiration Pict.		
Rachel	P. Negri-G. Cooper	Paramount		
Race For Life, A		Warner Bros.		
Red Hair	C. Bow-W. Austin	Paramount		
Red Mark, The	G. von Seyfferlitz-N. Quartaro	Pathe-De Mille		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Robert Flaherty's Southern Skies		M-G-M		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Sheiks and Shebas	Junior Stars	Paramount		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields!Conklin!Brian	Paramount		
Siren, The	D. Revier-T. Moore	Columbia		
Skyscraper	S. Carroll	Pathe-De Mille		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Soft Living	M. Bellamy-J. Bowers	Fox		
Song of Steel		Tiffany		
So This Is Love	V. Dana	Columbia		
Span of Life, The	Lon Chaney	M-G-M		
Speed Boy, The	Dick Talmadge	Universal		
Speedy	Harold Lloyd	Paramount		
Speedy Smith	Billy Sullivan	Rayart (S. R.)	5005 feet	
Squads Right		Tiffany		
Stand and Deliver	R. La Rocque	Pathe-De Mille		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Stronger Will The		Excellent Pict.		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Symphony, The	J. Hersholt-Nixon-G. Lewis	Universal		
Tenderloin	D. Costello	Warner Bros.		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J. Crawford	M-G-M		
Tillie's Punctual Romance	C. Conklin	Paramount		
Times Square		Tiffany		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Traveling Salesman, The	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Under the Tonto Rim	J. Luden	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R. Keane	Universal		
Waiter from the Ritz, The	R. Griffith-A. Day	Paramount		
War Birds		M-G-M		
Warning, The	J. Holt-D. Revier	Columbia		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny The	G. Hale-E. Hilliard	Rayart (S. R.)		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas (S. R.)	5000 feet	
When the Law Rides	Tom Tyler	F. B. O.		
Whip Woman, The	E. Taylor-A. Moreno	First National		
Who's Your Friend? (tentative)	R. Dix-W. Powell	Paramount		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
World's Illusion, The		M-G-M		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		
You Will Marry Me	Clara Bow	Paramount		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	Nov. 25
Angel Eyes	"Big Boy"	Dec. 25	2 reels	
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 3
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Brave Cowards	Dunham-Bradley	July 17	1 reel	Aug. 19
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Bubbles of Geography	Hodge-Podge	Aug. 14	1 reel	Aug. 19
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	Oct.

Title	Star	Rel. Date	Length	Reviewed
Capers of a Camera	Hodge-Podge	July 17	1 reel	Sept. 9
Careless Hubby	Dunham-Bradley	June 5	1 reel	July 1
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Dead Easy	Bobby Vernon	July 17	2 reels	Aug. 12
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		1 reel	
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat in Art for Heart's Sake	"Sullivan Cartoon"	July 10	1 reel	Aug. 5
Felix the Cat Behind the Front	"Sullivan Cartoon"	Dec. 25	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Dough-Nutty	"Sullivan Cartoon"	June 12	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in Jack From All Trades	Sullivan Cartoon	Aug. 7	1 reel	Sept. 9
Felix the Cat in 'Loco' Motive	"Sullivan Cartoon"	June 26	1 reel	July 29
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat in the Non-Stop Fright	"Sullivan Cartoon"	Aug. 21	1 reel	Sept. 16
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Travel-Hog	"Sullivan Carton"	July 24	1 reel	Sept. 2
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Fully Equipped	Lloyd-Murdock	Aug. 28	1 reel	Sept. 23
Giddy Gobblers	Neal Burns	June 12	2 reels	June 24
Goose Flesh	Lloyd Hamilton	June 19	2 reels	July 1
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
Her Husky Hero	Johnny Arthur	June 5	2 reels	June 17
He Tried to Please	M. Colins-L. Hutton	Nov. 6	1 reel	
High Spots	Al St. John	July 31	2 reels	Aug. 12
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
His Better Half	Lloyd Hamilton	July 31	2 reels	Sept. 2
Hold Fast	Cliff Bowes	July 31	1 reel	Aug. 5
Holly-Nuts	Curiosities	Aug. 28	1 reel	Sept. 2
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	
It's Me	Monte Collins	Dec. 18	1 reel	
Jack From All Trades	"Sullivan Cartoon"	Aug. 7	1 reel	
Kid Tricks	"Big Boy"	July 3	2 reels	July 29
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Live News	Johnny Arthur	Aug. 28	2 reels	Sept. 16
Lovingly Yours	Curiosities	Dec. 4	1 reel	
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Meet the Folks	Jimmie Adams	July 10	2 reels	Aug. 5
Models in Mud	Hodge-Podge	Nov. 13	1 reel	
Monty of the Mounted	Lupino Lane	July 24	2 reels	Aug. 12
Movie Hound, The	Phil Dunham	July 3	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
Night Owls	Dunham-Bradley	June 19	1 reel	July 29
No Cheating	Al St John	June 26	2 reels	July 22
Nothing Flat	George Davis	Dec. 11	2 reels	
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Pick a Pet	Curioisities	July 3	1 reel	July 22
Plumb Dumb	"Poodles" Hanneford	Aug. 1	2 reels	Sept. 9
Poor Fish—The Ebbing Tide	Bruce Outdoor Sketches	Aug. 21	1 reel	Sept. 9
Queens Wild	Beauchamp-Davis	June 5	2 reels	June 24
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
River of Suds, The—Mid-Ocean Sunset, A	Bruce Scenic	July 10	1 reel	Aug. 12
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Sure Cure	Beauchamp-Davis	July 10	2 reels	Aug. 5
Tales of a Traveler	Hodge-Podge	June 26	1 reel	July 29
Tenants of Marble Canyon, The—A Picture Paradise	Bruce Scenic	June 12	1 reel	June 24
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Traveling at Home	Chriosities	July 31	1 reel	Sept. 9
Up In Arms	Dorothy Devore	Aug. 28	2 reels	Sept. 2
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	
Wild Wallops	B. Dooley-O Hasbrouck	June 26	2 reels	July 1
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beauty Parlor, The	Eason-Hill-Cooke-Guard	Aug. 3	2 reels	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Bo's Guest	Eason-Hill-Cooke-Guard	June 19	2 reels	
Boys Will Be Girls	Eason-Hill-Cooke-Guard	Aug. 24	2 reels	Oct. 7
Campus Romeos	"Fat Men"	July 25	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Helen of Troy, N. Y.	Eason-Hill-Cooke-Guard	Aug. 31	2 reels	
How High Is Up? (Fat Men)	Carr-Alexander-Ross	June 27	2 reels	
Kick in the Dark	Eason-Hill-Cooke-Guard	July 3	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Last Nose of Summer	Eason-Hill-Cooke-Guard	Aug. 17	2 reels	
Mickey's Bottle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yulo	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Nothing Doing	Charles Bowers	July 11	2 reels	
Permanent Rave, The	Eason-Hill-Cooke-Guard	Aug. 10	2 reels	
Pickled Romance	Charles Bowers	June 13	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Sock in Time, A	Eason-Hill-Cooke-Guard	June 5	2 reels	
Steamed Up	Charles Bowers	June 13	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12		Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Cupid and the Clock (O. Henry)	S. Phipps-N. Stuart	June 19	2 reels	July 15
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyles Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West		Jan. 1	2 reels	Feb. 5
Gentlemen Prefer Scotch	N. Stuart-S. Phipps	June 26	2 reels	
Glory That Was Greece	Variety	July 24	1 reel	
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Her Silent Wow	"Helen and Warren"	July 3	2 reels	
Hot House Hazel	T. Brooks-T. Hill	Jan. 1	2 reels	
Hot Potato, A (Van Bibber)	E. Foxe-K. Bates	June 19	2 reels	July 15
Kangaroo's Kimona, The	G. Carmeon, F. Bramley	Aug. 28	2 reels	
Lights and Shadows in Sicily	Variety	Nov. 27	1 reel	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Midsummer Night's Steam, A	Eddie Clayton	June 5	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Road to the Yukon	Variety	June 26	1 reel	June 24
Roamin' Gladiator	"Animal Comedy"	June 12	2 reels	
Romatic Alhambira, The	Variety	Oct. 30	1 reel	
Rumors for Rent	"Helen and Warren"	June 5	2 reels	June 24
Salmon Run, The	Variety	Aug. 21	1 reel	Oct. 14
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Suite Homes	"O. Henry"	July 17	2 reels	
Snow Rambles	Variety	July 10	1 reel	July 15
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Venders of the World	Variety	June 12	1 reel	June 17
Why Blondes Leave Home	R. Walling-M. Beebe	July 24	2 reels	
Wild Puppies	Animal Comedy	Dec. 4	4 reels	
Wolf in Cheap Clothing, A	"Animal Comedy"	July 10	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
An African Adventure	Ufa Oddity	Aug. 27	1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	Nov. 25
Atop the World	Ufa Oddity	April 7	1 reel	
Battle of the Century		Dec. 31	2 reels	
Buffalo Bill's Last Fight (Technicolor)		Nov. 26	2 reels	
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Chase, The	Ufa Oddity	Mar. 26	1 reel	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Dog Heaven	"Our Gang"	Dec. 17	2 reels	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Fishing With a Microscope	Ufa Oddity		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Gritty Pups	Ufa Oddity	Mar.	1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddity		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	
Hidden Death Traps	Ufa Oddity	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	
Love 'Em and Feed 'Em	Max Davidson	No. 12	2 reels	
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Napoleon and Josephine	(Technicolor)		2 reels	
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip		Dec. 3	2 reels	
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 28	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Aero Nuts	Krazy Kat Cartoon	Aug. 13	1 reel	
Behind the Counter	E. E. Horton	Mar. 3	2 reels	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights	Billy Dooley	Dec. 17	1 reel	
Doctor Quack	Jimmie Adams	Aug. 27	2 reels	
Easy Curves	Billy Dooley	Nov. 12	2 reels	
Elegy, The	Novelty	Aug. 6	1 reel	Nov. 25
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 15	2 reels	
For Crimes Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Horse Shy	E. E. Horton	May 19	2 reels	
Hot Heads	Jimmie Adams	Aug. 27	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Kane	Inkwell Cartoon	Aug. 20	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's K ock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korber	Inkwe Cartoon	Jan. 21	1 ree	
Ko-Ko Plays Pool	Inkwell Cartoon	Aug. 6	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Mad Scramb.es	Neal Burns	Nov. 26	2 ree s	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags	Featured Cast	Dec. 24	2 reels	
No Publicity	E. E. Horton	Aug. 1	2 reels	
Ocean Blues	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Row, Sailor, Row!	Billy Dooley	Aug. 20	2 reels	
Scared Pink	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Scrambled Weddings	E. E. Horton	J7ne 30	2 reels	
Sealing Whacks	Krazy Kat Cartoon	Aug. 1	1 reel	
Short Socks	Bobby Vernon	Aug. 13	2 reels	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Swiss Movements	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Web Feet	Krazy Kat Cartoon	Aug. 27	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Ant Life As It Isn't	"Aesop Fables"	Aug. 7	1 reel	
Assistant Wives			2 reels	Dec. 2
Baby Brother	"Our Gang"	June 26	2 reels	July 1
Big Reward, The	"Aesop Fables"	July 3	1 reel	July 1
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Brave Heart, A	"Alsop Fables"	Oct. 30	1 reel	
Bull Fighter, The		Nov. 27	2 reels	Dec. 2
Bully, The	"Aesop Fables"	July 31	1 reel	July 29
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
College Kiddo, The	Hurlock-Quillan	Aug. 7	2 reels	Aug. 5
Comrades in Work	Mabel Normand		2 reels	
Crimson Flash, The (Serial—Landis-E. Gilbert)		June 19	10 episodes	June 17
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cured in the Excitement	Hurlock-Bevan	June 12	2 reels	June 24
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 9
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Died in the Wool	"Aesop Fables"	June 19	1 reel	June 17
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	Nov. 18
Dog's Day, A	"Aesop Fables"	June 5	1 reel	June 3
Don't Tell Everything	Roach Stars	July 3	2 reels	July 1
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Eyes and Angles	Sportlight	July 10	1 reel	July 15
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Feet	Sportlight	June 12	1 reel	June 24
Flying Fishers	"Alsop Fables"	Nov. 27	1 reel	
Fluttering Hearts	Charley Chase	June 19	2 reels	June 17
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow		Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Alsop Fables"	Nov. 20	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Glorious Fourth, The	"Our Gang"	July 31	2 reels	July 29
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 ree s	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Hard Cider	"Aesop Fables"	June 12	1 reel	June 17
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Hawk of the Hills (Serial)	Ray and Miller	Aug. 28	10 episodes	Sept. 2
Hole in One, A	"Aesop Fables"	Aug. 21	1 reel	Aug. 12
Hook, Line and Sinker	"Aseop Fables"	Aug. 28	1 reel	Sept. 23
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Lindy's Cat	"AesopFables"	Oct. 16	1 reel	
Love 'Em and Weep	M. Busch-Laurel-Finlayson	June 12	2 reels	June 24
Love Nest, The	"Aesop Fables"	July 17	1 reel	July 15
Love's Languid Lure	Ben Turpin	Aug. 29	2 reels	Sept. 2
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov. 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
One Man Dog, A	"Aesop Fables"	June 26	1 reel	July 1
On the Hook	Sportlight	Aug. 21	1 reel	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Pioneer Instinct	Sportlight	June 26	1 reel	
Pride of Pikeville, The	Ben Turpin	June 5	2 reels	June 3
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
Red Hot Sands	"Aesop Fables"	Aug. 14	1 reel	Aug. 12
Riding High	"Aesop Fables"	July 10	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Roaming the Emerald Isle with Will Rogers	Travelesque	Aug 21	1 reel	Sept. 9
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Alsop Fables"	Nov. 13	1 reel	
Scents and Dog Sense	Sportlight	Aug. 7	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	Oct. 21
Signs of Spring	"Alsop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Subway Sally	"Aesop Fables"	July 24	1 reel	July 22
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Taking Punishment	Sportlight	July 24	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
What Women Did For Me	Charley Chase	Aug. 14	2 reels	Aug. 12
Why Girls Love Sailors	Roach Stars	July 17	2 reels	July 15
Winning Around Europe With Will Rogers	Travelesque		2 reels	Nov. 18
With Love and Hisses	Roach Stars	Aug. 28	2 reels	Sept. 16
With Will Rogers Through Switzerland & Bavaria	Travelesque	June 26	1 reel	July 1

STATE RIGHTS

Title	Star	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray	2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.	2 reels	Aug. 1
Beauty and the Beach	Sketchograf	Cranfield-Clark.	1 reel	
Big Pie Raid, The	McDougall Kids	Bray June 1	2 reels	June 10
Berth Mark	Tarbell-Finch-Shaw	Red Seal	2 reels	
Bobbed Hair and Bandits	Sid Smith	Capitol Pord. Aug. 1	2 reel	
Custard's Last Stand		Bray	2 reels	Sept. 16
Derelects o the Sea	Novelty	Bray June 30	1 reel	
Deuce, The	McDougall Kids	Bray June 1	2 reels	
Dream of the Sea, A (Bino-color)		Film Dist. Corp	1 reel	May 27
Fresh and a Devil	Clyde-Malone-Irving	Bray	2 reels	Oct. 21
God Made This Day For Me (Guest Jewel)		A. C. A. Aug. 1	1 reel	
Golf and How	Novelty	Castle Mar. 26	1 reel	
Good Scouts		Bray	2 reels	
Great Guns	Tommy Albert	Cranfield-Clarke	2 reels	
Helpless Helper	Al Jay	Cranfield-Clarke	2 reels	
Henpecked in Morocco	Tommy Albert	Cranfield-Clarke	2 reels	
Heralds of the Spring	Nature Special	Bray April 19	1 reel	
Here's Another One	Novelty	Bray	1 reel	Oct. 7
Here's Another One	Novelty	Bray	1 reel	Dec. 2
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine Dec. 1	10 episodes	
Iron Derby, The		Bray		
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke	1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke	2 reels	
His Ticklish Predicament	Jack Cooper	Bray	2 reels	Oct. 21
Hit and Win		Bray Aug. 20	2 reels	
Iron Derby, The			2 reels	Oct. 21
It's a Great Life	Sketchograf	Cranfield-Clarke	1 reel	
It's All Wet		Bray July 10	2 reels	
Japanese Oddities	Novelty	Castle Aug. 11	1 reel	
Jungle Belles	"Lantz Cartoon"	Bray	1 reel	June 10
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal	1 reel	July 23
Learn by Mail	Sketchograf	Cranfield-Clarke	1 reel	
Let's Go	Nove.ty	Cast e Aug. 27	1 reel	
Lift Your Face		Bray Aug. 10	2 reels	
Little Feet	Novelty	Castle June 14	1 reel	
Lost in a Pullman		Bray	2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod.	2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema	1 reel	
Magic Game, The	McDougall Kids	Bray	2 reels	Dec. 2
Magic Hands	Novelty	Castle July 16	1 reel	
Memories	Color Classic	Tiffany	1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke	2 reels	
Oh Boy Paris	Novelty	Castle July 30	1 reel	
Orphans, The	McDougall Kids	Bray	2 reels	
Over There	Al Joy	Cranfield-Clarke	2 reels	
Pals	Novelty	Castle May 7	1 reel	
Perils of the Jungle (Serial)	E. Gilbert-F. Merril	Weiss Bros	10 episodes	Aug. 5
Sappy Days	Tommy Albert	Cranfield-Clarke	2 reels	
Scoop, The		Bray July 20	2 reels	
She Beast, The	Sid Smith	Capitol Prod	2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.	1 reel	
Sky Walkers	Novelty	Castle May 21	1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark		
Speed	Novelty	Castle Apr. 9	1 reel	
Spooky Money	Al Joy	Cranfield-Clarke	2 reels	
Stepping Along	Novelty	Castle April 23	1 reel	
Style Book	Sketchograf	Cranfield-Clarke	1 reel	
Two Arabian Sights		Bray	2 reels	Sept. 16
Uncle Tom's Habit	Parker-Reavis	Capital Prod	2 reels	Sept. 1
Water Sports	Novelty	Castle July 2	1 reel	
Water, Water Everywhere		Bray June 20	2 reels	
When Redskins Bit the Dust	(Guest Jewel)	A. C. A. July 1	1 reel	
When We Were Kids	(Guest Jewel)	A. C. A. June 1	1 reel	
Who's Who	Al Joy	Cranfield-Clarke	2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema	1 reel	April 15
Yosemite	Novelty	Castle June 18	1 reel	

TIFFANY

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacook	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec.
King of Sports	Color Classic	Sept 15	1 reel	

Title	Star	Rel.	Date	Length	Reviewed
Memories	Color Classic		Oct. 1	1 reel	
Me and My Pal	Color Classic		Dec. 15	1 reel	
North of Suez	Color Classic		Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic		Oct. 15	1 reel	
Romany Love	Color Classic		Dec. 1	1 reel	
Scarface	Color Classic		Jan. 15	1 reel	

UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
Ah Gay Vienna	Charles Puffy		July 25	1 reel	July 15
All For Uncle	C. King-C. Doherty		Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon		Oct. 31	1 reel	
And How	"The Gumps"		Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"		Dec. 11	2 reels	
Banker's Daughter, The	Oswald Cartoon		Nov. 28	2 reels	
Barrymore Tommy (Mustang)	Fred Gilman		June 18	2 reels	May 27
Battle Scarred Hero, A	"The Gumps"		Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood		Nov. 12	2 reels	
Blake of Scotland Yard (Serial)	Hayden Stevenson		Aug. 15	10 episodes	
Blind Man's Bluff	Jack Perrin			2 reels	Oct. 28
Boss of the Rancho	Bob Curwood		Jan. 7	2 reels	
Buster Come On	Trimble, Turner and Dog		Sept. 14	2 reels	Sept. 9
Buster's Frame-Up	Trimble, Turner and Dog		June 6	2 reels	May 20
Buster's Handicap	Trimble, Turner and Dog		Aug. 1	2 reels	July 15
Buster's Home Life	Trimble, Turner and Dog		Oct. 12	2 reels	Sept. 30
Buster's Initiation	Trimble, Turner and Dog		July 4	2 reels	June 24
Buster, What's Next?	Trimble, Turner and Dog		Nov. 16	2 reels	Oct. 28
Clearing the Trail (Western)	Newton House		Nov. 26	2 reels	
Cows Is Cows (Mustang)	Corbett & Holmes		July 9	2 reels	June 24
Crimson Colors	Lewis-Gulliver		Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty		Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin		Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood		Oct. 15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman		Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan		Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree		Nov. 9	2 reels	
Doctors Prefer Brunetts	Neely Edwards		June 20	1 reel	June 3
Do or Diet	Charles Puffy		June 13	1 reel	June 3
Empty Socks	Oswald Cartoon		Dec. 11	1 reel	
Fighting Finish, A	George Lewis				Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman		Sept. 10	2 reels	Aug. 19
George's Many Loves	Sid Saylor		June 15	2 reels	May 27
George Steps Out	Sid Saylor		Sept. 28	2 reels	
Great Guns	Oswald Cartoon		Oct. 17	1 reel	
Gun Justice (Mustang)	Fred Gilman		July 2	2 reels	June 10
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster			10 episodes	
His Day of Days	Neely Edwards		Aug. 15	1 reel	
Home Trail, The (Mustang)	Fred Gilman		June 4	2 reels	May 13
Honest and Truly	Charles Puffy		Aug. 29	2 reels	
Horse Trader, The (Mustang)	Fred Gilman		Aug. 20	2 reels	
Hot Stuff				1 reel	Oct. 14
Jane's Relations	M. Marcel-E. McCarthy		July 17	2 reels	July 1
Jane's Sleuth	Dorety-Clair		June 22	2 reels	June 3
Keeping in Trim	Long-Adams-Laymon-McPhail		Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin		Dec. 17	2 reelsc	
Law Rider, The (Western)	Fred Gilman		Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman		Dec. 31	2 reels	
Love Wallop, The	Arthur Lake		Nov. 7	1 reel	
Man Tamer, The (Mustang)	Edmund Cobb		Aug. 27	2 reels	
Mechanical Cow, The	Oswald Cartoon		Oct. 3	1 reel	
Mild West, The	"The Gumps"		Dec. 26	1 reel	
Model George	Sid Saylor		Dec. 28	2 reel	
Monkey Shines	Ben Hall		Sept. 25	1 reels	
My Mistake	Charles King		June 29	2 reels	June 10
Newlyweds' Advice			Jan. 2	2 reels	
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail		Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail		Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail		Oct. 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail		Sept. 5	2 reels	Aug. 1
Ocean Bruises	"The Gumps"			2 reels	Oct. 28
Ocean Hop	Oswald Cartoon				
Oh! Mabel	C. King-C. Doherty		Nov. 23	2 reels	
Oh Taxi!	Sid Saylor		Aug. 10	2 reels	July 22
On Deck	Sid Saylor-Jean Doree		Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty		Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon		Sept. 19	1 reel	Sept. 2
On Furlough	Sig Saylor		July 27	2 reels	July 15
On Special Duty (Western)	Fred Gilman		Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail		Nov. 2	2 reels	
Pawns and Queens (Mustang)	Edmund Cobb		Aug. 6	2 reels	July 15
Penny Ante	Harry Mann		June 27	1 reel	
Phantom Outlaw, The (Mustang)	Fred Gilman		July 16	2 reels	June 24
Picking on George	Sid Saylor		Oct. 26	2 reels	Oct. 14
Piperock Blaze, The (Tuttle Western)	Holmes & Corbett		June 11	2 reels	May 20
Plain Jane			Aug. 17	2 reels	
Please Don't			Aug. 24	2 reels	
Plumed Rider, The (Mustang)	Fred Gilman		July 30	2 reels	July 15
Racing Wizard, The	Newton House		Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall		Dec. 19	1 reel	
Red Suspenders	Summerville & "Fanny"		June 6	1 reel	May 20
Red Warning (Western)	Newton House			2 reels	Oct. 14
Rest Cure, The (Tuttle Western)	Corbett and Holmes		June 25	2 reels	
Rickety Gin	Oswald Cartoon		Dec. 26	1 reel	
Riding Whirlwind, The (Western)	Newton House		Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood				
Roaring Gulch, The (Mustang)	Edmund Cobb		July 17	2 reels	July 1
Run Buster!	Trimble, Turner and Dog		Dec. 14	2 reels	
Run for His Money, A	Arthur Lake		Aug. 21	1 reel	
Running Wild	Lewis-Gulliver-Phillips		Dec. 5	2 reels	Nov. 18
Rushing Business	Sid Saylor		Aug. 31	2 reels	Aug. 12
Samson at Calford	Lewis-Gulliver		Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake		Oct. 10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)				10 episodes	
Scrambled Honeymoon, The	Ben Hall		Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood		Sept. 17	2 reels	Sept. 2
Shady Rest	"The Gumps"			2 reels	
Showing Off	Long-Adams-Laymon-McPhail		Dec. 7	2 reels	Nov. 18
Silent Partner, The (Mustang-Edmund Cobb)			Mar. 19	2 reels	Feb. 26
Sleepy Time Pal, A	Neely Edwards		July 11	1 reel	June 24
Smiling Wolf, The (Western)	Fred Gilman		Dec. 1	2 reels	
Snookum's Asleep	Snookums-Clair-Dooley		July 6	2 reels	June 24
Snookum's Clean Up	Snookums-Clair-Saylor		Aug. 3	2 reels	July 15
Society Breaks	Long-Adams-Laymon-McPhail		Oct. 5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake		Sept. 12	2 reels	Sept. 9
Some Pets	Arthur Lake		Jan. 2	1 reel	
Son of America, A	George K. Arthur		Aug. 8	1 reel	
South of Northern Lights (Western)	Jack Perrin		Oct. 22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips		Dec. 19	2 reels	
Square Shooter, The (Mustang)	Fred Gilman		Aug. 13	2 reels	July 23
Stop Snookums	Snookums-Clair-Dooley		June 1	2 reels	May 13
Surprised Honey	Neely Edwards		Aug. 1	1 reel	July 15
Swell Clothes	Arthur Lake		Dec. 5	1 reel	Nov. 18
Tale of a Shirt, The	Jimmy Aubrey		July 17	1 reel	July 1
That's No Excuse	Charles King		June 8	2 reels	May 20
There's a Will	C. King-C. Doherty		Dec. 21	2 reels	
Too Much Sleep	"The Gumps"		Sept. 19	2 reels	Sept. 2
Total Loss, A	"The Gumps"		Nov. 28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty		Nov. 7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon		Sept. 5	1 reel	Aug. 19
Under the Bed	Charles Puffy		July 4	1 reel	June 24
Valiant Rider, The (Western)	Bob Curwood			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond			10 episodes	
What An Excuse	Charles King		July 13	2 reels	June 26
When Greek Meets Greek	"The Gumps"		Oct. 17	2 reels	Oct. 7
Whispering Smith Rides (Serial)	Wallace MacDonald		June 6	10 episodes	
Winning Five, The	Lewis-Gulliver		Sept. 26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips		Jan. 2	2 reels	
Winning Punch, The	George Lewis		Nov. 21	2 reels	



"Alias the Lone Wolf"—Columbia, Granada Theatre, San Francisco

News: "Holds viewer in well ordered suspense . . . excellent cast."

Call and Post: "That popular character of fiction, the "lone wolf,' appears this week at Granada and, romance, action, adventure and mystery follow his trail. Presents crook-hero in new series of stirring exploits that insure full houses for theatre. Lytell wins his audiences completely."

Bulletin: "Capable cast . . . excellent construction . . . splendidly done crook story . . . holds interest to very end. Splendidly handled by E. H. Griffith, the director."

Chronicle: "Absorbing and enthralling, detective-crook tale. Story exciting, has lot of comedy incidents and love theme that sheds luster of romance."

"The Blood Ship" — Columbia, St. Francis Theatre, San Francisco

News: "Not since 'The Sea Wolf,' epic film of seas, has screen reflected film play which could rate as its compeer until advent of 'The Blood Ship.' Screen seldom offers pictures equal to these. Melodrama of most absorbing and blood-stirring sort. Action of story intensely holding at all times. One finds himself in absolute tremor of excitement as dynamic sequences are unfolded. Faultless cast . . . magnificent piece of direction."

Call and Post: "Well directed, ably enacted, admirably cast."

Examiner: "Seitz set out to do good, old-fashioned thriller and succeeded . . . a thrill every minute."

Bulletin: "Worth seeing. Human acting masterfully done. Bosworth gives powerful characterization. All action put together in powerful fashion and drama is gripping."

Chronicle: "Picture of great power . . . fascinating. Bosworth splendidly holds first place in group of good actors that make up cast."

"The Blood Ship"—Columbia, Metropolitan Theatre, Los Angeles

Examiner: "Spins one's emotions like a top . . . when 'Black' Swope was finally vanquished, applause rocked theatre. Tale so well knit, so adroitly directed you unconsciously become victim of its fascination. I defy anyone to leave before the final reel. . . . Bosworth . . . gripping . . . colorful. One of remarkable features of picture are characterizations. Each one a gem of acting in its own way. Bradbury priceless. So is Crossley. Has the effect of an exciting novel. So full of suspense, it leaves you slightly groggy."

Daily News: "Real story. Gorgeous photography, fast action, exceptionally well chosen cast and thrilling adventure make 'The Blood Ship' an outstanding production of season."

Times: "'Packed with dramatic action. A virile, sweeping story, catching real spirit of sea . . . never lags. Thrilling romance. Enough red-blooded romance stowed away on 'The Blood Ship' for half a dozen motion picture stories. Bradbury's characterization ranks among topnotch of season. Bosworth excellent."

Record: "'Will be talked about and long remembered as one of most gripping sea dramas ever filmed. With masterful sequences and continuity film moves swiftly, relentlessly to an end. Characterizations throughout remarkable, and faces and actions of these men . . . leave vivid impression on one's mind."

Roy Press
PRINTERS

Specify Prints on Eastman Film

The commanding position which Eastman film occupies today has been won by years of consistently high quality, backed by years of cooperation with the industry.

To get the highest possible photographic quality on your screen, always specify prints on Eastman Positive.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

A GREAT POSTER *for* A GREAT PICTURE



Made for Pathé *by*

The Morgan Lithograph Co

General Office: Cleveland, Ohio
Branch Offices: NEW YORK *and* LOS ANGELES
Plants: CLEVELAND · NEW YORK CITY · ELMHURST, LONG ISLAND

December 16, 1927

Motion Picture News

Reg. U. S. Patent Office

WATCH LOVE!

GRETA GARBO

JOHN GILBERT





FACTS talk loudest—
LISTEN!
GILBERT and Garbo in "Love"
OPENED Tuesday, Embassy, N. Y.
TWO Dollars admission.
WEDNESDAY sold out solid—
AND standees packed orchestra!
THURSDAY advance sale
LEAPS three weeks ahead—
BREAKING every house record!
AMAZING! Sensational! Astonishing!
AND it's just the beginning!

it's doing one half again as much business as "The Merry Widow"

Based on Tolstoi's "Anna Karenina" Directed by Edmund Goulding. Continuity by Frances Marion.

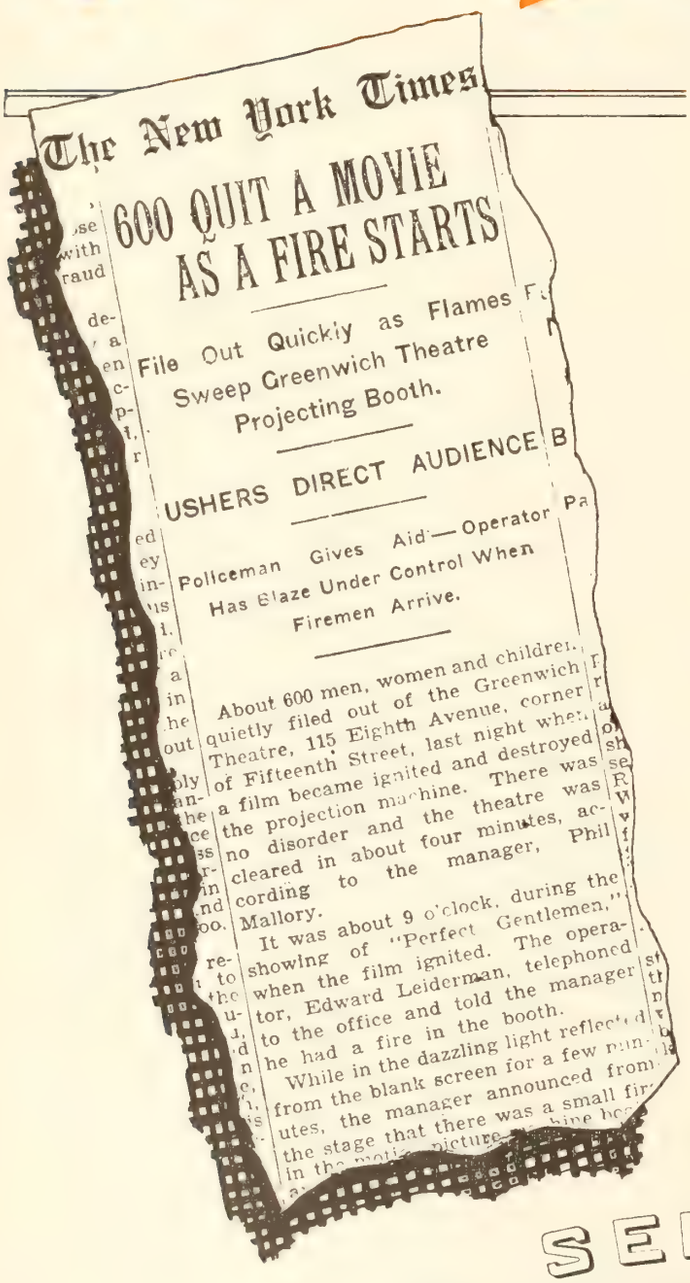
AGAIN M-G-M DOES IT!

Vol. XXXVI No. 24 Entered as second-class matter [illegible] under act of March 3, 1879 PRICE 20 CENTS

Published Weekly [illegible]

Los Angeles New York [illegible]

next?



The New York Times

600 QUIT A MOVIE AS A FIRE STARTS

File Out Quickly as Flames Sweep Greenwich Theatre Projecting Booth.

USHERS DIRECT AUDIENCE

Policeman Gives Aid—Operator Has Blaze Under Control When Firemen Arrive.

About 600 men, women and children quietly filed out of the Greenwich Theatre, 115 Eighth Avenue, corner of Fifteenth Street, last night when a film became ignited and destroyed the projection machine. There was no disorder and the theatre was cleared in about four minutes, according to the manager, Phil Mallory.

It was about 9 o'clock, during the showing of "Perfect Gentlemen," when the film ignited. The operator, Edward Leiderman, telephoned to the office and told the manager he had a fire in the booth.

While in the dazzling light reflected from the blank screen for a few minutes, the manager announced from the stage that there was a small fire in the motion picture

The adjoined story from *The New York Times* of November 10th, tells of the happy ending of what easily might have been a tragedy.

Even so, those 600 men, women and children who "walked out quietly," according to the newspaper, will be scared of possible fires in theatres the rest of their lives.

How futile, how useless, how silly!

A film fire need never take place; an exhibitor need never expose to such danger his audience, his projectionist, his investment. It is wholly, absolutely, 100% preventable by use of SENTRY SAFETY CONTROL.

SENTRY SAFETY CONTROL CORPORATION

13th and Cherry Sts., PHILADELPHIA 1560 Broadway, NEW YORK

And All Branches of

NATIONAL THEATRE SUPPLY COMPANY

Can be attached to any projector. Costs only a few cents a day

S. R. Kent wires Jesse L. Lasky from Hollywood

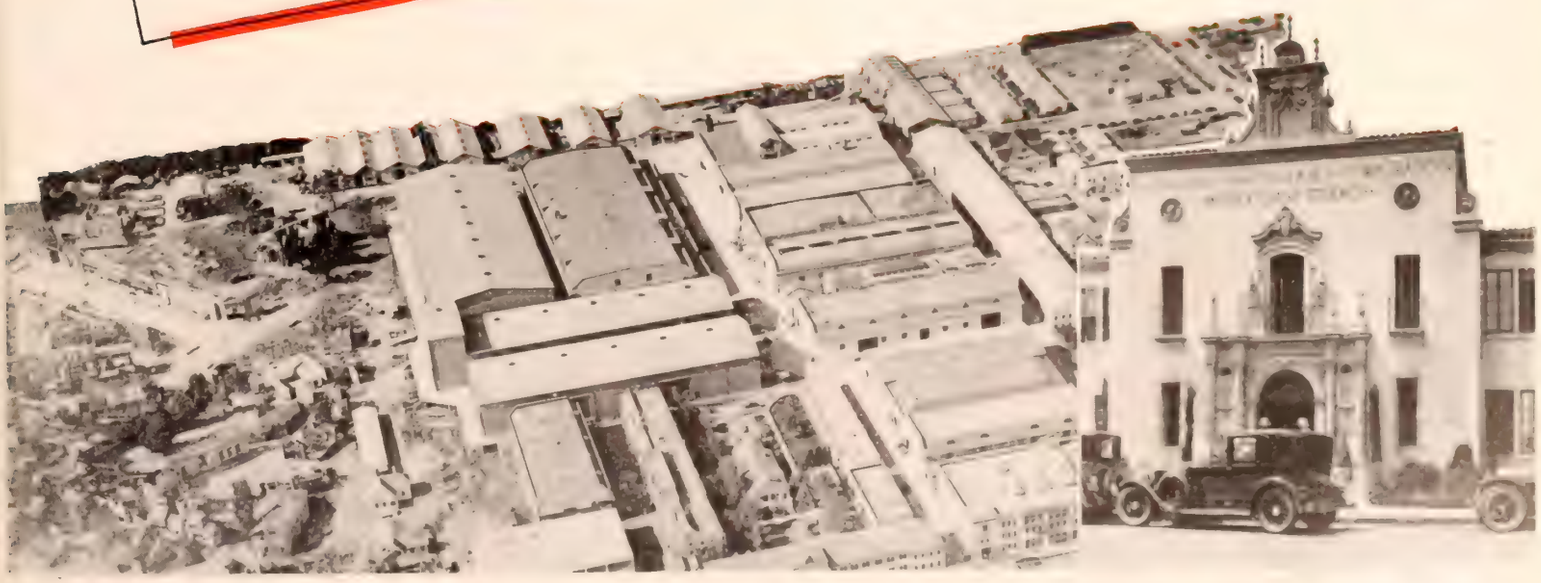
HOLLYWOOD, CALIF., DEC. 6, 1927

JESSE L. LASKY
PARAMOUNT BUILDING
NEW YORK CITY

Heartiest congratulations on Paramount's great new studio here which I visited for first time and your marvelous new producing organization. Size, resources, spirit and showmanship profoundly impressive. No wonder you have given industry outstanding successes of this season like "Beau Geste", "Underworld", "Chang", "Way Of All Flesh", "Hula" and others. No wonder present Paramount product rolling up record grosses and building tremendous good will with exhibitors. Coming pictures I have seen in completed form or in making here look even better*. Truly this is new era in motion pictures and Paramount its acknowledged leader thanks to you and your wonderful producing organization.

S. R. KENT

*see next page



PARAMOUNT'S GREAT HOLLYWOOD STUDIO TEEMING WITH ACTIVITY



*HAROLD LLOYD in SPEEDY

Perfecting touches now being added to what looks like a great Lloyd comedy special. Brand new idea and novel characterization. Produced by Harold Lloyd Corp. A Paramount release.



*OLD IRONSIDES

Ask your exchange about special releasing plan on this great $2 road show. James Cruze's melodramatic masterpiece with Wallace Beery, Geo. Bancroft, Charles Farrell, Esther Ralston. By Laurence Stallings, author "What Price Glory" and "Big Parade".



*THE LAST COMMAND

Colossal melodrama starring Emil Jannings, with Evelyn Brent, William Powell, Nicholas Soussesain (valet in "Gentleman of Paris"). Von Sternberg production. By Lajos Biro. Mighty story of Russian terror and the royal outlaws of Paris.



*LEGION OF THE CONDEMNED

With appeal of "Beau Geste" and "Wings" combined! Mystery melodrama of a squadron of daring flyers who court death to land spies behind enemy lines. Wm. Wellman production, John Monk Saunders, author. (Director and author of "Wings".) Gary Cooper, Fay Wray, Lane Chandler.



*Gentlemen Prefer Blondes

World's merriest and most famous book. Superbly directed by Malcolm St. Clair, with Ruth Taylor, Alice White, Ford Sterling, Chester Conklin, Mack Swain, Holmes Herbert, Trixie Friganza, etc. By Anita Loos. Play by Miss Loos and John Emerson. Hector Turnbull Production.



*Beau Sabreur

Answer to "Beau Geste", by same author. Seething melodrama of French Foreign Legion in the desert, plus comedy and love. John Waters production with Gary Cooper, Evelyn Brent, Noah Beery, William Powell. Bigger clean-up than "Beau Geste"!



*Tillie's Punctured Romance

1928 version of famous comedy classic. Produced by Al Christie, who made "Charley's Aunt". Directed by Edw. Sutherland ("Behind the Front", "Navy".) Starring Chester Conklin, W. C. Fields and Louise Fazenda. Box office natural.



*Behind the German Lines

At last—secrets of behind the German lines revealed! Actual drama filmed on the spot of mighty battles land and sea. German side of the war seen for the first time! Produced officially as events took place by the makers of "Variety", "Metropolis". Ufa Production.



*STREET OF SIN

All the tense drama of "Way of All Flesh"—and more. Emil Jannings proves again to be greatest dramatic actor in the world! Mauritz Stiller production, with adorable Fay Wray. Story by von Sternberg, producer of "Underworld", and Benj. Glazer.



*KIT CARSON

Star of "Jesse James", Fred Thomson, in thrilling melodrama based on exploits of America's famous pioneer. Produced in first run special style, with cast of favorites. Hair-trigger action, Indian fighting of "Vanishing American" type, romance.

week after week star hits

★

CLARA BOW
RICHARD DIX
BEBE DANIELS
FIELDS-CONKLIN

BEERY-HATTON
POLA NEGRI
ESTHER RALSTON
THOMAS MEIGHAN

ADOLPHE MENJOU
FLORENCE VIDOR
GEORGE BANCROFT
FRED THOMSON

★

short features

PARAMOUNT-CHRISTIE COMEDIES—PARAMOUNT-HORTON COMEDIES
PARAMOUNT NOVELTIES—KRAZY KAT AND INKWELL IMPS

PARAMOUNT NEWS

no wonder paramount showmen are sitting on top of the world!

TRADE ★★★★★ MARK
Paramount Pictures

The Salesmen of Metro-Goldwyn-Mayer are the live-wires of the Industry!



GIVE THESE BOYS A GREAT BIG HAND!

they're not so beautiful but they've shown a lot of exhibitors how to make money!



DEFINITION of "KIBITZER"

A "Kibitzer" is a man who tells you you should have booked M-G-M, *after* the opposition has sewed it up.

IF you're not doing
THE business that other
THEATRES are enjoying today
YOU owe it to yourself to

FIND out why
OTHERS are getting *rich*
WHILE you plug along
SATISFIED with
JUST an even break!

A view of only part of the big



THREE CHEERS FOR M-G-M'S YOUNG BLOOD SALESMEN!

IT took a lot of
HARD work
TO stop exhibitors
FROM booking
BY habit!
NATURALLY they were
A little timid
ABOUT changing—
BUT now they're grateful
TO M-G-M
FOR showing the way
TO the bigger profits!
THE day of
MACHINE-made product
HAD to end—
M-G-M *killed that game!*
OUR boys were the
PIONEERS—you know it!



WHAT THE HOTEL CLERK OVERHEARD!

(In the lobby of a small hotel, the following conversation took place among a group of motion picture salesmen. It is reported verbatim.)

SALESMAN "A"

"Are there any openings with your outfit?"

SALESMAN "B"

"Why?"

SALESMAN "A"

"I haven't made a sale all week. Wherever I go exhibitors tell me they're all booked up with Metro. You, fellows, are sure sitting pretty with exhibitors."

SALESMAN "C"

"I don't think there's a salesman in the country who wouldn't prefer working with M-G-M today!"

Metro-Goldwyn-Mayer Studios largest in talent and resources in the world



YOU'VE got to hand it
TO the sincere
INTELLIGENT salesmanship
THAT taught the Industry
IT was time for
NEW Stars
NEW Ideas
NEW Blood
IN the business!



M-G-M IS GOOD FOR WHAT AILS YOU!

TRY and get
ANY exhibitor who has
ONCE used
M-G-M service to
SWITCH back to
ANOTHER service.
IT can't be done!
INSTEAD of that,
MORE and more
EXHIBITORS are learning
THAT the consistent business
IS being done with
M-G-M product because

READ THIS WIRE:

THE BIG PARADE GROSSED MORE THAN THE THREE BIGGEST PICTURES I EVER PLAYED PUT TOGETHER. BEN-HUR EXCEEDED THE BIG PARADE BY FORTY PER CENT

T E Cooke,
Liberty Theatre,
Ada, Oklahoma

BELOW ARE A FEW TITLES WHICH STAND OUT IN THE MEMORY OF M-G-M EXHIBITORS. BOX-OFFICE RECORDS CANNOT BE DENIED. THESE BIG HITS PROVE M-G-M'S SUPERIORITY. NO OTHER COMPANY CAN SHOW YOU SUCH AN ENVIABLE RECORD

The Big Parade, Ben-Hur, Tell It to the Marines, Rookies, Slide, Kelly, Slide, The Midshipman, Brown of Harvard, Ibanez' Torrent, Flesh and the Devil, He Who Gets Slapped, The Navigator, Tin Hats, The Flaming Forest, His Hour, Lady of the Night, Excuse Me!, So This Is Marriage, Never the Twain Shall Meet, Mike, The Merry Widow, The Unholy Three, The Black Bird, The Snob, The Red Lily, Dixie Handicap, Wine of Youth, Cheaper to Marry, Sinners in Silk, The Great Divide, Slave of Fashion, The Temptress, Pretty Ladies, The Barrier, His Secretary, Road to Mandalay, Beverly of Graustark, Waning Sex, Understanding Heart, Upstage, After Midnight, The Unknown, Mr. Wu, Tillie the Toiler, Twelve Miles Out, Road to Romance, Fair Co-ed, Spring Fever, The Thirteenth Hour, London After Midnight, etc., etc., etc.

THE public knows
MORE about picture-shopping
THAN ever before—
AND M-G-M activities
AND stars
HAVE been twenty-four sheeted
ACROSS the world amazingly!
M-G-M does the daring stunts—
OTHER companies pull the
SAME old routine tie-ups—
YOU can't name any promotion
OF any other company
TO even approach
TRACKLESS train (*now in South America*)
OR Leo, the Flying Lion, (*soon on tour*)
OR the latest M-G-M Smash,
PROJECTING giant ads by
MAGIC lantern on Broadway—
SHOWMANSHIP, pep
YOUNG blood
THAT'S what draws crowds
TO M-G-M shows!

BOX-OFFICE REPORTS

[Do you follow the actual box-office figures in the trade press? Week after week M-G-M pictures lead all others in business done.]

JUST A FEW OF MANY!

"SPRING FEVER" [Haines] at Tower, Minneapolis, boosted receipts, *reports M. P. News.*

The Stanley, Philadelphia, enjoyed a very good week with "ROAD TO ROMANCE" [Ramon Novarro], *reports M. P. News.*

"FAIR CO-ED" [Davies] stood out at State, Buffalo, *reports Variety.*

Oriental, Chicago, up $4,000. William Haines in "SPRING FEVER," *reports Variety*

"BODY AND SOUL" packed the State, Detroit, Michigan, *reports M. P. News.*

Warfield Theatre, San Francisco, jumped into lead of town with "BECKY," *reports Variety.*

The State, Minneapolis, pulled in the crowds with "ROAD TO ROMANCE" [Novarro], *reports M. P. News.*

"ANNIE LAURIE" [Gish] opened to long line and held up big at Uptown, Toronto, Canada, *reports Variety.*

"FAIR CO-ED" [Davies] got record box-office at the Grand, Atlanta, Ga., *reports M. P. News.*

"MOCKERY" [Lon Chaney] opened to turnaway at Uptown, Toronto, Can., *reports Variety.*

"GARDEN OF ALLAH" [Ingram] at State, most popular attraction in St. Louis, *reports Variety.*

"SPRING FEVER" [Haines] very good business at Temple, Birmingham, *reports M. P. News.*

"FAIR CO-ED" [Davies] at Regent, Harrisburgh, Pa., reflected gratifying box-office returns, *reports M. P. News.*

Boston good week with "ANNIE LAURIE" at State, *reports Variety.*

"ROAD TO ROMANCE" [Ramon Novarro] brought Rivoli at Portland, Ore. good week, *reports Variety.*

Century, Baltimore, hitting excellent pace with "SPRING FEVER" [Haines], *reports Variety.*

"FAIR CO-ED" [Davies] tremendous at Century, Baltimore, *reports M. P. News.*

"ROAD TO ROMANCE" [Novarro] clicked at Victory, Providence, *reports Variety.*

"SPRING FEVER" [Haines] attracted many to Warfield, San Francisco, *reports M. P. News.*

"ROAD TO ROMANCE" [Novarro] at Midland Theatre, Kansas City, got largest gross ever taken in any local picture house, *reports Variety.*

All theatres showed loss last week in New Orleans except State, showing "THE BUGLE CALL" [Coogan], *reports Variety.*

"BODY AND SOUL" drew unusually good business at Strand, Tampa, Fla., *reports M. P. News.*

WATCH FOR THESE BABIES!

The Best is yet to come! Here are just a few Money Tip-offs!

M-G-M LEADS PHOTOPLAY MAGAZINE STAR LIST!

In its annual check-up of the year's best performances M-G-M leads in the Photoplay survey with six out of fourteen stars.

THE WINNERS: John Gilbert, Greta Garbo, William Haines, Marion Davies, Lillian Gish, Lon Chaney.

THE COSSACKS *Starring* **JOHN GILBERT**

LON CHANEY *in the thrill picture* **THE BIG CITY**

ROSE-MARIE *The Great Special from the Stage Success*

GRETA GARBO *in a Brilliant Hit* **THE DIVINE WOMAN**

KING VIDOR'S [illegible] **THE CROWD**

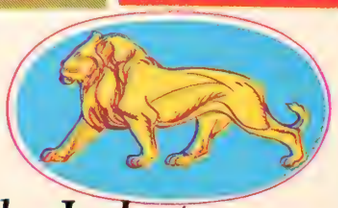
NORMA SHEARER **HER BRIDAL NIGHT**

WILLIAM HAINES *in a new winner* **WEST POINT**

JACKIE COOGAN *in his Great Sea Drama* **BUTTONS**

RAMON NOVARRO [illegible] **HIS NIGHT**

[illegible] **DANE ARTHUR** [illegible] **BABY MINE**



From the Talk of the Industry to the Top of the Industry

METRO-GOLDWYN-MAYER

The Folly of Fools!

(No. 561.—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.)

ARE SOME EXHIBITORS FOOLS?

MY ENTIRE CAREER HAS BEEN BUILT ON THE BELIEF THAT EXHIBITORS are intelligent business men, desiring sound merchandise, delivered to them on a legitimate merchandising basis

I'VE NEVER HAD MY CONFIDENCE SHAKEN. UNTIL NOW.

EVERY NOW AND THEN ONE OF MY ASSOCIATES COMES TO ME with a clipping showing that some exhibitor has foisted on his patrons a print of the old junk "Uncle Tom's Cabin."

ALL OF WHICH WOULD INDICATE THAT AT LEAST SOME—"SOME" I said—SOME EXHIBITORS *ARE* FOOLS!

HOW UNDER THE SUN ANY MAN WITH A SINGLE DIME INVESTED in the brick and mortar of a theater or even a store room could tamper with that investment by showing one of these prints is beyond me!

THIRTEEN AND FOURTEEN YEARS OLD THEY ARE! THINK OF IT! And think of the agony of having to sit through one of these pictures yourself, let alone having the infernal gall—or idiocy—to collect money from the public for the crime!

WHY IT IS ONLY TWO MONTHS AGO THAT ONE EXHIBITOR WRITing in the Reports Department of Exhibitors Herald about one of these old prints said:

"DON'T SHOW THIS PIECE OF JUNK IF YOU WANT TO KEEP YOUR HOUSE OPEN!"

TOO BAD HE LEARNED IT *AFTER* THE DAMAGE.

TOO BAD SOME OTHER EXHIBITORS ARE ONLY LEARNING IT *AFTER* they slink down the alley to dodge their wrathy patrons.

BUT MAYBE IT ISN'T TOO BAD.

"NOBODY IS TWICE A FOOL," SAYS THE OLD PROVERB. AT LEAST these fellows have learned their lesson And others, too, may profit by the warning.

MEANWHILE UNIVERSAL'S *NINETEEN-TWENTY-SEVEN PRODUCTION.* of "Uncle Tom's Cabin"—staged at a cost of close to two million—hailed by the critics—sensationally successful on Broadway—such a masterpiece will not be hurt by junk prints of old pictures, but the exhibitors who run such junk surely must suffer!

MY INVESTMENT IS IN THE AMERICAN PUBLIC. PRETTY SOLID security.

this one is twice as big!

Remember the Cohens and Kellys?



starring
GEORGE SIDNEY
and
J. FARRELL MACDONALD
with
VERA GORDON
Kate Price and Gertrude Astor
A WILLIAM BEAUDINE PRODUCTION
Story by Alfred Cohn—screen adaptation by Joseph Poland

CARL LAEMMLE presents

The Cohens and Kellys in Paris

Let's talk plain horse sense, Mr. Exhibitor! Look back over your records. See what THE COHENS AND KELLYS did for you last year—see who sold it to you—get ahold of that U salesman—tell him you want THE COHENS AND KELLYS IN PARIS and don't let him get away from you until you get it.—It's twice as BIG—twice as FUNNY—twice as many LAUGHS! Don't blame us if your opposition gets it. We're telling you about it NOW!

It's a Universal Long Run Special!

Pete Harrison gives you the Straight Dope!

"Glenn Tryon is no doubt a find; this (A Hero for a Night) his second feature, proves it. As in the first picture, he takes the part of a young 'freshie' and a 'smart alec'; but he takes it in such a way that one cannot help liking him, for his acting is buoyant and breezy. There is light comedy all the way through, in liberal quantities. And there are thrills ***. It is really a travesty on the Lindbergh New York to Paris flight. *** It is hard to describe the comedy action adequately. It is so funny all the way through. **** None but the bravest will be able to stay away from a theatre that will show it."

- HARRISON'S REPORTS

Thanks Pete!
Glenn



Carl Laemmle's New Find

GLENN TRYON

with

Patsy Ruth Miller

in a sparkling comedy of a correspondence-school aviator on his first flight. With Burr McIntosh, Lloyd Whitlock, Bob Milasch, Ruth Dwyer and "Bobbie" the monkey. Story by Harry O. Hoyt.

A William James Craft Production

A UNIVERSAL PICTURE

Made by the producers of "Uncle Tom's Cabin"

(*Excerpt from Harrison's Reports, issue of December 3rd, 1927*)

WORLD'S BIGGEST Theatres book



Snookums appears only in "The Newlyweds and Their Baby" Comedies made from George McManus' famous newspaper comics of the same name.

STERN BROTHERS Comedies

We've already told you of the Roxy—Capitol Theatre, New York—Loew Circuit bookings of Stern Brothers Comedies—now

PARAMOUNT'S METROPOLITAN
---largest and finest theatre west of the Mississippi books
SNOOKUM'S CHRISTMAS PARTY!

THESE BOOKINGS tell the whole story as to Who's Who in Short Subjects!

Universal Shorts *are* BIG MONEY Shorts!



Dolores Del Rio in "No Other Woman"—a great bet for any theatre.

FOX PICTURES

are to-day where the intelligent planning and foresight of their makers have put them--in the front rank of demand with exhibitors of vision

"Fox is making the best pictures now," says the Trade, and the Trade is right.

In the period from November to April, Fox will release a series of attractions notable by reason of their directors and their casts and unique in that every title has been chosen with an eye to profitable business and patronage.

(And that means—No Lemons!)



Virginia Valli and Nancy Carroll in "Ladies Must Dress" a comedy of clothes.



"Very Confidential" has Madge Bellamy, Joseph Cawthorn, and a great cast.



In "Woman Wise" are June Collyer, "Big Bill" Russell and Walter Pidgeon.



"Wolf Fangs" has Thunder, a dog hero, Caryl Lincoln and Charles Morton.



Edmund Lowe is again a hard-boiled hero in *"Dressed to Kill."*



Olive Borden in *"Come to my House."* Antonio Moreno is the sheik.

WILLIAM FOX

PRESENTS

The November-to-April List Profit and Patronage Building Pictures

MADGE BELLAMY in
"VERY CONFIDENTIAL"
with
Patrick Michael Cunning Mary Duncan
JAMES TINLING *Production*

"LADIES MUST DRESS" with
VIRGINIA VALLI Lawrence Gray
Earle Foxe
VICTOR HEERMAN *Production*

"WOLF FANGS" with
THUNDER, the Dog
Caryl Lincoln Charles Morton
LEW SEILER *Production*

"THE WIZARD" with
EDMUND LOWE
Leila Hyams Barry Norton
RICHARD ROSSON *Production*

MADGE BELLAMY in
"SILK LEGS"
with James Hall Joseph Cawthorn
ARTHUR ROSSON *Production*

"COME TO MY HOUSE" with
Olive Borden Antonio Moreno
Ben Bard Cornelius Keefe Doris Lloyd
ALFRED E. GREEN *Production*

DOLORES DEL RIO in
"NO OTHER WOMAN"
with Ben Bard Don Alvarado
LOU TELLEGEN *Production*

"WOMAN WISE" with
William Russell
June Collyer Walter Pidgeon
ALBERT RAY *Production*

"SHARPSHOOTERS" with
GEORGE O'BRIEN LOIS MORAN
J. G. BLYSTONE *Production*

"HOLIDAY LANE"

VICTOR McLAGLEN in
"A GIRL IN EVERY PORT"
with Louise Brooks and Strong Cast
HOWARD HAWKS *Production*

"FLEETWING"

MADGE BELLAMY in
"SOFT LIVING"
with
John Mack Brown Mary Duncan
Olive Tell
JAMES TINLING *Production*

"THE ESCAPE"

"THE SPORT GIRL"

"WHITE SILENCE"

EDMUND LOWE in
"DRESSED TO KILL"
IRVING CUMMINGS *Production*



Lois Moran and George O'Brien team for the first time in *"Sharpshooters."*



Madge Bellamy in *"Silk Legs"* is again a bewitching, peppy, modern girl.



"The Wizard" is a mystery thriller featuring Edmund Lowe. Leila Hyams is his lead.

Yes Sir!

"NIGHT LIFE" is IN and HOW!!

read what HOLLYWOOD FILMOGRAPH *says—*

"NIGHT LIFE"
Where Shown
CHOTINER'S PARISIAN
Released by
TIFFANY
Produced by
TIFFANY
Story by
ALBERT SHELBY LE VINO
Directed by
GEO. ARCHAINBAUD
Supervised by
SID ALGIERS

"Night Life" is a ten strike for Tiffany and certainly gives the big boys something to shoot at. After looking at a picture of this calibre made by a so-called independent and to shower it with praise would smack somewhat of politics, but this reviewer only regrets his inability to set forth all of the many outstanding features, but would like to recommend at this time: if you are interested in making pictures take a look at this one, for it surely is a box office pay-off.

Director Archainbaud tells his story pictorially without dragging a lot of foreign subjects in by the nape of the neck and to tip off the story would no doubt effect your slant on the picture, but Albert Shelby LeVino had something on the ball when he wrote this one.

Johnny Harron as "The Boy" and Alice Day as "The Girl" just barely kept Eddie Gribbon from running away with the picture. Even after these two kept up the terrific pace set by Gribbon it remained for Director Archainbaud to hand it to "Eddie" on a silver platter, and in doing so he sends his audience out with a sweet taste in their mouths and wow what a kick that is in the end.

"Night Life" is surely going to mean something to the future of Alice Day and Johnny Harron when it hits the market. Walter Hiers appears early but gets very little chance to show his stuff, while the supporting cast includes Lydia Yeamans Titus, Patricia Avery, Earl Metcalf, Snitz Edwards, Lionel Braham, Kitty Barlow and Archduke Leopold.

"Night Life" is Tiffany's second production under the new regime and from the reception accorded its first efforts it is bound to make itself a contender in the industry.

"Night Life" is IN and how.

CLICK.

WITH
ALICE DAY
JOHNNY HARRON
EDDIE GRIBBON
WALTER HIERS
PATRICIA AVERY
ARCHDUKE LEOPOLD
LIONEL BRAHAM
VIOLET PALMER
and others

BY
ALBERT SHELBY LE VINO

DIRECTED BY
GEORGE ARCHAINBAUD

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HAVE SCORED THREE KNOCKOUTS IN ROW WITH CONEY ISLAND CHICAGO AFTER MIDNIGHT AND LEGIONAIRES IN PARIS STOP SMASHING PREVIEWS BEFORE THE HARDESTBOILED GANG IN HOLLYWOOD CONVINCE ME THESE ATTRACTIONS BY ALL ODDS ARE THE GREATEST FROM FBO THIS YEAR STOP LEGIONAIRES VERITABLE LAUGH SENSATION CHICAGO AND CONEY PACK TERRIFIC PUNCH STOP THESE PICTURES WILL BE AVAILABLE FOR FEBRUARY DATES

WILLIAM LE BARON

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Member Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

"'THE ANGEL OF BROADWAY' IS PROBABLY ONE OF THE BEST THINGS LEATRICE JOY HAS DONE"

N. Y. Evening World

with VICTOR VARCONI
May Robson *and* Clarence Burton
From a story by Lenore J. Coffee
Directed by
LOIS WEBER
Produced by
DeMILLE PICTURES CORPORATION



"Leatrice Joy rises to lofty histrionic heights."
Cleveland Plain Dealer

"A diverting story that has moments of absorbing drama. Leatrice gives a splendid performance."
N. Y. Evening Journal

"Worked out so logically, so feelingly and the performances by Leatrice Joy and Victor Varconi, as the lovers, are so skilful that the film represents a minor emotional experience. Leatrice Joy is all that she should be as the girl of the night clubs."
New York Sun

"'The Angel of Broadway' is probably one of the best things that Leatrice Joy has done."
N. Y. Evening World

"Miss Joy gives so sincere and consistent a characterization that one finds oneself completely absorbed in her performance."
New York American

"Leatrice Joy has never been seen to better advantage."
New York Morning Telegraph

"Be sure, if you wish to be amused, not to miss 'The Angel of Broadway'."
New York Herald-Tribune

"Miss Joy is charming and she goes through her part competently."
New York Times

"She was never more charming. Leatrice Joy at her best!"
Malcolm Bostwick, Los Angeles Record

"Miss Joy's work is as good as this writer has ever seen her turn in. She throws herself into the part heart and soul and elicits one's sympathies with her understanding portrayal."
Los Angeles Herald

"Leatrice Joy quite outdoes herself. There is real feeling in her portrayal, which she does with a fine sense of acting value."
Exhibitors Daily Review

"Leatrice Joy attains fine dramatic heights."
Moving Picture World

"Miss Joy excelled her own best."
Motion Pictures Today

"An excellent characterization is given by Leatrice Joy."
Zit's Weekly

"Leatrice Joy does the best work we have ever seen her do."
N. Y. Evening Post

"I liked 'The Angel of Broadway' and enjoyed the work of its leading characters, particularly Miss Joy and Victor Varconi."
Rob Reel, Chicago Evening American

"In the role of the cabaret entertainer, Miss Joy did an undeniably outstanding bit of work."
Los Angeles Times

"Leatrice Joy does the best acting of her career."
Mae Tinee, Chicago Tribune

"Should prove an appealing entertainment."
Harrison's Reports

"Miss Joy handed in a well-rounded performance."
Variety

"Lois Weber has done a fine piece of work. An excellent picture, and though we are sent out with our lesson learned, we certainly relish it for its entertaining values."
N. Y. World

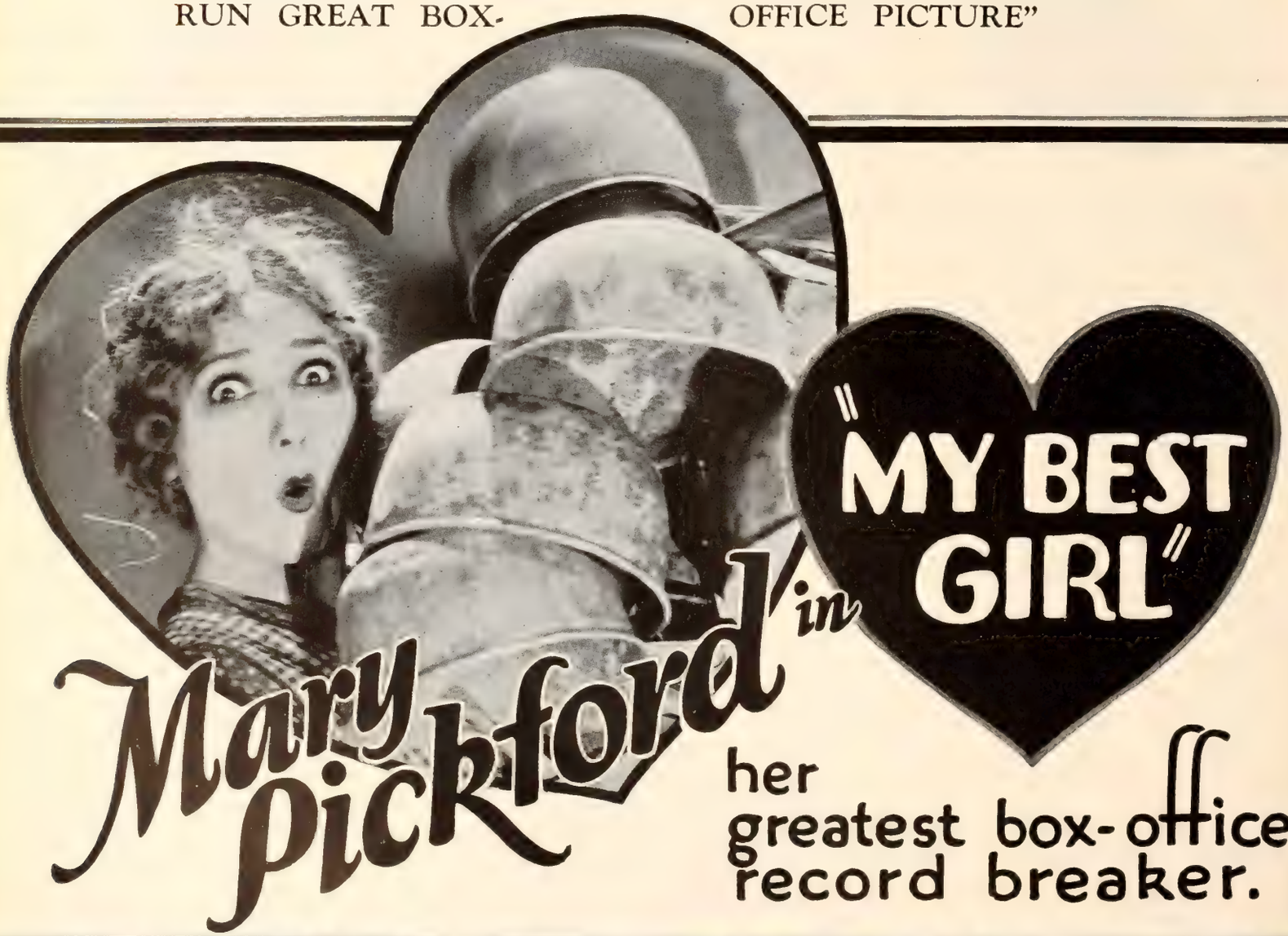
"Lois Weber has done a very creditable piece of work."
Chicago Evening Post

Pathé

"Call Police for MY BEST GIRL"

Telegram

"BUSINESS SO BIG AT PANTAGES MINNEAPOLIS WITH MARY PICKFORD IN MY BEST GIRL IT WAS FOUND NECESSARY TO CALL OUT POLICE RESERVES AT ONE O'CLOCK ON AFTERNOON OF LAST DAY OF WEEKS RUN GREAT BOX- OFFICE PICTURE"



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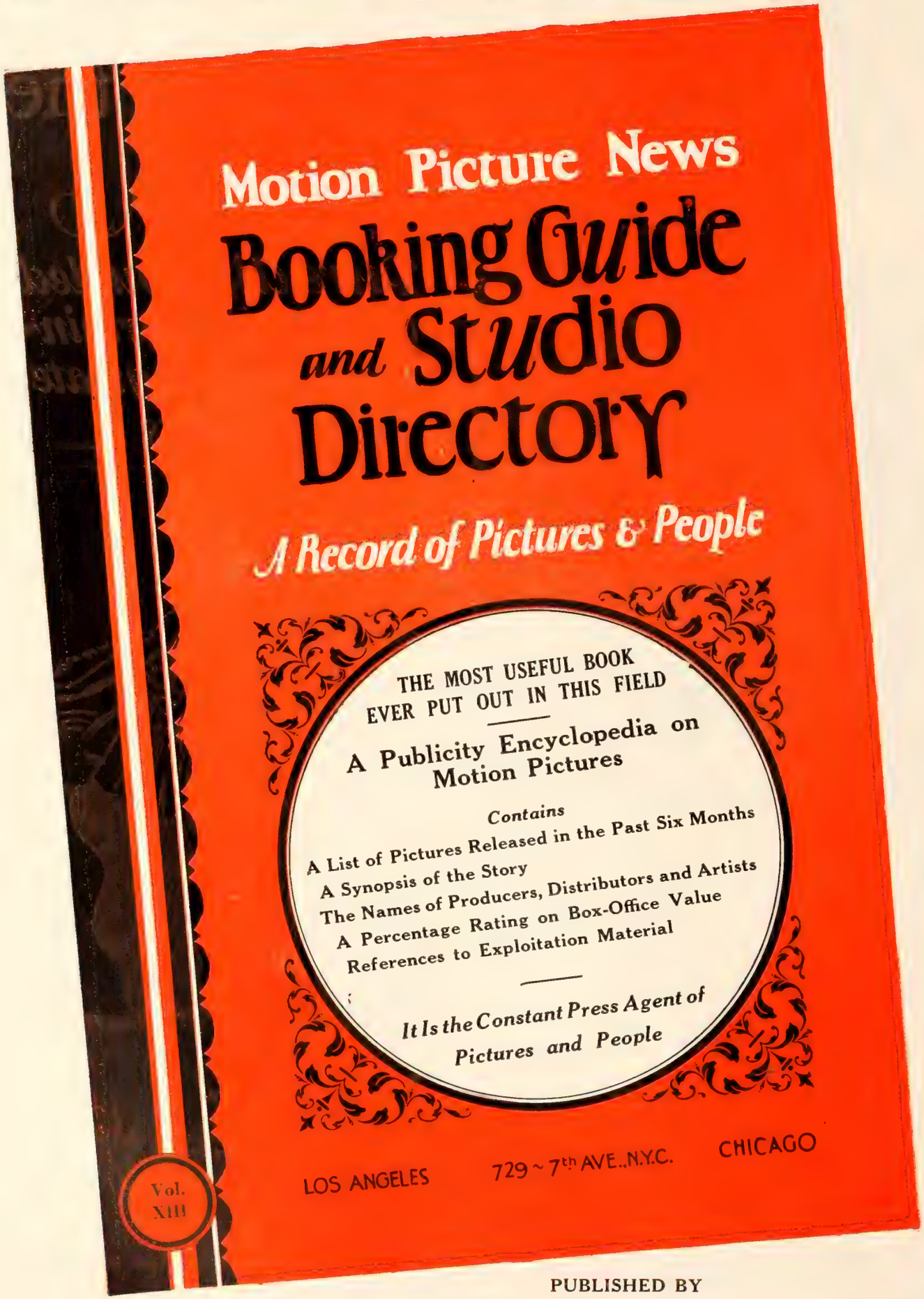
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Theatre .....

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PUBLISHED BY

MOTION PICTURE NEWS

729 Seventh Avenue — New York City

THE PRODIGAL SON RETURNS

[of vital importance to every exhibitor playing news reels]



New York, Oct. 21, 1927

MR. WILLIAM RAYNOR, *Manager*
Pathe Exchange, Inc.
1600 Broadway
New York

Dear Mr. Raynor:

Your Milton Kronacker has no doubt informed you that I had fallen for the high-powered gab of a salesman with a new News Reel, and had quite made up my mind to worry along this year without the PATHE NEWS. Call me disloyal, a deserter, if you will, but those boys had a fine bag of tricks and I fell for it. You know the Prodigal Son returned and while I do not expect you to serve any well-fed veal, I want to come back to the News Reel I started with thirteen years ago, and I will autograph the dotted line as soon as Milt calls on me.

Salesmen are all fitted with whirlwind motors this year, but it was not a sales talk that caused me to see the light. No, nothing like that. It was a mere patron who put me wise to myself. Handed me a tip that is worthy of consideration. He said: "I certainly miss PATHE NEWS and would like to see it back on your screen." While the said mere patron was wholly innocent of the effect his chance remark made on me, it was, nevertheless, convincing.

My customers will have PATHE NEWS again. I think it behooves me to run the News the fan knows.

Very truly yours,
Wm. F. Burke, Manager,
MECCA ENTERPRISE, INC.

Pathe News
SEES ALL KNOWS ALL

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By HARRISON AINSWORTH



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"Wins the Championship ..... 100% audience picture!" —N. Y. Telegraph

"Cinema Knockout!" —N. Y. Graphic

"Barthelmess excells any performance he has hitherto given." —N. Y. Times

"Well up ahead of all the war pictures!" —Evening World

"Santell's direction is close to perfection." —N. Y. Telegram

"Barthelmess' best since 'Tol'able David'". —N. Y. Mirror

"Absorbingly human." —N. Y. American

by Rupert Hughes—
Titles by Gerald C. Duffy—
An Alfred Santell Production
Directed by Alfred Santell
Production Management Al Rockett—
A First National Special

Richard A. Rowland presents

RICHARD BARTHELMESS

in

"THE PATENT LEATHER KID"

"It is the general consensus of opinion that FIRST NATIONAL'S product right now is away above that of any other company!"*

*From the report of an executive who has been traveling through extensive territory talking to key exhibitors. Name on request.

That's the spirit

that is Lifting FIRST NATIONAL to New Heights of Leadership with

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NORMA TALMADGE
In CAMILLE

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CONSTANCE TALMADGE
In BREAKFAST AT SUNRISE

RICHARD BARTHELMESS
In THE PATENT LEATHER KID
Directed by ALFRED SANTELL—An ALFRED SANTELL Production

ROSE OF THE GOLDEN WEST
A GEORGE FITZMAURICE Production
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THE PRIVATE LIFE OF HELEN OF TROY
with Maria Corda—Lewis Stone—Ricardo Cortez

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A TEXAS STEER
with WILL ROGERS—LOUISE FAZENDA—and great cast
Directed by RICHARD WALLACE

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In THE LOVE MART—(Formerly "Louisiana")

THE MIRACLE
Max Reinhardt's Epoch-Making Spectacle

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A GEORGE FITZMAURICE Production
starring MILTON SILLS
Kenyon Nicholson's play produced on the stage by Charles Wagner

MILTON SILLS
(A Special Announcement to be made later)

AND WEEK-AFTER-WEEK STAR-HITS

First National Pictures

Motion Picture News

Volume XXXVI NEW YORK CITY, DECEMBER 16, 1927 No. 24

The Building Boom

Revolutionary Changes in the Exhibition Field

By William A. Johnston

THE unparalleled activity in the theatre field is brought out clearly and vividly in an article in this issue, written first-hand by a member of our staff who has recently returned from a survey of the Middle West.

* * * *

New and more elaborate theatres are replacing the old-fashioned houses on an unprecedented scale. In many instances, the building is being forced by outside promoters. In others, exhibitors, seeing the trend of events, are engaged in the replacement campaign. And, in still others, the scramble by circuits for theatres has intensified the situation.

The whole thing amounts to a boom, in one sense, and a revolution in another and still more significant way.

* * * *

But the lesson that can be drawn, without any fear of contradiction whatever, is this: when the new and elaborate house gets into operation in the middle-sized city or fair-sized town it relegates the older houses to the shooting-gallery class.

In every instance, our representative found this to be true. Exhibition is being "stepped up". The village population, through the great increase in good roads, is driving through to the nearby larger town, and going to the new houses.

Based on these facts—and they are facts—the industry as a whole may now figure that it has gone into the second great phase of exhibition transition.

The first was the building of super-theatres in big cities. This is not yet over, but it is well along. The second, which is also in full swing, is and will continue to be the construction of the better theatre of the most modern sort in the medium-sized cities and the towns.

But—and this is the point to be remembered—just as in the old days of production the slogan used to be "fewer pictures, better pictures", the theatre keynote will be, so it seems, "fewer theatres, better theatres".

* * * *

We do not mean to imply that every new theatre that is put up will be a success. "Geography" and management must be right, too. But the older houses are doomed; and one new theatre, other things being equal, is replacing in many localities several of them at a time.

It's a natural development, not without its evils, of course, but still an inevitable sign of exhibition progress.

Emphasis in theatre building is swinging rapidly—unless we are much mistaken—from the big city super-house to the theatres in lesser—but vitally important—communities, which are, after all, the backbone of America.

Back to the Movies!

HERB L. WEIL, General Manager of the W. S. Butterfield Theatres at Port Huron, Michigan, has written the following letter to William A. Johnston:

"Have just concluded reading your editorial on the subject of 'Overfeeding the Public' in the November 25th issue of Motion Picture News and I cannot let it go by without an expression of my personal views on this subject.

"To the writer it would seem that you have just about hit the nail squarely on the head and your timely comment on present day presentations in our modern picture theatre palaces should be given serious and thoughtful consideration by those who are persistently violating the cardinal precepts of what this industry was intended to be.

"There is so much to be said against this pernicious subordination of the picture itself and so little to be said in favor of presentations as they now exist, that a comparison of the 'then and now' days is really odious.

" 'The piece-de-resistance' of any theatre program the world over is the feature picture itself, but in most cases by the time this portion of the menu has arrived, the public appetite has become so thoroughly whetted by some Master of Ceremonies with his impossible gyrations, aided and abetted by his crew of jazz hounds, coryphees and what nots, that one almost finds one's self reveling in the arms of Morpheus or cursing the fact that he even came to the theatre. And these are facts!

"To me it would seem that your launching of the 'Back-to-the-Picture' movement is most opportune.

"Of course, the fallacy of dispensing entirely with a presentation of some kind is plainly obvious. This presentation, however, should be shorn of its wealthy scenic investiture, its frills and furbelows and its lavish trappings. It should be a simple, lovely little skit entirely apropos of what may be anticipated in the picture itself.

"It's about time for the boys to take notice. This can't go on—that's all."

Sunday Movies Win in St. Petersburg

A clean majority of 1,667 votes for the Sunday moving picture show was scored against the Blue Law adherents last Tuesday in St. Petersburg, Florida, when the inhabitants of the town voted again on the Sunday question. The election brought out the heaviest vote in an election in St. Petersburg, 7,335 voting in favor of the Sabbath entertainment and 5,668 against it.

The Sunday movies question was revived in St. Petersburg in the spring of 1926, although the question had been smouldering since 1914 when a small theatre attempted to operate on a Sunday and got into trouble. Following a Supreme Court decision that the Sabbath expired at sundown, several theatres last year opened. Some of the managers were arrested but none was convicted.

The resulting fight between the pleasure-seeking and Puritanical elements in the town was a victory for the Blues inasmuch as the City Commission passed an ordinance prohibiting Sunday entertainments. Furthermore, the ordinance was voted upon the spring of 1926, and received a majority of three to one. But the new election is a complete turning of the tables upon the Blues, who, it is stated, will attempt to prevent the Sunday shows in spite of the vote against them. The Progressive Club of St. Petersburg is responsible for the victory.

Al Lichtman President Motion Picture Club

Al Lichtman, distribution manager of United Artists, was elected president of the Motion Picture Club at a meeting at the Hotel Astor in New York City this week at which permanent officers were named.

Elmer Pearson was elected first vice-president and S. L. Rothafel second vice-president. Arthur W. Stebbins became treasurer and Bruce Gallup secretary. Members of the board of directors chosen included Jerome Beatty, George Blair, Ned Depinet, Felix Feist, Paul Gulick and Arthur Loew. They were elected for a term of one year. Elected for two years were David Chatkin, Earle Hammons, William A. Johnston, Lee Ochs, Harry Reichenbach and Victor M. Shapiro. Elected for the three years' term were Will H. Hays, Emil Jensen, Jack Alicoate, William Brandt, Nathan Burkan and Lou Blumenthal.

Mr. Burkan was the principal speaker at the meeting, which close to 70 members attended. Plans were discussed for the club house.

Many New York Charters Granted to New Firms

Motion picture companies incorporating in Albany, New York state, during the past week included the following: Whitbar Co., Inc., $15,000, Wilhelmina J. Bossong, Katherine Noser, Marie Speidel, New York City; Boro Park Theatre Corporation, capitalization not stated, Charles B. Paine, Helen E. Hughes, Samuel Sedran, New York City; Fischer Playhouse, Inc., Cambridge, $20,000, Lew Fischer, Fort Edward; Al Barton, Ticonderoga, Charles M. Putnam, Port Henry; Kimasi Amusement Corporation, $10,000, Jonas King, Isaac Silverman, Benjamin Marks, New York City.

Savoy Theatre Corporation, capitalization not stated, Dewey Michaels, Phillis B. Michaels, Frank D. White, Buffalo; Johnsonburg Theatre Corporation, $30,000, Marshall W. Peterson, Jamestown; Charles Lundquist, Jamestown; John Friburg, Johnsonburg, Pa.; The Diversion Corporation, capitalization not stated, Dwight D. Wiman, M. I. Trimble, John F. Wharton, New York City; Hilson Enterprises, Inc., $25,000, Melville H. Cane, Pincus Berner, Jacob N. Robins, New York City.

New Corporation Will Handle Vocafilms

A deal concluded this week by A. J. Nelson, vice-president and general manager of the new company, the Vocafilm Distributing Corporation, and David R. Hochreich, president, W. Harry Williams, chairman of the board of directors, and Attorney Jacob M. Mandelbaum, general counsel, all of the Vocafilm Corporation of America, assures the exclusive rights to the sale and distribution of all synchronized picture and sound presentations of Vocafilm, the arrangement to extend over a period of 14 years, the rights covering the entertainment, educational and commercial fields.

The Vocafilm Corporation, now that the distribution question is off its hands, will, it is said, be able to devote all its time to the making of Vocafilm picture-sound productions.

S. M. P. E. Will Meet in Hollywood in April

L. C. PORTER, secretary of the Society of Motion Picture Engineers, has announced that the spring meeting of the society will be held in Hollywood some time during the month of April. Later, the exact date of the convention will be made.

This will be the first meeting of the Society on the coast.

Fred J. Beecroft Dies Suddenly

Motion Picture News Executive Passes Away of Heart Failure; An Outstanding Figure in Trade Paper Field

FRED J. BEECROFT, Advertising Manager of MOTION PICTURE NEWS since 1917, passed away suddenly of a heart attack at the New Rochelle Hospital at ten o'clock Thursday night, December 1. He was 54 years old.

The news of his passing came as a great shock to the industry and his associates on The News. He had left the office at 5.30 o'clock apparently in his usual health, to drive up to Mamaroneck, where he planned to visit his brother, James Beecroft, of *Exhibitors Herald*. He stopped in New Rochelle at a gasoline station, had his car filled and then started to continue his journey, when he suddenly collapsed over the wheel.

He was immediately taken to the New Rochelle hospital, but lived only a few minutes after arriving there.

Thus passed away a pioneer among trade paper men, one of the important builders of the NEWS, and an outstanding figure in the industry.

Death came to Fred in the environment of his youth, Westchester County, where scores of friends and a number of his relatives live. It was therefore decided to hold the last sad rites there instead of his home at Little Neck, L. I.

Surviving are his wife, Mrs. Marie A. Beecroft; his son, Harold, of Syracuse, N. Y.; a sister, Miss Mary Beecroft, of Flushing, L. I.; and three brothers



—Judge Edgar Beecroft, of Pelham; James Beecroft and Chester Beecroft, of New York City.

Funeral services were held on Sunday morning in the Davis Chapel, at New Rochelle, and were conducted by Rev. Paul Gordon Savour, of Trinity Episcopal Church. Floral tributes in great profusion marked the esteem in which Fred was held by his host of friends inside and outside the industry. Many came in person to pay their last respects. Interment was made in the family plot in Kensico Cemetery.

Fred was born in Chicago and educated at Northwestern University. When he was still in his teens, the family came to Westchester County. At the outbreak of the Spanish-American war, Fred enlisted in an Illinois regiment and served throughout the Cuban Campaign, participating in all the major engagements.

Subsequently, he was in the cotton business in Texas for several years and then returned to New York, where he was engaged in other business lines, including the managership of a brokerage office in Wall St.

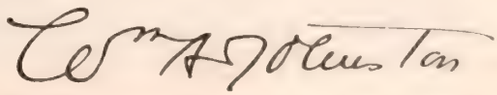
When the industry was just beginning its remarkable growth, about 15 years ago, Fred took charge of the motion picture department of the *Dramatic Mirror*, at that time the leading theatrical paper in the country. His career there was marked by great success, and was followed by a short association with *Exhibitors Trade Review*, after which he came to

(Continued on page 1886)

Fred Beecroft

"ONE of Nature's noblemen," says one of the many kindly expressions of condolence received over the sudden passing of Fred Beecroft, long an honored and beloved member of the staff of Motion Picture News.

His qualities of frankness, kindliness, straightforwardness, were most exceptional; a true hearted man if there ever was one. The trade, whose members knew and liked him so well, will join us, I know, in the grief we feel at his departure from our lives.





"Give me a little bite, will yuh, huh?" asks Gloria Swanson of Lionel Barrymore, one of the featured players in "Sadie Thompson," second independent production for United Artists



Lewis Warner, son of Harry M. Warner, one of the Warner Brothers, is one of the happiest players of the Worcester Academy football eleven, which team won the New England preparatory school football championship



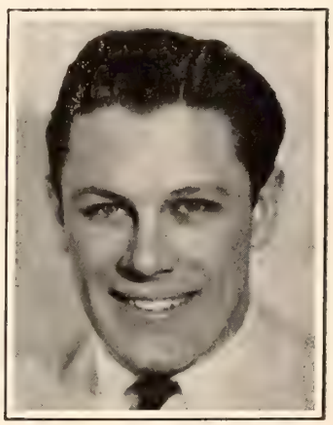
From the look on George O'Brien's face you could readily conclude that he is face to face with his ideal. Lois Moran and he are co-starring in Fox' "Sharp Shooters"



Gwen Lee, attractive M-G-M blonde, has just recuperated from a serious operation, and expects to resume work shortly at the Culver City studio



It's a hard task for a star to pick his leading lady as the supply is greater than the demand. "Big Boy," Educational four-year-old actor, is seen choosing little Lorraine Rivero, sixth in line



A newcomer to the celluloid drama is George Duryea, who has been cast by Cecil B. De Mille for his next production for Pathe, "The Godless Girl"



Locations these days must be much in demand. Robert De Lacy, left, directing Tom Tyler, center, in F B O's "When the Law Rides," was in the midst of a scene when Edwin Carewe, right, arrived with his unit to begin working for another company



Members of the party making "The Shepherd of the Hills" for First National steal a few moments of play and rest between camera periods. Left to right, they are: Molly O'Day, Matthew Betz, Marion Douglas, Otis Harlan and Al Rogell, the director

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

ACTION speaks louder than words, and a theatre man's paid newspaper ad will tell more about what he thinks is the box office "best bet" of his program than the theories and opinions he gives you in the course of an interview. But you won't get anywhere in particular trying to find out just what is what in the moot question concerning pictures and vaudeville from an analysis of the newspaper ads.

What you will find out from such a survey is that the vaudeville man thinks the picture is the big attraction, while the motion picture man believes the stage specialties —or vaudeville—attract the ticket buyers.

The three ads clipped from newspapers and reproduced below are typical of much of the present-day advertising to be found on the amusement pages. You will note that the Riviera theatre in Omaha, a Publix house, gives the feature picture "Dress Parade" about as much play as you would expect some single reel novelty to get in a picture theatre ad. Alongside the Riviera ad, you will see how the Albee Theatre in Providence, R. I., one of the K-A chain of vaudeville houses, treated the same picture, although the vaudeville "names" mean more to vaudeville patrons than most "presentation" artists mean to motion picture patrons. The other reproduction is of an ad used by the Palace theatre in Dallas, a Publix theatre, and the space given to the picture—a strong attraction as pictures go—is so small that you have a bit of a job to discover that the feature "on the screen" is Adolphe Menjou in "A Gentleman of Paris."

* * *

THESE are not isolated cases. The same crop of newspapers will yield many instances where the picture theatre ads and those of the vaudeville houses show exactly the same tendency. For example, Loew's State in Cleveland is represented by a two-column by eight inches display. Five and a half inches at the top of this display are devoted to big type and an illustration featuring "The Desired Woman," a motion picture. The remaining three inches at the bottom serves as sufficient space for the billing of six vaudeville acts and some Vitaphone presentations.

* * *

IT appears very much as though the vaudeville man, looking over at the motion picture man's pasture, discovers that there the grass is greener, and fresher and more succulent. Similarly the picture man seems to regard the "feeding" much better on the vaudeville man's side of the fence.

* * *

JOSEPH M. SCHENCK, who issued a vigorous statement last week, hitting the presentation evil, follows it up with another interesting and vital pronouncement on the subject of pictures.

Writing to Herbert Brenon about the box-office reception of "Sorrell and Son," Mr. Schenck declares that photoplays, like Presidents, choose to run; but only the people's choice wins, the yardstick being the vote cast by 50,000,000 Americans who can't be wrong.

"The public continues to make its own decisions on merits of films," said Mr. Schenck, "and while advertising and publicity may attract audiences to first showings, the subsequent business of a film, especially in its second week, is due solely to word-of-mouth praise, expressed in subways, salons, clubs, factories, fire houses and farm 'bees.' This gossip, which neither press nor producer can control or greatly influence, is the finest type of advertising, next to regular appearances of a star on the screen in successive good pictures.

"Before the days of great newspapers, radio, billboards and advertising specialists, interest in new events was stimulated in the various ages by talk in the forum and the market places, at the fireside, the country store, polling booths and town meetings. Despite all our modern agencies of publicity,







"Playing down" the photoplay at Picture theatres! Above is an ad for the Riviera theatre, Omaha, a "motion picture theatre." On the right is a vaudeville theatre ad for a program offering the same picture as the Riviera.

Another "picture theatre" ad! Above is a display for the Palace theatre, Dallas. Find the billing for "A Gentleman of Paris."

Pictures and People–*Continued*

it has been our experience at United Artists that this instinct of gossip remains the most effective device for the creation of good-will and moulding of sentiment.

"The verdict of the public, the people's choice, is incontrovertible in elections of public officials as well as in selections of photoplays. Producers, stars and directors know this. In fact, the only acid test, the only guage approaching scientific measurement, is whether the public wants something and then pays to see it. The majority rules in films, as in elections.

"The force and influence of the motion picture will remain only as pictures continue to be the one great art for the masses."

To this forceful statement we would add this footnote: And the motion picture will have a chance to be the one great art for the masses in proportion as the pictures get their proper emphasis in the theatres. Making pictures for the masses will not mean much if, when the pictures reach the places where the masses are supposed to see them, exhibition stress is put on revues, jugglers, acrobatic orchestra leaders, and various forms of jazzmania.

* * *

JOE BRANDT, in an interview printed elswhere in this issue, speaks right out about the European situation, following his return from a three months' tour. Summed up, he says that the American producers have only themselves to blame for much of the hostile film legislation now in prospect, or already a fact, in different European countries.

Mr. Brandt is a keen observer, and is not afraid to say what he thinks. We suggest a careful reading and weighing of his observations.

* * *

WE have referred previously to the fact that the impending quota in England has brought a revival of picture-making. It will, of course, increase in volume as time goes on.

It is also obvious that a good deal of the talent that will go into these pictures will come from Hollywood. This week, for example, Sidney Olcott is announced as having signed as director-general of the British Lion Film Corp., which is strongly financed by British capitalists and headed by Sir Edgar Wallace. Mr. Olcott will go to England shortly.

We know also of overtures that have recently been made to several American players, among them Betty Bronson and Alice Joyce, to appear in British pictures. These are the beginnings of what may one day turn out to be a big story in international filmdom.

* * *

IT has always seemed to us a serious mistake for the industry here to take the foreign market so much for granted. It is a fact that forty per cent of the total distribution gross of American pictures is from abroad.

Sooner or later, production expansion in Europe had to come. If anybody—exhibitor, producer, distributor alike—thinks that a serious reduction of this percentage is of little importance he is badly misinformed.

Its continuance depends, to a considerable extent and now more than ever, upon turning out the right kind of pictures in Hollywood. As Europe comes to make its own pictures more and more, there will be less room than before for the poor-quality American film.

And the sustaining of quality at Hollywood depends, without any doubt at all, upon adequate returns from American theatres in the first instance.

That is one imperative reason, among others, why the people in this country who are playing the picture down and playing vaudeville up, had better watch their step. Discouraging pictures by crippling them in the theatre hits at the vital spot of the industry—and the indusry's foreign trade. So the "presentation" evil, if it is not curbed, may produce even more of a crisis than it has.

LOUIS NALPAS, one of the leading film figures in France, the general manager of Cineromans, which produced "Michael Strogoff" and "Les Miserables," has been in New York several weeks, and is planning to return shortly to Paris.

M. Nalpas points out that his company has demonstrated forcefully that French pictures of quality can be produced for the American market. "Les Miserables" did very well in New York, and is also a box-office attraction in many key and lesser runs.

This is genuine reciprocity, and there is no reason at all why there should not be more of it. M. Nalpas has decided views on the subject. France, he points out, can produce its own program-grade pictures for its own theatres, just as we do for ours.

It is the exceptional picture that will be the subject of reciprocity, according to M. Nalpas. Cineromans, which, by the way, is headed by Jean Sapene, editor of *Le Matin*, has already shown this to be true, in the case of "Les Miserables."

* * *

MARTHA OSTENSO, author of "Wild Geese," saw the Tiffany-Stahl screen version of her novel recently—and praised the picture! This, of course, is very unusual procedure on the part of an author. Miss Ostenso wrote detailed comment on the picture, as seen from the author's viewpoint, and points out that it has followed the novel faithfully.

"I am prepared to admit that there have been authors whose blind fury may have been fully justified," said Miss Ostenso. "But I am bound to say that I experienced nothing of the kind. I had no desire to rise haughtily and stalk out into the light and air. As a matter of fact, I sat utterly speechless as the scenes followed one another before my eyes."

* * *

HAL ROACH wires us from the Coast that the short comedy is at last coming into its own. Harold Franklin, of West Coast Theatres, is staging a big advertising campaign on Roach's "Battle of the Century," giving it the same billing as the feature. The campaigns will be continued over the entire Wesco circuit. Also, a search is being conducted by sixty newspapers and Mr. Franklin, through the Wesco theatres, to find a new member for "Our Gang." The exploitation and publicity advantages of this plan are at once apparent.

We shall be very much interested to note the audience reaction to the picture when it opens at the Metropolitan, Los Angeles, shortly.

Such a campaign is of nation-wide interest, and its success will mean much to the whole short subject field.

* * *

Fred Beecroft, News Executive, Dies Suddenly

(*Continued from page* 1885)

Motion Picture News in 1917 as Advertising Manager.

As an executive of the News organization, over a period of ten years, Fred played a valuable and conspicuous part in the building of the paper. He won his place, and held it securely, as an outstanding figure in the trade paper field.

And in the hearts of his friends and associates, his vivid personality, his great qualities as a human being, his kindly and helpful and generous spirit will live always.

Exhibition Field Undergoing Big Change, Expert Says

Survey of Middle West Reveals Transition Period Caused by Unprecedented Building of New and More Elaborate Theatres

By J. S. DICKERSON

Associate Editor, Motion Picture News

[Editor's Note.—This is the first of a series of articles. The next will show how the "presentation" mania in the big cities has back-fired on the smaller towns.]

ANY one who attempts to cover Missouri, Kansas, Nebraska and Iowa with a theatre survey in thirty days, picks a fair sized job. But the man who is willing to disregard union hours and a forty hour week can get over a lot of ground and interview a good many people in the time allotted.

This is what the writer has done, drawing such conclusions as the time and opportunity presented.

The summary of this survey can be written in a few words. The theatres of the Middle West are in a period of transition and the motion picture exhibition business is in a process of evolution.

All this, of course, needs explanation. Making statements of the above character without testimony of fact in connection therewith, will convince no one who is not informed on such facts as the writer obtained in his various wanderings.

These facts are herewith printed, together with such conclusions as have been drawn therefrom.

The transition period in the theatre field has been brought about by the unprecedented building of new and more elaborate theatres in towns and cities, heretofore considered adequately seated both in point of numbers and capacity of the houses themselves.

This building has been going on for a considerable period and has not been confined to large cities, although up to the present time, this division has represented the greatest activity and the greatest expenditures.

And the strange part of the boom, if it may be called that, is that the new theatres in almost every instance find ready tenants and prove profitable propositions, when the one theatre is considered by itself.

The actual building of these new houses, however, has been and will continue to be for a considerable time, quite another matter. In perhaps a majority of the cases where this survey was made, the new houses have been forced into being, according to local exhibition viewpoint.

Forced Building

This forced building has its origin in two particular ways. One, is in the numberless instances where parties, not hitherto actively identified with motion picture exhibition, have promoted other persons outside the industry into building theatres, to be operated by people who are in the business of theatre operation, either in the very towns where the new houses are to be built or in other locations.

In other words the promoter goes to local capital and guarantees a responsible tenant, usually a circuit operating in the city where it is proposed that the new theatre be built.

With an agreement to build on the part of the local parties, the promoter goes to the circuit or independent theatre owner, as the case may be, with a proposition to lease when the house is built, in the full knowledge that the present lessees of other theatres in the particular city, must accept any reasonable proposition to protect their position in the town.

The position of the new theatre is assured from the start. It will most assuredly relegate the older and less attractive theatres to the shooting gallery class. If local operators fail to sign a lease, other circuits can be counted upon to do so, in the sure knowledge that the new house will do the business of the town and that the competing theatres will ultimately have to close or continue losing money.

The whole proposition is a dog-eat-dog game into which all but the promoter and the capitalist are actually forced, without regard to accepted business principles or ethics.

The opportunity, however, to successfully put over these building deals is basically sound. The theatres already existing in the various cities and towns are from ten to twenty years old and when built failed in a great measure to meet even the requirements of the day and at the present time are so far out of date as to be actual liabilities, even when not in competition with the new houses that are being constructed.

A Mad Scramble

In most cases, the actual owners of the older theatres are not the people who find themselves face to face with an apparently unsolvable problem.

In the mad scramble of circuit acquisition, these houses have been leased from individual owners who built and operated them successfully, prior to the circuit period. The original exhibitors drove hard bargains probably because they were unwilling to give up their profitable enterprises that at the time promised to continue just as attractive indefinitely.

Neither buyer nor seller foresaw the time when these old houses would slip from the black to the red side of the ledger nor the reasons why they would.

Anyway, in the majority of cases it is the circuit, either local or national, that finds itself between the devil and the deep blue sea.

He must pay his rental on theatres he wishes he didn't have and open new shows in opposition to himself or allow competition to open against him, in which case he loses the profit from the new theatre with which to pay his losses at the older theatres.

The average city in the territory covered, of from ten to twenty-five thousand population, has four theatres, a new one and a shooting gallery making money and two "in-between" houses formerly the leading theatres of the town closed or losing money. The popular priced house, operated on a small nut, seems able to keep going and in some cases shows a modest profit.

The better new theatres, with perhaps a very few exceptions, are doing more business than all the older houses of the town ever did in the industry's palmiest days. Business is coming to these new houses that is entirely new to the city, not alone the theatre. In fact, the whole situation may be made comprehensive by saying that motion picture attendance has "stepped up." The very small towns, 600 and 800 population, are driving in and through to larger towns of the few thousand class, and in turn the people of this size city are driving on to the larger towns where the beautiful new theatres have been built and where more is being given for the money, until in the last stage of the "step up" the big house in the big town is playing to more business in a week than a half dozen of the best theatres of the city did but a few years past.

Mention has been made of two reasons for forced building of theatres. The second is where local exhibitors, either independent or local or national circuits, have recognized the dangerous position they are in and to forestall the apparently inevitable competition have constructed new houses, usually in cooperation with local capital.

The net result of this building has been only a little less disastrous to the various towns as a whole than when outside parties are allowed to do the building, the only difference being that the promoters profit, which has been considerable, is eliminated and that practical details of the new theatres receive more expert attention, those who are experienced in operating theatres being naturally more competent to construct new houses than outside parties.

The Building Boom

This particular phase of the building boom is developing rapidly and promises to change the whole theatre map within two or three years.

Keith-Orpheum Merger Will Link $100,000,000 in Assets

MAURICE GOODMAN, counsel for the Keith interests, is credited with the statement of a proposed merger between B. F. Keith & Company and Orpheum Circuit, Inc., which might be effected in the very near future. The assets of the combined organization would total above $100,000,000. Goodman said, however, that a statement about the completion of the merger at this time would be premature.

The Keith and Orpheum Circuits operate the two largest theatre chains in the United States. By agreement, Keith operates east of Chicago and the Orpheum west of Chicago and in the south. By joining forces the two organizations will create a chain of 532 theatres. The Orpheum controls 212 theatres in the United States and Canada.

Keith-Albee and the Orpheum interests jointly own the Producers Distributing Corporation, a film booking organization. It is thought in some quarters that the merging of the Keith-Orpheum interests is a step toward another merger that will bring together the Keith-Albee interests with the Stanley Company of America.

Commerce Board Urges Aid of Congress

Pleads for Support in Alleged Unfair Building of Theatres by Larger Producers, Distributors

THE Board of Trade and Commerce of the Motion Picture Industry of the United States of America through its president, Sydney S. Cohen, has taken definite steps in a determined campaign to curtail what is termed excessive building campaigns by the larger producing and distributing companies, and to protect the independent theatre owners.

A communication pointing out the alleged evil and protesting against it, has been forwarded over the signature of Sydney S. Cohen to every member of the United States Senate and House of Representatives, and a second letter has been forwarded to the exhibitors of the United States urging their support.

The letter to the Senators and Representatives calls attention to the Cease and Desist order of the Federal Trade Commission against Paramount-Famous-Lasky, and the alleged defiance of that order by the company.

After calling attention to the fact that the independent theatre owners comprise 75 per cent of the theatres of the country, the communication continues:

"This 75 per cent of the theatre owners of the country have real and definite grievances, and have suffered actual abuses at the hands of certain of the larger film producing companies who own and operate theatres. For instance, discrimination is shown in favor of theatres affiliated with these producers or distributors to the prejudice of theatres operated independently."

And then, with regard to the Cease and Desist order issued against Paramount-Famous-Lasky, the letter says:

"It is our chief concern that there shall be steps taken in the immediate future that that organization — Paramount-Famous-Lasky—may no longer be permitted to proceed in defiant disregard of an edict handed down by the Federal Trade Commission of the United States. Cease and Desist is a command which is not subject to two interpretations. Paramount-Famous-Lasky have been ordered to Cease and Desist, which means stop instantly. They have not done so, and show no signs of intending to do so unless forced to; therefore, it is our insistence that they be compelled to carry out this mandate to stop instantly their building program in districts which are already adequately theatred, and where they have ample representation."

The letter to theatre owners enclosed a copy of resolutions of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware endorsing the activities of the Board of Trade and Commerce. The letter merely urges support in the matter of an open film market. Calling attention to the alleged unfair theatre building program of producers in districts already adequately theatred, it continues:

"At present those theatres which are controlled or 'affiliated' with producers enjoy the manifestly unfair advantage of preferential bookings, and all such favoritism in the distribution of films to exhibitors should be abolished."

"Big Change in Field" Says News Expert

(*Continued from preceding page*)

The national and local circuits will without doubt figure largely in these new houses, but not without a great deal of misgivings and regrets that conditions make such a course imperative.

Of a considerable number of new theatres now under construction, which the writer noted on the above mentioned trip, not one was going up in a location where, when opened, it could be expected to do business without eliminating at least one older theatre and seriously crippling some others.

In most cases the houses that will suffer, are operated by the very people who are building the new one and in every instance the builders have no illusion as to what is to happen when the new theatre opens.

But most of these builders are going ahead with their eyes open and in a way resigned to their immediate fate. They will pay the rent on their present holdings until such time as the leases expire, convert such of the properties as are suitable to commercial purposes and take their losses on the old houses.

The profits on the new house will in a great measure make up the losses on the old theatres and in cities where the "geography" is right, possibly increase the net revenue, in spite of these losses.

Naturally, there is a good deal of complaining in these towns about the scrapping of what has been perfectly good property and a good many regrets that some now disadvantageous leases have been made, but the theatres now being built may be expected to have a much longer life than the old ones and in the course of a few years the situation will have adjusted itself to the satisfaction of every one.

Just how far down the line in the population group the theatre building boom is to go, is a matter of some conjecture. The three to five thousand towns that are still operating shooting galleries are feeling the greatest pinch and it is in this group that at the present time there is the least building activity.

The reasons for this are of course obvious. These towns have their limitations, and building costs outside of plot are practically as great as in larger towns. Here, too, is a greater proportion of independent exhibitors, who lack the finances to build the theatres that they would like to own.

Clementon, N. J., Scene of Sunday Show Strife

Clementon, N. J., is now the scene of one of the most active battles for Sunday showing of motion pictures that the State of New Jersey has known for some time. About a thousand persons were awaiting admission when the doors of the theatre were opened for the first show on Sunday despite the passing of a resolution by members of the Community Church condemning the step as a flagrant violation of the Sunday Blue Laws. Those opposed to the showing of Sunday motion pictures declared they would carry the fight to the State legislature in the event that local action was without results. Many borough officials, including Mayor Frank C. Somers, declared themselves heartily in favor of Sunday entertainment.

The Clementon Theatre, the principal picture house in the community, was built at a cost of $200,000 and most of its stock is owned by the townspeople.

Appointments in Tiffany-Stahl Sales Force

Four appointments have been made in the sales organization of Tiffany-Stahl productions. Allan Moritz, former manager of the Detroit office, has been transferred to the Pittsburgh branch. Charles Weiner has been shifted to manage the Cincinnati exchange. James Beal has succeeded J. A. Gage as manager of the Portland exchange and Mr. Gage has been placed in charge over the Seattle branch.

Wesco Involved in New Rumors

With Saxe Deal Consummated, Mergers With Stanley and Skouras Are Now Under Discussion

RUMORS of, and actual consummation, of theatre pools have developed thick and fast during the past week, with Wesco involved in about all of them. That company's pooling with Saxe Enterprises has been completed, with rumors now running rife of the pooling of Wesco and Skouras interests, and a Stanley deal for Wesco and control of First National.

The reports of a merger of Stanley and Wesco are emphatically denied by Harold B. Franklin, and at the same time John J. McGuirk, Stanley President, admits that such a transaction has been under discussion for some time. It is also said that a committee representing Stanley has been looking over West Coast properties for some time.

If the deal is consummated Stanley would gain, in addition to the Wesco houses, control of First National, which it now holds jointly with Wesco. The two firms are said to control over 30,000 of the 60,000 shares outstanding, with William Fox holding 36 per cent. Stanley and Wesco are believed by many to have been carrying out the nationalization plan of First National units, as a part of which plan Wesco secured control of Saxe and is now said to be dickering on a merger with Northwest Theatres.

In regard to the Stanley-Wesco deal, Clifford B. Hawley, president of First National, and formerly identified with the E. B. Smith Company, Stanley bankers, is on the coast and said to be conferring with Harold B. Franklin, president and general manager of Wesco.

Denying the rumor, Franklin said that while the most friendly relations exist between the two chains, neither is a subsidiary of the other, nor does either control the other; that Stanley was the largest operating chain in the east and Wesco held a similar position in the west.

From St. Louis comes the word of the possible affiliation of Wesco and Skouras as the next step in the Wesco expansion. The Skouras brothers were in Milwaukee presumably to talk over details of the deal with John Dillon of Hayden, Stone & Company, who was making a survey of the Saxe circuit. Under the proposed deals, one of which is also said to be under way with Finkelstein & Ruben, the owned circuits, according to the rumor, would exchange their holdings for stock in Wesco and for cash, as is said to have been done in the Saxe deal. It is also said that the chains would in all probability not become a part of West Coast Theatres, but would continue either to function individually or as a Middle West affiliation.

The pooling of Wesco with Saxe Enterprises, which was reported during the week as completed, gives Wesco control of 45 theatres in Wisconsin. Final papers in the transaction reached New York late last week and their arrival was followed almost immediately by a meeting of West Coast directors.

As a result of this meeting John Dillon, of Hayden, Stone & Company, New York bankers, left for Milwaukee to survey the situation. While in Milwaukee, Dillon will also have under consideration the appointment of an operating head for the chain. No announcement has been forthcoming from him, but it is said three well known theatre executives are in line for the post.

Brandt Surveys Foreign Field

Columbia Chief Says U. S. Producers Are Responsible for Drastic Legislation Abroad; Suggests Remedy

JOE BRANDT, President of Columbia Pictures Corporation, is back from Europe after a three months' visit to the principal cities of England and Europe, where he made an exhaustive survey of film conditions as they affect relations with America. Brandt's report is most comprehensive and should prove of interest to everyone in the industry. He declares that American producers have only themselves to blame for much of the drastic legislation now being enacted in various countries of Europe to hamper and limit the showing of the American-made pictures.

Not only does Brandt tell concisely of conditions abroad but he advances many suggestions that would serve to remedy the existing evils. In the course of a very lengthy report he says:

"I am convinced that if American producers in the past had given a little more consideration to the interests of foreign producers, much of the adverse sentiment would be non-existent. It is preposterous for our producers to labor under the delusion that they can go on disregarding these foreign interests and continue to have things their own way for any great length of time.

"Both in the United States and in England there seems to be an impression in certain quarters that the quota bill will have the effect of forcing a great number of inferior British pictures upon the British market. With this belief I differ most strongly. Recent British productions which have been previewed in London show a marked degree of improvement in quality over pictures formerly made in England. The belief that British-made pictures are absolutely worthless, as far as entertainment value is concerned, is no longer valid. British producers have been making wonderful strides forward in every branch of production.



Joe Brandt, President of Columbia Pictures

"British enthusiasts were outspoken in their opinion that American pictures were educating the English public to American idioms, American slang, American methods of living, all of which were having a tendency to Americanize the British public. They also advanced as a strong argument in favor of a powerful British film industry the effect the showing of English pictures would have upon their colonies and possessions.

"They expect now that the crystallization of their action through the passage of the quota bill will compel American producers and distributors to make pictures in English and depict upon the screen English life, English homes, English surroundings and English people. In this way they hope to accomplish politically what they had failed to do diplomatically.

"It is interesting to note the production schedules contemplated by the various countries I have visited. The actual count, as far as I could get it, was that England for the season of 1928 expects to make not less than [illegible] pictures and probably 100. Germany is expected to produce not less than 200 pictures, probably 250. The French contemplate making at least 100. The Soviet government has announced the number of pictures to be made [illegible] to 250. Italy will probably produce not less than 30. Austria figures on making 25 pictures and the Scandinavian countries will

(Continued on page 1864)

British Modify Quota Law; New Bill Introduced in Australia

WORD was forthcoming this week of a slight modification in the British Quota Law and of the proposed film quota bill to be introduced in the Australian Parliament. The amendment in the British bill provides that films may qualify for the quota even though made in foreign studios until the end of 1928. The Board of Trade in another amendment is given power to relax the requirement that 75 per cent of salaries must be paid British subjects to enable a film to come under classification of British.

The proposed Australian bill provides a renter's quota of 7½ per cent on British and New Zealand motion picture films in 1929 and 10 per cent in 1931, with a progressive increase to 20 per cent in 1940, according to a cablegram received in the Department of Commerce at Washington from Trade Commissioner Earl C. Squire, in Sydney.

Films are divided into three classes: British, New Zealand and foreign. Each class is divided into long films, 3,000 feet and over, and short films. Serials are not to consist of over 26 parts of 2,000 feet each. In 1929 a film hore tax is to be collected from the renters of films amounting to 5 per cent on gross receipts from rent of New Zealand films, 7½ per cent from British films, and 12½ per cent from foreign films. After October, 1928, restrictions will be imposed on advance and blind bookings.

Jesse Lasky Is Honored

Paramount Distribution Department Dedicates January, February, March as Lasky Months

PARAMOUNT has dedicated to Jesse L. Lasky its selling efforts for the months of January, February and March as a tribute to the quality of product he has turned out so far this season and as a mark of confidence in the forthcoming product. A large number of pictures are scheduled for distribution during the three months' period dedicated to Lasky.

According to the tentative schedule the first pictures to be released during the new year will be "Beau Sabreur," the sequel to "Beau Geste," and an untitled picture co-starring Wallace Beery and Raymond Hatton. They are scheduled to go to exhibitors, January 7.

"Love and Learn," Esther Ralston's latest, is scheduled for distribution January 14. On the 21st there will be two releases. They are, Fred Thomson's second starring production for Paramount, "The Pioneer Scout," and Emil Jannings' starring vehicle, "The Last Command."

Paramount's picturization of the Anita Loose story, "Gentlemen Prefer Blondes," is slated for distribution January 28. On the same date "Peaks of Destiny," UFA production will be released.

The first of the February releases is scheduled for the 4th. It is a Zane Grey production titled, "Under the Tonto Rim." Richard Arlen, Mary Brian, Jack Luden and Guy Oliver head the cast. "The Traveling Salesman" is the tentative title of the newest Richard Dix starring production, which will be released February 11.

Two are scheduled for release February 18. They are "Doomsday," starring Florence Vidor, and "Tillie's Punctured Romance," a new version of the old comedy now in production at the Christie studios, with W. C. Fields, Chester Conklin, Louise Fazenda and Doris Hill featured members of the cast.

"Honky Tonk" is the tentative title of the first George Bancroft starring picture for Paramount, which will be released February 25. "Feel My Pulse," with Bebe Daniels, is scheduled for release the same day.

"Old Ironsides," with a cast that includes Wallace Beery, George Bancroft, Charles Farrell and Esther Ralston, heads the March releases on the 3rd, with the Harold Lloyd contribution, "Speedy" on the same day. Another release for the 3rd is the Clara Bow picture tentatively titled "Red Hair."

"The Legion of the Condemned," companion picture to "Wings" is scheduled for March 10, and the comedy, "Partners in Crime," co-starring Wallace Beery and Raymond Hatton on the 17th. On the 24th exchanges will receive prints of Adolphe Menjou's starring production, "The Beauty Doctor." The last release on the 31st will be the UFA production, "Adventure Mad."

Brandt Survey Tells of Foreign Conditions

(*Continued from preceding page*)

produce about 40. It can readily be seen that a sufficient number of foreign made pictures will be available to supply the theatres of Europe with most of their needs.

"In my opinion the only way in which to circumvent the definite move to crowd American pictures off foreign screens, is for American interests to undertake the distribution of some of the best of the foreign-made pictures in the United States. This will have the effect of encouraging foreign producers and distributors, and cause them to feel that the tremendous amount of money which the American producer and distributor takes out of the foreign field is, in a measure, replaced by some of the money which foreign-made pictures will earn in the United States.

"This is far from being a theory with Columbia Pictures, for we have entered into reciprocal arrangements with foreign producers in England, France and Germany to distribute the best of their product in the United States.

"The attitude of American exhibitors toward such foreign product should be based on only one thing—showmanship. If a foreign picture possesses all the elements that go to make for good entertainment, that should be the only basis to dictate whether it find a place on any theatre program. Foreign pictures should be judged solely on their box-office value, regardless of the country of origin or the trademark of the producer."

Universal's Boro Park Issue Purchased

The $800,000 first (closed) mortgage 15-year six per cent sinking fund issue of the Boro Park Theatre, a new Universal Theatre in Brooklyn, has been purchased by Toy, Gilson and Taylor, Inc.

The principal and interest of the certificates are guaranteed by written unconditional endorsement by Universal Chain Theatrical Enterprises. The building, including furnishings and equipment, has been appraised at $1,300,822 and the land at $209,500. These certificates, on this basis, represent less than 53 per cent loan, making them legal investment for trust funds in New York State.

The new Boro Park is under lease to Universal for 21 years at an annual rental said to be $120,000.

Michigan Firm Will Build Theatre in Watervliet

The General Construction Company of Bangor, Michigan, last week purchased a site on South Main Street in Watervliet, Michigan, on which they plan to erect a motion picture theatre, to cost $40,000, in the spring of 1928. Community Theatres will operate and control the new house as an individual theatre operating unit.

Kansas Censor Board Upheld by Court

THE three women who compose the Kansas Censorship Board have absolute power over the showing of pictures in Kansas, Judge Charles A. Miller of the Wyandotte County district court ruled last week. Hence, the Tunney-Dempsey fight film, branded by the board as "tending to the vicious," will not be shown in Kansas. The judge's decision was the outcome of a suit filed by Walter E. Quigley, Minneapolis, Minn., who had the rights of the film, to force the board to approve the film and reverse its unfavorable decision. In making his decision Judge Miller said:

"No court has the power to substitute its judgment for the judgment of the censor board. No matter how erroneously the judgment of the censor board may be, if it is honest no court has the power to overthrow that judgment."

The judge stated that in his own opinion the picture was not "cruel" and did not tend to debase or corrupt morals. He continued, however, that he was satisfied that the board had acted in the way it thought best for the state.

W. R. Frazer Issues Appeal to Save Trees

WILLIAM R. FRAZER, who besides being general manager of the Harold Lloyd Corporation is also a member of the board of governors of the American Green Cross, has authorized a statement in which an appeal is made to the motion picture industry to realize the enormous loss from natural disasters, floods, tornados and the like that can be traced to a lack of trees against which the American Green Cross has been fighting. Plans are now afoot for a national campaign to save the trees, says Mr. Frazer, and the motion picture industry with its resources for the dissemination of propaganda can lend itself perfectly to the movement.

The large task that the Green Cross is tackling can be realized by Mr. Frazer's words "even if we were to start a vast program of reforestation tomorrow, with a governmental bond issue of $2,000,000,000, it would take fully 25 years to get really started on the right road." Another statement which provokes thought is that of the destruction last year of 25,000,000 acres by man-caused fires.

As floods and other upheavings of nature have an effect on the box offices of the land, Mr. Frazer feels assured "that when the time is ripe for the industry to throw its weight behind the cause, it will be ready, as it always has been in the times of humanitarian appeal."

Staab Favors Co-operation With Movie Public

Henry Staab, executive secretary of M.P.T.O. of Wisconsin, in speaking of the Trade Practice Conference in New York this Fall which he attended in company with F. C. Wolcott and A. C. Gutenberg, says, "We have come back much encouraged as a result of this conference and feel sure that as a result of it much good has got to come. Producers and distributors realize this. An industry that is so large as the motion picture business cannot afford to overlook an opportunity to conduct itself in a way that will meet the entire approval of the public generally, because the public, after all, are the ones who will and should judge this important industry."

Three New Houses Going Up in Italy

Recent Italian theatre construction includes the commencement of two central theatres in Milan, one of which will seat 2,000 persons and the other 1,400, according to information received at the Department of Commerce in Washington, D. C. Another first-run cinema will soon get under way in Naples in December. It will seat 1,400. These houses will be run independently of the so-called Pittaluga circuit.

Tiffany-Stahl Film Will Glorify Irish Cops

George Archainbaud, Tiffany-Stahl director, has started direction on a feature production about the uniformed Irish policeman. The continuity is being written by Frances Hyland.

Fox Movietone News Is Widely Approved

Initial Weekly Issue of Important Events Results in Commendation of Picture Patrons

THE new Fox Movietone News, the first weekly issue of which was seen on the screens of theatres in all parts of the country this week, met with a decidedly favorable reception from patrons of the houses and was acclaimed a real innovation.

This first complete issue reached exhibitors December 3rd. It contained the Army-Navy football game, the Vatican choir singing at the grave of the unknown soldier and the destruction of the old Conowingo Bridge over the Susquehanna River.

At the Army-Navy game the music of the bands was heard, as was the shouting of the fans and the cheering of the organized rooting sections of the two institutions. The West Point cadets in their celebrated snake dance of victory, and other interesting highlights, were seen and heard as accurately as though one were at the actual field of play.

The scene of the Vatican choir at the grave of the unknown soldier was an impressive one and the voices of the singers were accurately reproduced in the Movietone. It was a subject of exceptional merit.

The terrific din of the explosions and all of the other highlights that marked the wrecking of the Conowingo bridge added a real thrill to the pictorial matter showing the dynamiting of this old structure.

As a result of this impressive entry of Movietone into the news weekly field, Fox is said to be deluged with orders for installation of the apparatus from motion picture houses in all parts of the United States. The Fox office claims that in less than a week since the initial showings telegrams have been received from more than one hundred cities asking for the service.

Movietone cameramen are now working on a number of future subjects, which should be widely interesting. The opening of the seventieth United States Congress, with speeches by many of the notables and leading lawmakers, is among these.

Among the larger theatres in the United States that are already showing the Fox Movietone News are the following:

Temple Theatre, Toledo, Ohio; Liberty, Spokane, Washington; Strand, Louisville, Kentucky; Tower, Los Angeles, California; Western Electric Ltd., London, England; Fox, Philadelphia, Pennsylvania; Fox, Springfield, Massachusetts; Fox, Washington, D. C.; Fox's Jamaica, Jamaica, L. I.; Fox's Liberty, Elizabeth, N. J.; Majestic, Jersey City, New Jersey; Blue Mouse, Seattle, Washington; Blue Mouse, Tacoma, Washington; Blue Mouse, Portland, Oregon; Capitol, Pottsville, Pennsylvania; Grand, Terre Haute, Indiana; Majestic, Providence, Rhode Island; Aladdin, Denver, Colorado; Penn-State, Uniontown, Pennsylvania; Capitol, Richmond, Virginia; Fox Terminal, Newark, New Jersey; Fox Washington, Detroit, Michigan; Granada, Everett, Washington; Pheil, St. Petersbusg, Florida; Arcade, West Palm Beach, Florida; Imperial, Jacksonville, Florida.

Times Square Theatre, New York City; Roxy Theatre, New York City; Academy of Music, New York City; Fox's Audubon, New York City; Fox's Crotona, New York City; Fox's Star, New York City; Fox's Folly, Brooklyn, N. Y.; Fox's Ridgewood, Brooklyn, N. Y.; Fox's Savoy, Brooklyn, N. Y.; Japanese Garden, New York City; Fox's Nemo, New York City; Great Lakes, Buffalo, New York; Van Curler, Schenectady, New York.

Universal Has New Photographic Device

A new automatic developing machine for negative film has been invented at Universal City, according to an announcement from Universal. The inventors are Roy Hunter and Robert Pierce, who have been working under Walter Stern's supervision for two years. The machine is run by electricity and has storage batteries in case the current fails; if necessary, it can be run by hand. More than 300,000 feet of negative of various Universal productions have been developed on the machine in the past six months, Universal says, the first being "Uncle Tom's Cabin."

Protective measures have been installed to prevent all dust and foreign matter from coming in contact with the film. Air in the developing room is filtered through oil with a vacuum ventilating system used in the laboratory. Special dust proof garments are worn by the men and all water used in mixing and developing is distilled.

Million Gross Profits for Famous Canadian in Fiscal Year

OVER a million dollars in gross profits were reported for the fiscal year ending August 27 last, following the annual meeting of the stockholders of Famous Players Canadian Corporation, Ltd., Toronto. The announcement was made by J. P. Bickell, vice-president, following the meeting held in Toronto. The previous fiscal year ending August 28, 1926, showed gross profits of $800,581.61, and that of 1925 showed a total of $730,607.29.

The purchase by Famous Players Canadian Corporation of Eastern Theatres, Ltd., Toronto, operating a large number of theatres in Toronto cities, is reported completed, with stock at $28 a share.

In making the financial report, N. L. Nathanson, managing director of Canadian Famous, said that only the earnings of wholly owned subsidiary companies had been included in the profit and loss account of the corporation. In the case of other affiliated companies only the dividends had been included in the revenue.

New Fox Detroit Theatre Has Plans for Many Innovations

BUILDERS and architects of the new Fox Theatre are discussing an innovation that should prove popular if the plans materialize. They contemplate for the comfort and convenience of patrons, a beautiful tea grotto, restaurant, cabaret palace, spacious nook for dansants, dinners, after-theatre and before-theatre parties of all kinds, with a direct connection into the theatre.

Patrons will be able to lunch, dine, have tea or supper on one of the balconies and then pass directly through a turnstile into the theatre. Luncheon and matinee parties may be combined with theatre seats automatically included in the orders.

Music from the theatre's orchestra would be available with loud-speaking arrangements and the best of New York concerts in the Movietone programs. After the show one could enjoy food in perfectly appointed surroundings without going blocks to a suitable café.

Merger Quiz Is Routine

Government Report Indicates Probes Merely Studies for Determining Conditions

WASHINGTON, D. C. – Investigations of mergers in the motion picture industry by the anti-trust division of the Department of Justice are, for the most part, merely routine studies such as are made of all mergers which come to the attention of the department, it is indicated in the annual report of Attorney General John G. Sargent, just submitted to President Coolidge.

Discussing the merger activities of the anti-trust division, the Attorney General declares that the results obtained under the policy adopted a year ago of examining at their inception the surrounding facts and conditions of proposed combinations "have confirmed our opinion that it is in the public interest to obtain and consider the salient facts relative to any proposed centralization of business before that has become an established fact."

As a result of these examinations there have been placed in the files of this department fundamental economic facts, as well as the detailed purposes and data of the proposed combination, so that, even though there may be no basis for the department's proceeding in the first instance, there will be in the files for prompt future reference information of value to the department in the event that there should be a violation of the law.

"Subsquent to the initial submission of a proposed consolidation or merger the division periodically re-examines all the facts to determine whether there has been a violation of law."

Activities of trade associations which may tend to bring about undue restraint of trade also are carefully watched, it is divulged, and the department annually studies a number of such organizations, contenting itself usually with bringing to the attention of the organizations such activities as might become illegitimate and suggesting their abandonment. "It has been the purpose, so far as practicable," it is explained, "not to interfere with legitimate trade association activities, but to prevent undue restraints of trade."

Nine New Theatres Open

Older Houses Hard Hit With Extensive Construction in S. New Jersey and E. Pennsylvania

THE opening of nine new theatres in the Eastern Pennsylvania and Southern New Jersey territory within the past two weeks has played havoc with some of the older and less up-to-date houses and has affected the attendance even at some of the more modern theatres.

The new houses, each the last word in equipment, have attracted unusually heavy patronage since the days of their opening and practically all of the older ones felt the loss immediately. Many of the latter showed a deficit.

The nine new houses and the dates of their openings follow: New Park, Lexington, Pa., November 14th; New Cameo, Allentown, November 15th; Wynne, Wynnefield, November 18th; Princess, Philadelphia, November 19th; New Colonial, Phoenixville, November 21st; Capitol, Pottsville, November 21st; Clementon, Clementon, New Jersey, November 22nd; Cadet, Philadelphia, November 23rd; Pearl, Philadelphia, November 25th.

Competition is becoming more keen daily in the Eastern Pennsylvania and Southern New Jersey territory and it is not at all unlikely that many of the smaller theatre owners will be forced to the wall in the near future.

All of the older houses have been hard hit by the competition of the Stanley and Fox groups with their extensive construction programs. Only those houses built in the past ten years that have kept up with the trend of the times seem to have much chance to survive, and it will be a struggle for many of those to withstand the keen competition that is growing more keen each week.

Kansas-Missouri T. O. Will Meet in Kansas City

The Hotel President was selected this week as the site for the convention of the M. P. T. O. Kansas-Missouri convention in Kansas City on December 12 and 13. It is expected that the organization, which broke away from the M. P. T. O. A. several years ago to join Allied, will reaffiliate itself with the M. P. T. O. A. The M. P. T. O. K.-M. board of directors recently adopted a resolution recommending that the organization reaffiliate with the M. P. T. O. A. Reaffiliation is favored by R. R. Biechele, President of the M. P. T. O. Kansas-Missouri.

Many Notables Will Attend Chamber Commerce Ball

Among the many notables who have accepted invitations to attend the annual supper and dance of the Theatre Owners Chamber of Commerce, which will be held at the Hotel Plaza in New York on the evening of Friday, December 16, are the following:

Hon. Royal S. Copeland, U. S. Senator; Justices Walsh, Valente, Mahoney, Schmuck, Collins, Salmon and Kernochan; John H. McCooey; Hon. J. J. Byrne, President of the Borough of Brooklyn; Hon. John A. Lynch, President Borough of Richmond; Sheriff Charles W. Culkin and Fire Commissioner Dorman.

Keith Louisville Theatres' Musicans Strike

Approximately twenty union musicians employed in Keith's three motion picture houses and one vaudeville theatre in Louisville, Kentucky, walked out after the last performance Saturday night to join stage hands and operators in a sympathy strike. The latter group struck two weeks ago after it was learned that the National Theatre had refused to hire a maintenance man when the house opened recently.

Grand Canyon Unit Again Resumes Work

HAVING navigated the Colorado River from Green River as far as Lees Ferry after having been cut off from the world for two weeks, the 13 men of the Pathe-Bray expedition filming the picture, "Menace," in the Grand Canyon of the Colorado have again entered the gorge and are completing the trip to Needles, California.

The six boats used by the party had to be refitted and repaired at Lees Ferry and new radio equipment was installed and placed in charge of Staff Sergeant V. R. Herrick. The party will venture through Marble, Grand and Virgin Canyons to the landing at Needles. They have yet to shoot the "Devil's Rapids," a most dangerous course. Donald Blossom, the leading woman, will not accompany the party over this route, but will be carried in a plane to the bottom of the canyon at "Devil's Rapids."

The War Department has been asked to allow the government staff of airplanes under the command of Lieutenant Walter Burgess to stand by at Grand Canyon until the perils of the trip have been mastered.

Bills Concerning Films Up Before Congress

INTRODUCTION in the House of Representatives of a bill providing for the repeal of the fight-film law, full repeal of admission taxes, and national daylight saving marked the opening of the first session of the 70th Congress in Washington on December 5.

Repeal of the fight-film law was provided for in a measure introduced by Representative Cochran of Missouri. The elimination of all admission taxes was covered in a bill by Representative Gallivan of Massachusetts, and national daylight saving, from the last Sunday in March to the last Sunday in October, was sponsored by Representative O'Connell of New York.

In a bill introduced by Representative Knutson of Minnesota, no admission tax would be assessed against admissions to cooperative or community motion picture theatres where no part of the net earnings inured to the benefit of any private stockholder or individual.

The measure providing for Sunday closing for the District of Columbia, the subject of hearings before a subcommittee of the House last session, was reintroduced by Representative Lankford of Georgia.

Denial of License for Sex Picture Questioned

The Public Welfare Picture Corporation has made an issue of the action taken by the New York State Motion Picture Commission in denying a license to exhibit a picture entitled "The Naked Truth." A writ of certiorari to review the action taken by the commission in refusing the license has been issued by the appellate division of the Supreme Court sitting in Albany. The writ is returnable before the court on December 12. The licensing of all motion pictures in New York state is now under the jurisdiction of the State Department of Education with James Wingate as chief of the bureau.

Joseph Engel New Caddo Production Manager

Joseph Engel, who was vice-president and general manager of the old Metro company, succeeds Whitman Bennett as production manager for Caddo Productions, whose pictures are released through United Artists. Engel is already in Hollywood, having left the Fox organization in New York to assume the Caddo post.

Mr. Bennett, who leaves Los Angeles for New York during the week of December 6, resigned as the Caddo production manager because of pressure of personal affairs.

Tiffany-Stahl Completes Two Productions

"Streets of Shanghai" and "A Woman Against the World" are two features that have just been completed by Tiffany-Stahl Productions and now are being cut and edited. Pauline Starke is featured in the first production, with Kenneth Harlan as her leading man. In "A Woman Against the World" are Sally Rand, Gertrude Olmstead, Georgia Hale and Harrison Ford.

"U" Makes Sales Changes

Van Praag Named New Western Sales Director, While Herbel Goes to Chicago

LOU B. METZGER, general sales manager for Universal, has effected an important shifting of his sales executives that brings about a number of changes in the organization. Several resignations have been accepted and promotions made from within the ranks, in accordance with Carl Laemmle's long established custom.

Henry M. Herbel, Western sales manager, at his own request assumes the management of the Chicago exchange, left vacant by the resignation of Leroy Alexander. The Western sales directorship goes to Morton Van Praag, who for the past year has been general manager of the "Big U" exchange in New York City. Morris Joseph, manager of the New Haven exchange, takes Van Praag's former post. Leo Abrams, Brooklyn and Long Island salesman out of the "Big U" exchange, becomes New Haven manager.

In addition to the above another important change in sales managers has been effected. Phil Dumas, who for some time past has been a special representative in the Cleveland, Pittsburgh and adjacent territories, has been appointed exchange manager for the company's Pittsburgh exchange. He takes the place of Al Sugarman, who has just resigned.

The switch of Leo Abrams from salesman in the Brooklyn and Long Island field to New Haven brings Leslie Sherwood [illegible] salesman in Brooklyn and Long Island. Sherwood was formerly New Jersey sales manager for the "Big U" exchange. He, in turn, will be succeeded as New Jersey sales manager by Nat Liebeskind, at present non-theatrical sales manager for the "Big U." Herman Stern will take charge of the non-theatrical sales.

Herbel was relieved of the Western sales directorship at his own request. He held the post for two years and the constant traveling incident to a territory all west of Chicago, but routed out of New York City, caused him to ask for an assignment where he could be at home more of the time and avoid traveling.

Beatty Given New Post

Resigns as Assistant to Will Hays to Serve First National as Publicity, Advertising Chief

JEROME BEATTY, assistant to Will H. Hays, has resigned his executive post in the Hays organization to join First National, where he will be in charge of advertising, publicity and general public relations work. His resignation becomes effective January 1st.

The announcement of the Beatty resignation and his prospective affiliation with First National was made by Ned E. Depinet, vice-president and general sales manager of First National. At the same time Depinet announced that no changes would be made in the present staff of First National. It was also announced by the Hays organization that no successor had been named to Beatty.



Jerome Beatty

Beatty is a veteran in the motion picture field, his first work being with Essanay in 1915. He is also a graduate of the newspaper field. He first took up newspaper work in Kansas, in which state he was born. He worked [illegible] newspapers in Kansas City, New Orleans, Los Angeles, Washington and New York City.

After his advent into the motion picture industry with Essanay in 1915, he gained wide experience with a number of companies. Among others he has directed publicity, advertising and exploitation for [illegible] Paramount and [illegible].

Beatty's good work attracted the notice of Will Hays, who made him an assistant, and since joining the Hays organization he [illegible] Movie Season campaigns, which have been observed with profit by exhibitors in all parts of the United States.

Pathe-De Mille Will Make "The Cop"

[illegible] "The Cop," planned by the Pathe-De Mille studio. Hector Turnbull, producer for De Mille, is making preparations to film the picture, which is scheduled as a super-special. It is undecided whether "The Cop" [illegible]

European Production Is Showing Increase for New Year

GERMAN and Russian film production is showing a marked increase, with indicidations of additional activity for the new year. A number of new producing units have started work at Staaken, a little village on the outskirts of Berlin, prominent European stars are turning their attention in that direction.

Defu Pictures, producers of First National's German films, are the occupants of the Staaken studios, which are said to be the largest in the world. They occupy a plot 1,000 feet by 900 feet. In the past few months a half dozen pictures have been started, three of which are still in production. Two others have had successful premieres and the other is now being cut.

The Motion Picture section of the Department of Commerce has been informed that the big WUFKO studio at Kiev, Ukrainia, is nearing completion, and that production activities will get under way there shortly after the new year. This company has produced a number of pictures during the last year at the Odessa studios, and will probably increase its production schedule for next year.

U. A. Names Riesenfeld

Appoints Noted Director as Managing Chief of Theatre Circuit; Assumes Duties at Once

JOSEPH M. SCHENCK, President of United Artists Theatre Circuit, has appointed Dr. Hugo Riesenfeld managing director of United Artists Theatres. Accompanied by Lou Anger, Vice-President and general manager of United Artists circuit, Dr. Riesenfeld left New York for Chicago Monday and will open the United Artists Theatre there on December 26th.

Dr. Riesenfeld, who withdrew as managing director of the Colony Theatre in New York for Universal to assume his new duties with United Artists, will in all probability make his headquarters in Los Angeles, so that he can score all United Artists pictures where and when they are being filmed. His duties, however, will compel him to spend much of his time traveling.



Hugo Riesenfeld

In taking over the managing directorship of the United Artists houses, Dr. Riesenfeld expressed himself as being immensely pleased, because it will satisfy his ambition to offer the feature picture as the chief item of his show, merely pointing the surrounding musical features to the film. He is decidedly opposed to vaudeville in picture houses.

The Colony was the fourth Broadway motion picture theatre Dr. Riesenfeld managed. For eight years he was managing director of the Rialto and Rivoli theatres and for five years the Criterion. In the Fall of 1915 Dr. Riesenfeld presented in a New York legitimate theatre, Clara Kimball Young in "Trilby," a World film, and later he supervised New York presentations of "The Battle Cry of Peace," in which Norma Talmadge had her first major opportunity.

A native of Vienna, Dr. Riesenfeld studied at the Royal Academy and the university there. He was also first violinist at the Imperial Opera House in his native city. In 1907 he came to America to become concert master for Oscar Hammerstein's opera company at the Manhattan Opera House in New York. Before he became managing director of the Rialto and Rivoli theatres he was musical director, and as such he scored Douglas Fairbanks' "A Good Bad Man," which opened the Rialto.

Canadian Catholic Bishops Against Sunday Shows

Exhibitors in the Province of Quebec and Eastern Ontario may feel the effect of the pastoral letter issued by the hierarchy of the Roman Catholic Church, signed by 17 archbishops and bishops of the various ecclesiastical provinces of Montreal, Quebec and Ottawa and strongly condemning Sunday entertainments. Catholics were called upon to refrain from attending pictures on Sundays and holy days and are forbidden to take part in any such amusements for which an admission fee is charged, even though the revenue is for charity or religious purposes.

The letter was read in all Roman Catholic churches and adherents of that faith were instructed to avail themselves of all lawful means to banish the Sunday show. The edict went into effect Sunday, December 4, in many cities where Sunday performances of motion pictures have been the rule and not the exception.

Mary Duncan Cast for "Four Devils" Role

Mary Duncan, who played a part in the stage play, "The Shanghai Gesture," has been cast by F. W. Murnau to play the siren in "The Four Devils." The actress' latest screen work was in the recent Fox release, "Very Confidential." She is now working in "Soft Living," but will be available to work under the German director early this month.

Flora Finch has been cast for a featured part. Dione Ellis, Charles Morton and Barry Norton are also being considered by Murnau for parts. Several sequences for the new picture have been scenarized by Marion Orth.

Evelyn Brent in New Bancroft Vehicle

The female lead opposite George Bancroft in his first vehicle as a Paramount star has been assigned Evelyn Brent. The title of the picture has not yet been chosen, but it is now in the course of filming under the direction of Victor Schertzinger.

Victor Varconi Acting in Tiffany-Stahl Feature

Tiffany-Stahl Productions have acquired the services of Victor Varconi, Hungarian actor, through the courtesy of Cecil B. De Mille. He will play the male lead in "The Tragedy of Youth," which is being directed by King Baggott.

D. C. Thompson Orient Agent for Kinograms

KINOGRAMS' foreign service was augmented this week when Donald C. Thomson, war correspondent and photographer, signed a long term contract with the Educational newsreel to take charge of Kinograms work in the Orient, where he will reorganize the Kinograms staff and establish camera centers in Shanghai, Japan, the Phillipines, Siam and other Oriental countries. As soon as the work of reorganization has been completed, Mr. Thompson, accompanied by his wife, will head an expedition into East India and Africa, Kinograms to hold exclusive rights to all news pictures gathered on the trip.

Mr. Thompson has been around the world 17 times and has just returned from a motion picture expedition into Asia, pictures of which will be shown in Kinograms releases in the near future. In a conversation with Captain George McLeod Baynes, president of Kinograms Publishing Corporation who aided Thompson in the release of his Russian revolution picture, "Blood-Stained Russia," Thompson was prevailed upon to establish headquarters in Asia for the newsreel.

Woodhull Will Address North Carolina T. O.

NATIONAL President R. F. Woodhull, of the M. P. T. O. A., leaves the latter part of this week to attend the annual meeting of the North Carolina M. P. T. O. at Charlotte, December 12 and 13. Charles Picquet, president of the North Carolina body, has announced that the convention will start at 10:30 A. M. next Monday with an opening meeting. Mr. Woodhull and C. C. Pettijohn will address the gathering. The meeting of the Film Board of Trade will follow in the early afternoon and the banquet will take place at 7:30. The second day will consist of social activities and business meetings with a speech by Mr. Woodhull at one of the Charlotte service clubs.

In the M. P. T. O. A. president's party will be Mrs. Woodhull, William M. James, head of the Ohio exhibitor association, and Mrs. James; Frank J. Rembusch, secretary of the unaffiliated exhibitor group at the recent Federal trade conference, and A. Julian Brylawski, chairman of the national board of directors of the M. P. T. O.

Warners Set January and New December Releases

The first five Warner Bros. releases to go to exhibitors after the new year and a new release for the current month have been announced by the company.

On January 14, Irene Rich's newest starring picture, "Beware of Married Men," will be issued to be followed, on 28th, by Rin-Tin-Tin's "A Race for Life." The February releases will start on the 11 with "The Litle Snob," featuring May McAvoy; Monte Blue in "Across the Pacific" will come from the Warner exchanges beginning February 25. "Powder my Back," another Irene Rich starring vehicle, will be released on March 10.

The new release scheduled for December is "Ham and Eggs at the Front," which has been set for December 24. It is a comedy revolving around the colored troops in France; Tom Wilson, Heinie Conklin and Myrna Loy are the principal players.

Rosson Will Direct "The Escape" for Fox Films

After staying in New York to see the premiere of his Fox Films picture, "The Wizard," Richard Rosson is now en route to the Fox lot on the West Coast to begin work on "The Escape," a modernized picturization of the Paul Armstrong play adapted by Paul Schofield. The story deals with bootleggers and hi-jackers. So far, no one has been chosen for parts in the picture, which, it is said, will probably be started about December 10th. Kenneth Hawks will supervise.

Loew's Boston Theatres Report High Net Income

Loew's Boston Theatres Company reports net income for the year, after depreciation and taxes of $190,020, which is equal to $1.24 a share on the 153,275 shares of capital stock. This compares with a net of $123,450 or 81 cents a share in 1926 and $193,121 or $1.28 a share in 1925.

Goldwyn Issues Warning

Declares Combination of Vaudeville and Pictures Is Ruinous to Picture Industry

SAMUEL GOLDWYN is the latest to come forward with the assertion that the mixing of vaudeville with pictures will eventually bring disaster to the motion picture industry. He is most emphatic in his statement that the two do not mix, and that it is only a question of time when the exhibitors of the country will come to a full realization of that fact.

According to Goldwyn it is practically impossible to have both good vaudeville and good pictures on the same bill, and as a consequence both the picture and vaudeville will suffer, with the public eventually refusing to extend patronage.

As Goldwyn puts it: "The public is simply being fooled, for under such an arrangement it is not getting either good vaudeville or good pictures. Furthermore, the motion picture fans will resent this poor quality because they have already been exhausted by an hour of cheap vaudeville before the picture starts."

Continuing his argument, Goldwyn says that there is room for vaudeville entirely and for pictures separately, but that both should stand on their own bottoms. If the combination continues, he says, the film industry will be forced to make poorer pictures because of the heavy cost the public forces on theatre owners.

Not only will this condition affect the patronage of pictures in the United States, according to Goldwyn, but it will also have a deplorable effect upon the foreign market. Because of the quality of the pictures that have been made in the past, American product has been extremely popular in foreign fields and financial returns from foreign markets have been tremendous. Goldwyn figures that if the quality of American films is lowered we will lose our supremacy abroad, and once lost it may be a difficulty matter to regain it.

New Color Process Due

Inventor Says Cox Multi-Color Lenses and Projectors Will Be on Market Shortly

HAROLD N. COX, inventor of the Cox Multi-Color Process, has announced that marketing of the process will start in the near future. The process is said to enable both filming and projection of pictures in natural colors.

The inventor claims that through this new method all colors of the spectrum, including true blues and purples, are shown on the screen simultaneously, with red, yellow, green and other colors, and entirely free from "fringe," which has detracted from other color processes.

Makeup will be eliminated, if all that is claimed for the invention is true, since the colors are said to appear on the screen naturally as the eye sees them while being photographed. The lack of contrast between subject and background is also said to be eliminated.

As explained by Cox, the effect is accomplished purely optically by use of a panchromatic negative and by means of a single unit lens attachment which can be placed on any camera and removed with the same ease as the regular lense, with which it is interchangeable.

The negative is then said to be processed by regular developing process. Prints are made on black and white stock, and are not tinted, toned nor otherwise treated differently from black and white.

Another feature, according to the inventor, is that, being black and white, it is a single emulsion film, and no more subject to scratching than the ordinary picture film.

For projection, a similar single unit attachment, which is also interchangeable, is used on any projector with the regular lamp house, screen and mechanism.

Lillian Gish Joins United Artists Under Two-Year Contract

UNITED ARTISTS has signed Lillian Gish to a two-year contract, and her pictures henceforth will be released by that company. In making the announcement, Joseph M. Schenck, President of United Artists, said that Miss Gish will make but one or two pictures a year, the first of which will be ready for release in September, 1928.

It is likely that D. W. Griffith, who discovered Miss Gish, and made her famous through "The Birth of a Nation," will direct her in her first picture under the new contract. This has not been definitely decided, however, nor has the first story. A vehicle is now being sought that will suit the talents of both.

Among the most popular successes of Miss Gish in the past that were released through United Artists were "Broken Blossoms," "Orphans of the Storm" and "Way Down East."

D. W. Griffith is again making films for the company he founded in 1919 with Mary Pickford, Charlie Chaplin and Douglas Fairbanks. His latest, "Drums of Love," has just been completed.

Christies Buy Site for New Studio

THIRTY acres in North Hollywood have been acquired by the Christie Film Company, which will use the area as a production site for many of the new Christie pictures. Eventually, it is said, the Christie filming producing activities will be centered at the site as the company's expansion program will necessitate larger quarters than the present studio at Sunset and Gower Streets.

The new acreage will be improved and will be enclosed by Spanish walls and decorated with landscape effects which will also be useful in the taking of scenes. Mr. Charles Christie gave it as his opinion that in the future Hollywood will become so thickly populated that motion picture work, at best will be cramped for room. Future studio homes, he said, will be out on the outskirts of the city.

Fox Finishes Three Films During Past Week

"A Horseman of the Plains," starring Tom Mix, "Pigskin," a football story, and "Woman Wise," co-featuring William Russell and June Collyer, were three new pictures completed during the past week at the Fox studios in Hollywood.

Ben Stoloff directed the Mix Western in which Sally Blane has the role of the girl. David Butler wielded the megaphone over David Rollens and Sue Carol in "Pigskin," which deals with the game of football during three generations. Albert Ray directed "Woman Wise."

Two St. Louis Distributing Companies Merge

A deal involving distribution in the St. Louis territory was closed Saturday last, December 3, when the Premier Pictures Corporation was merged with the St. Louis Film Exchange. The merged concern will operate under the name of Premier Pictures Corporation, a new corporation to be formed later to cover that transaction, it is understood.

United Artists Finish Sales Reorganization

ITS sales reorganization finished, Al Lichtman, sales head of United Artists, declared this week that since November 10, when some of the districts in the Middle West were strengthened, all of the Eastern division has been functioning under the new plan of operation and under Cresson E. Smith's supervision.

Boston is the headquarters of District No. 1 of the Eastern division, a district also including New Haven and Portland, Me. New York is the headquarters of District No. 2 of the Eastern division, this district also including Buffalo and Philadelphia.

Washington is headquarters of District No. 3, which district also takes in Atlanta, Charlotte and Pittsburgh. For the present, Detroit, Denver, Salt Lake City, San Francisco, Los Angeles, Seattle and Canada remain in their original status with their respective sales managers.

Premier Pictures was owned jointly by Nat E. Steinberg, president; Claude W. McKean, vice-president, and Thomas Tobin, secretary. They will continue to act as head officers of the Premier company, and will also own half the stock in the merged exchange. St. Louis Film Exchange was owned by Skouras Brothers Enterprises, which corporation will retain a stock interest in the merged organization, but will not be active in its management.

Ten Features from Pathe in December

Pathe will release ten feature productions during December. Four De Mille features, three Westerns, two feature comedies and a dramatic special comprise the celluloid decade.

"Flying Luck," starring Monte Banks, and directed by Herman Raymakers, will be released on December 4. On December 11 "On to Reno," "Grandma's Boy" and "The Devil's Twin" will be issued. James Cruze personally directed the first picture, a vehicle for Marie Prevost; "Grandma's Boy" is a reissue of the Harold Lloyd comedy of that name; "The Devil's Twin" stars Leo Maloney, and was also directed by him. "The Rush Hour" is another vehicle for Marie Prevost, and was directed by E. Mason Hopper.

On December 18, "My Friend From India," "Almost Human," "The Golden Clown" and "The Desert of the Law" will be released. Elinor Fair and Franklin Pangborn are co-starred in the first, a farce comedy directed by E. Mason Hopper. "Almost Human," another product from the De Mille studio, with Vera Reynolds in the stellar role, was directed by Frank Urson; a Danish production is "The Golden Clown," directed by A. W. Sandberg, with Gosta Ekman and Karina Bell in the leading roles; "The Desert of the Lost" features Wally Wales, directed by Richard Thorpe.

The final release for December will be "The Land of the Lawless," starring a new Western star, Jack Padjan, who was directed by Thomas Buckingham.

Camilla Horn New Lead Lady in "Tempest"

Camilla Horn is now playing opposite John Barrymore in "Tempest," having replaced Dorothy Sebastian. Simultaneously with the change in leading ladies is the announced resignation of Slav Tourjansky as director of the new Barrymore vehicle, and the engagement of Sam Taylor to take charge of the megaphoning.

Miss Horn, who is a 19-year-old German actress discovered by F. W. Murnau, was originally signed for the role opposite Barrymore, but was unable to leave Berlin before November 1 because of contractual obligations to appear in Ufa productions.

Fox Will Release "Come to My House" Dec. 25

Olive Borden's latest starring vehicle for Fox Films, "Come to My House," from the novel by Arthur Somers Roche, is scheduled by Fox Films for release on December 25. Alfred E. Green directed the Fox star, whose leading man in the new film is Antonio Moreno.

National Press Club to See "A Texas Steer"

OFFICIAL Washington and members of the National Press Club, 1,000 or more correspondents, feature writers, editors of Washington newspapers, will attend a preview of "A Texas Steer," the First National special release, on December 15 at the National Press Club's theatre-auditorium. The premiere will serve to dedicate the Club's new $2,000,000 office building and club quarters in Washington. High officials of the government, members of Congress and diplomatic corps and others have been invited to witness the Will Rogers picture which pokes fun at national politics.

M-G-M Renews Contract With Greta Garbo

Greta Garbo, Swedish actress, has had her contract with Metro-Goldwyn-Mayer renewed. She co-stars with John Gilbert in "Love," has just completed "The Divine Woman," and will soon begin working on a new starring vehicle tentatively titled "Heat," adapted from an original story by John Colton.

Miss Garbo became affiliated with Metro-Goldwyn-Mayer in 1925. She was a pupil in the Royal Academy of Art in Stockholm, her birthplace, when she played her first screen role in "The Story of Gosta Berling."

Warner Bros. Schedules Three December Releases

Warner Bros. will start its December releases with "Brass Knuckles," a new Monte Blue starring vehicle which was directed by Lloyd Bacon. This has been set for the 3rd of the month. Next, on the 17th, will be "If I Were Single," in which May McAvoy stars with Conrad Nagel as her leading man under the direction of Roy Del Ruth. The third release for December will come on the last day of the month. It is "Husbands for Rent," based on the play, "In Name Only." The two principal players whom Henry Lehrman directed were Owen Moore and Helene Costello.

Sheehan Director of West Coast Chain

Winfield Sheehan, vice-president and general manager of Fox Films Corporation, has been elected to the Board of Directors of motion picture houses in the West, controlling many of the biggest theatres on the Pacific Coast. Mr. Sheehan is now located in Los Angeles with his offices at Fox Films West Coast studio.

Release Dates Set for First National Month

THE five pictures set for release during January, the First National Month, and their dates of issuance include "The Shepherd of the Hills," January 1; "The Private Life of Helen of Troy," January 8; "French Dressing," January 15; "Sailors' Wives," January 22, and "The Noose," January 29.

Every January the salesmen of First National endeavor to capture high ranking in the sales drive which occurs during that month.

Rogers, Davidson Stars of Pathe Dec. 18, Shorts

"Exploring England With Will Rogers" and "Flaming Fathers," starring Will Rogers and Max Davidson, respectively, are the highlights of the Pathe program of shorts for the week of December 18. Eight other numbers are included on the bill. They are: "Just Kidding," a new Rare-Bit; "By Hook or Crook," seventh chapter of the current serial, "The Masked Menace"; Topics of the Day and Pathe Review, No. 51; "Frolics in Frost," a Grantland Rice Sportlight; Pathe News, Nos. 104 and 1, and "Christmas Cheer," the special Æsop cartoon Yuletide release.

"Flaming Fathers" is a Hal Roach production for Pathe, in which Martha Sleeper, Edward Clayton and Lillian Leighton worked, under the direction of Leo McCarey. The Rare-Bit release was edited and titled by Beth Brown. The Pathe Review presents "An Old-Time Playground," "Crystal Magic," "Wooden Fairy Tales," and "Bathroom Art."

Christie 1928 Releases Well Advanced

The comedies of Christie Brothers for Paramount release in January are well ahead of schedule, the cutters and Al Martin, title writer, now finishing the first, "Fighting Fanny," in which Anne Cornwall stars with Jack Duffy as a supporting player. Jimmy Harrison, Virginia Sale and Lorraine Eddy also are in the cast.

Bobby Vernon is being starred in "Save the Pieces," in which he, Francis Lee, Bill Blaisdell, Eddie Baker and Snowball McHenry are working under the direction of William Watson.

These two comedies will complete the Christie product set for January by Paramount. Afterwards Watson is to direct Billy Dooley in a new sailor farce and Harold Beaudine will begin a new comedy with Jimmie Adams.

Players Join "So This Is Love" Cast

Burr McIntosh, Syd Crossley and Aggie Herring have been added to the cast of the Columbia picture, "So This Is Love," now in its third week of production under Frank Capra's direction with Ralph Graves and Viola Dana as the two leads.

United Artists Coast Theatre Opens Dec. 26

AFTER nine months of construction work, during which time some $3,500,000 were expended, the new United Artists theatre in Los Angeles will be opened on Monday, December 26th. The house is located on Broadway, near Ninth Street, in the heart of the downtown Los Angeles business section. The West Coast Theatres will operate the house, which is one of the United Artists circuit. The seating capacity of the theatre is 2,300, the great majority of them being in the orchestra. In the balcony are 800 seats and in the mezzanine 164. Features of the house include elevator service to the balcony, a cosmetic room and a women's smoking room.

News Reel Resume

This week was important in the newsreel field as it heralded the official release of the first issue of the Fox Movietone Newsreel. With a record of the actual scene and sound of an occurrence now a fact, the latest advance of the newsreel brings it right up to the breastworks of reality. What other fields will be left for it to conquer is difficult to imagine. The initial issue of the Fox "talking newsreel" demonstrates that technical perfection in the recording of sound is yet to be attained. When that defect is overcome the perfect reality of an event undoubtedly will have been reached.

Fox News, Vol. 9, No. 20 features scenes of Australia's rowing crowds, Secretary Kellogg and Ahmed Mouhtar Bey in Washington, 17 pairs of twins, Japanese dolls, ocean liner's bell-boys in drill and new styles in feminine footwear. An amusing novelty (football scenes taken by "Looney Lens," cameraman) supplies football movements and huddles presented backwards. A geyser near Seattle shows fire spouting out of cold water.

No. 21 presents a story found in all of the various newsreels, that of the 70th Congress. A religious ceremony in Sofia, Bulgaria, Post Office dealing with misdirected mail, Parisian girls honoring St. Catherine, Italy's marble caves at Carrara are other shots. An unusual sight is the one million volts of electricity which the Germans have been able to transmit. Feminine bathing attire lends the touch of beauty to the reel.

International Newsreel, Vol. 9, No. 98 shows the "dry" navy's attempts to stop smuggling, the New York memorial to Victor Herbert, Japanese and American tall men, the 70th Congress, bear cubs, and expedition to Brazil in search of lost explorer.

No. 99: The bike race at Madison Square Garden in New York leads off the collection of stories which include Christmas shopping crowds, the new Congress and sick children in their mountain health-camp. Pictorial loveliness can be found in abundance in shots with a U. S. air mail pilot over the mountains. Actress' pets and cadets in a horse-drill are concluding numbers.

In M-G-M News, Vol. 1, No. 32, are more scenes of the 70th Congress and new shoe styles for women. Virginia's state flag being returned in ceremony, Secretary Kellogg and the Turkish envoy, horse racing on ice in Switzerland, Japanese dolls and flocks of Western geese are other highlights of this release. An Indian village swept by storm, Pacific Fleet sailors battling and more sets of twins give a novel touch.

No. 33 consists of Britain's camel corps in winter maneuvers, Christmas snapshots, classical dancing in Italy, skating in Switzerland, the new Congress, the bike racers and a foundered ship being aided by Atlantic Coast Guard.

Issue No. 99 of Pathe News starts off with additional scenes of sinking ship receiving aid from Coast Guard. Following views are of the new Congress, Coolidge buying Christmas seals, Cantonese coining money, new fashion displays for the feminine foot, toys, the Vatican choir, cavalry mounted on skiis in winter maneuvers, the new Turkish ambassador, and Arkansan giant. The return of the civil war flag to Virginia is also featured.

No. 100 presents shots of the six-day bike race, Congress listening to President's message, the German goose-step, Marines flying from Florida to Nicaragua, gale sweeping over English vessels, Santa Claus, and the boy sultan of Morocco.

No. 5349 of Kinograms also features the plane rescuing wrecked shipmen, Vatican choir, the new ambassador from Turkey, the collection of Japanese "friendship" dolls. Other shots of interest are the statue in memory of Victor Herbert, the new shoes intended for milady's feet, an orchestra of accordeons and a shot of interest to exhibitors showing the Bray-Pathe expedition after it had traveled a portion of the dangerous Colorado.

Release No. 5350 viewed the new Congress in convention, a garden menagerie, Hungary honoring Kossuth, her national hero, 15-year-old lass and her railroad, Los Angeles dog show for high priced breeds, and girl wrestling with alligators.

The Paramount News No. 37 gives an idea of how American soldiers enjoy a holiday in China and also includes the twin story, the new Turkish envoy, the Vatican choir, the Japanese dolls, Congress on the job and the life saving activities of the Atlantic Coast Guard plane, which is shown assisting doomed ship. Box kites, a Chinese "skyscraper" of bamboo and fire in tower of Vienna building are additional items of interest.

The six day bike racers are again shown in No. 32, along with shots of the opening of the new Congress and the employment of an airplane by the Atlantic Coast Guard to save wrecked seamen. Besides these, there are included scenes of Chinese mobs raiding Soviet consulate, the floods in New York State, French girls in their annual parade honoring St. Catherine, and babies exercising via the radio.

F B O Finishing 1927-28 Picture Schedule

WITH "The Devil's Trade Mark," "Skinner's Big Idea," "Beyond London's Lights," "Sally of the Scandals" and other specials in work and four features practically in the hands of the cutters, production on this season's output of F B O pictures is expected to reach completion during December. It is thought that work on the 1928-29 program will be started the first week of 1928.

Belle Bennett is playing the leading role in "The Devil's Trade Mark," which Leo Meehan is directing. Matt Taylor is doing the scenario for "Skinner's Dress Suit" and Lucila Mendez has been cast for the star role in "Sally of the Scandals," which her husband, Ralph Ince, is directing. Tom Terris is filming "Beyond London's Lights," while Tom Tyler is completing "When the Law Rides" and Buzz Barton "The Bantam Cowboy." Bob Steele is in the last week of "Man in the Rough," and Ranger, the dog, is nearly finished with "Law of Fear."

Exhibitors Service Bureau

Showmanship

Briefs

A NOVEL display in connection with theatre construction is being attempted in Detroit by the Fox Theatres Corp., with the erection of its $10,500,000 theatre on Woodward Avenue above Grand Circus Park. William Buttner, sculpturist in ornamental work, is already at work modeling the Hindu temple design and he has been placed in a huge show window on one side of the theatre, where his work is commanding the attention of thousands of passersby daily. The new Fox will have the largest balcony span of any theatre in the world. Steel work has been completed and plastering is about to commence. The theatre will be opened in midsummer of 1928.

ALTHOUGH Sunday performances are taboo in Ontario and other Provinces of Canada, Manager Charles Querrie of the Palace Theatre, Toronto, arranges a special lobby display for every Sunday, the exhibition comprising posters, still photographs and announcements on early attractions. The lobby is left wide open and plenty of people walk in, during their Sunday strolls, to look around. Each poster is duly marked with proper dates.

MANAGER CHARLES J. JONES, of the Colonial, Harrisburg, startled the business section of the city, by turning a gorilla loose on the streets on December 2 and 3. But it proved to be only a man in the guise of the hairy brute, carrying a placard announcing he would be "caught" by two detectives the following week in the Colonial, where the film play, "The Gorilla," was booked for a six-day run.

FRED MEYER, manager of the Alhambra Theatre in Milwaukee, got all the leading department stores to make a silk stocking drive while "Silk Stockings" was running at his theatre. Each store devoted a large window entirely and exclusively to large Laura La Plante cut outs and stills surrounded by artistic silk stocking displays.

THE Strand Theatre, York, Pa., is materially increasing its sale of tickets during the Christmas holiday season by offering books of six tickets for $2, making a material reduction in the price of tickets if bought individually. The special holiday offer is extensively advertised in the newspapers.

WORD-OF-MOUTH advertising has been found profitable by the Jayhawk theatre, Topeka, Kas. Each week midnight previews of future pictures to be shown at the house are shown to a limited number of patrons. About one month later the picture receives a regular showing and the results of verbal advertising prove a surprise to even the management, it is said.

MANAGER GEORGE OLIVE of the Columbus theatre, 58th St., and 8th Ave., New York, attracted attention to his presentation of "Seventh Heaven" by means of a street worker dressed in the uniform of a French soldier. He carried a rifle with bayonet fixed and marched up and down in front of the theatre. At times he attracted such crowds that Olive was forced to call him in off the street. Which is just another illustration that the simple stunt often registers as sensationally as the biggest, even in the big cities.



Three hundred cadets from West Point visited New York to attend the opening at the Strand theatre of "Dress Parade," in which they saw themselves on the screen. Photo above shows the cadets column-lefting into the Strand from Broadway.

Hyman Stage Shows for Earle And Stanley Theatres

EWARD L. HYMAN, managing director of the Brooklyn Mark Strand theatre, will produce stage presentations for the Earle theatre in Washington, D. C., and the Stanley in Baltimore, both Stanley-Crandall theatres. Hyman will continue his duties as managing director of the Brooklyn Strand, and the stage numbers he produces there will supply the material for the acts he produces for the two Crandall houses.

This new policy, under which presentations will replace vaudeville at the Earle theatre, will be introduced at that house on December 24, when the first of the Hyman shows will be presented in Washington. The numbers will then be routed as a unit to the Stanley in Baltimore.

It is planned to move the twenty-five piece orchestra from the Metropolitan in Washington to the Earle Theatre. First-run pictures will also be shown in conjunction with this orchestra and with the stage presentations.

The Washington and Baltimore shows will be very similar to the ones in Brooklyn insofar as routine goes. Hyman plans to make up a performance of from six to eight diversified incidents, some of these being taken from Brooklyn intact, while some will be made up especially for the two outside theatres.

The first program for the Earle in Washington, starting Dec. 24, will be made up as follows: the overture played by the Earle Orchestra, with David Breeskin conductor, will be Liszt's "Second Hungarian Rhapsody" and the Earle Ballett Corps will assist for a flashing finish. The lighting effects will be devised by Hyman as per his Brooklyn custom.

The second incident will be Caesar Nesi, tenor and clarinetist, who will step out from the orchestra to sing Toselli's "Serenade" and the Italian folk song, "Al Frangesa."

Incident three will be on the screen "Franz Schubert," one of the Fitzpatrick Music Master Series.

This will be followed by a ballet presentation, "Meditation" from "Thais," in full stage, with Sascha Kindler, concert master, playing the "Meditation" as a violin solo, standing beside his chair in the orchestra. Incident five will be the Earle Topical Review, and the final stage incident preceding the picture will be "The Jazz Carnival, with several star artists including Vale and Stewart, Walter Smith, baritone; Rostivo, accordionist and whistler;" Caesar Nesi, tenor, and the Serova Dancing Girls.

The choreography of these numbers will be done by Mme. Serova, as has been her custom in Brooklyn, while the stage setting will be done by Thomas Farrar, the Art Director for the Brooklyn house.

College Nights Feature of Show at Hippodrome

A series of college nights, at which the leading colleges in New York City were honored, proved effective as an exploitation aid for the run of "The College Hero" at the New York Hippodrome. This special exploitation was arranged by the publicity department of Columbia Pictures, distributors of the picture.

The colleges sending representatives were Fordham, Columbia, N. Y. U., and City College. The college glee clubs, bands and cheer leaders appeared on the stage as a prologue to the picture presentation.

More Elaborate Programs Offered by Roxy

Roxy is instituting a more elaborate program policy with the current bill at his big playhouse in New York this week. With Tiffany's "Wild Geese" as the screen feature, there is a surrounding program providing a greater number of units than heretofore, and announcement has been made that this policy will be standard for the future.

The current bill offers an overture by the Roxy orchestra. This is followed by a short film titled "The Twenty-Four Dollar Island," produced by Robert Flaherty and released by Pathe. This is projected from the backstage projector while a presentation of New York's passing show with ballet, chorus and the Roxy ensemble occupy the stage.

A special musical setting has been arranged by Werner Janssen. A pictorial presentation of Strauss' "Blue Danube Waltz" with chorus and ballet is another feature. Other divertissements include "A Hat Box," with Maria Gambarelli; "The Carnival of Venice" sung by Beatrice Belkin, "The Pearl Fishers" duet by Douglas Stanbury and Harold Van Duzee and "The Italian Street Song" of Herbert presented by Jeanne Mignolet and the ensemble, Russell E. Markert's Sixteen American Rockets again in one of their dances; Fox Movietone Newsreel, and a scenic number introducing the feature film.

Chicago Exhibitors Aiding Xmas Basket Fund

The Exhibitors Association of Chicago is co-operating with Building Commissioner Chris Paschen to assure the success of the big midnight show which the commissioner is staging at the Chicago on December 17th, the proceeds of which will swell the Christmas Basket Fund. Mr. Paschen is taking the place of the late Paddy Carr as Santa Claus to hundreds of destitute children in Chicago.

New Year's Eve Midnight Shows Scheduled

New Year's Eve midnight shows are being planned for Great States Theatres in eleven cities in which this company operates. Preparations are also under way for Christmas parties in these cities, which will be held the day before Christmas for the kiddies.

Sparkling Devices on Ushers' Uniforms

RADIUM to "high light" the usherettes.

That's the new wrinkle that has been adopted at the Mission Court theater at Fullerton, Calif., by managing director, Harry Lee Wilber.

The winter uniforms of the usherettes include a black velvet jacket with brass buttons and brass belt. Mr. Wilber had the initial "M" cut out from thinnest aluminum and had the same painted with highest grade radium paint.

In the lobby, at the head of the aisles, where the girls stand at attention, the letters show up splendidly, while they glow with a superb green as the girls walk up and down the darkened aisles.

Keen Interest in Contest for Lloyd Prize Indicated

INDICATIONS are that the $1000 cash prize money for the best exploitation ideas submitted by exhibitors for campaigning Harold Lloyd's next Paramount picture, "Speedy," and offered by the star, has stimulated keen interest among showmen. The Lloyd exploitation contest differs considerably from other competitions of this nature in that the prizes are for ideas submitted in advance of the picture's release. It will also have the effect of building up a campaign based upon the ideas and knowledge of the theatre men themselves.

There are no rules to be followed in presenting suggested campaigns. All that is necessary is that the contestant enumerate the methods he would use in selling the picture to the public along the line of lobby displays, street stunts, local and national tie-ups, newspaper advertising and publicity copy and contests to be inaugurated by the theatres which will book "Speedy."

All that is required are ideas, not lengthy descriptions or theses on advertising, publicity or exploitation. The contestant is asked that ideas be submitted in as few words as possible in order that the judges will not be forced to read hundreds of lengthy manuscripts in which the ideas are buried in superfluous verbiage.

As previously announced in the trade papers there will be 14 prizes awarded totaling $1,000. These cash awards will be split up as follows: First prize, $200.00; second prize, $150.00; third prize, $100.00 and the next eleven best suggested campaigns will entitle the entrants to the sum of $50.00 each.

Contestants are cautioned to lose no time in setting down ideas for the proposed campaign as the contest closes December 26 and it is hoped that the winners can be named soon after the first of the year.

It is well to remember in planning campaigns that nothing but practical, inexpensive ideas will be considered, as it is intended that both the 500-seat houses as well as the theatre seating ten times that many people will sell the picture to its patrons by the methods suggested in the winning campaign.

Topsy and Eva Complete N. Y. Tour for "Uncle Tom"

THE return to Los Angeles last Sunday of Virginia Grey and Mena Ray, respectively the "Eva" and "Topsy" of Universal's screen version of "Uncle Tom's Cabin" brought to a close a strenuous two-weeks' exploitation campaign for the Broadway presentation of the picture at the Central theatre, New York.

The personal appearance tour in New York of these two screen players developed into one of the most active campaigns of its kind attempted in connection with a picture engagement. Concentrated efforts along the line of interesting school children in "Uncle Tom's Cabin" and the significant part it played in the Civil War were the highlights of the program carried out by the two diminutive stars.

The campaign was directed and executed by Warren W. Lewis, assistant to Wayne Pierson, roadshow manager for the film. Lewis obtained the co-operation of school authorities and thus was enabled to appear with his two stars at the morning assemblies of several schools throughout the Manhattan district. The Topsy and Eva of the picture were introduced following a short talk dealing with the history of "Uncle Tom's Cabin," its author, Harriet Beecher Stowe, and anecdotes connected with its influence in crystalizing public opinion on the slavery question. These appearances before the school children in the assembly halls of the Public Schools reacted most successfully to motion pictures generally as well as stimulating interest in the showing at the Central theatre. The school principals thanked the Universal representative and expressed their gratification over the entertaining and impressive manner in which an important historical event was portrayed by means of the introductory talk.

Mr. Lewis and his two charges appeared at two school assemblies each morning, thus reaching a large number of children with their information regarding "Uncle Tom's Cabin." After the two stars performed for the children they passed through the assemblage and distributed autographed photos of themselves.

In addition to their appearances at the schools, Topsy and Eva were daily attractions at the toy department of Stern's department store. The store advertised this attraction in the daily newspaper displays. There were also several radio "appearances" from broadcasting stations in the Metropolitan district. On the last day of their stay in New York, Eva and Topsy appeared before a large representation of youngsters who are members of the Brooklyn Eagle's Kiddies' Club. This event took place in the auditorium of the Eagle, and was attended by several hundred youngsters. Added to these duties, there were daily appearances at the Central theatre, where they were introduced from the stage preceding the presentations of the film.

Mr. Lewis opened his publicity campaign for the personal appearance tour with their reception at the Grand Central Station by the Station Master, with whom they were photographed.

Rufus LeMaire to Stage Two Shows for Capitol

Rufus LeMaire, producer of the recent "LeMaire's Affairs," has been signed to produce two special stage presentations for the Capitol theatre in New York.

LeMaire's first Capitol production, which will be offered some time during January, will be a revue to be titled "LeMaire's Minstrels." This number is now in produc-

Key City Reports

New York City

EVEN with good weather prevailing and a few extra thousands of folks swarming through the street to take a peep at the new Ford car, last week, failed to register anything more than a mediocre showing for Broadway houses when receipts were counted up at the close of Dec. 2. Whether the Ford car helped or hurt last Friday is hard to state. The dailies estimated a million sightseers for this attraction throughout the Metropolitan district. Xmas shopping evidently was the big opposition although some of the houses turned in a very fair week.

The Paramount helped things along a bit with "Anniversary Week" and **did a nice trade with 'Spotlight'** (Par.) and the accompanying Publix show. **Another good attraction was 'Love'** (M-G-M) at the Embassy. Gilbert and Garbo are strong draws in this town. The Capitol had **'The Thirteenth Hour'** (M-G-M), a Lionel Barrymore picture, and **played to only fair** business, while **the Roxy also felt the slump with "The Wizard"** (Fox) although the latter picture started off well on the previous week-end. A report has circulated around the trade that there is to be some cutting done on the added attractions at both these theatres but it is not in evidence in either at present. The Roxy, if anything, is elaborating on everything but the length of time given the feature picture. **The Strand did nothing to shout about with "The Wreck of the Hesperus"** (Pathe-DeMille). Alois Reiser will take up the baton which Nat Shilkret will drop at the end of the current week at this house.

'Silk Stockings" (U) wasn't strong enough fare to keep up the Colony's head and **neither was "Sunrise"** (Fox) at the Times Square. The latter is just biding its time, probably on account of the lease. Other higher priced shows, **'Wings"** (Par.), **'The Jazz Singer"** (W. B.) and **"Douglas Fairbanks as the Gaucho"** (U. A.), **are still accounting for excellent business. As previously stated, "Chicago" will follow "The King of Kings"** at the Gaiety the latter part of this month. **"Helen of Troy" will replace "The Patent Leather Kid"** at the Globe this week. **"Uncle Tom's Cabin" (U) continues at the Central at a fair pace.**

At the U. A.-sister houses, the Rivoli and Rialto, **"Sorrell and Son"** at the former is still doing an **excellent business and** there were no tears shed at the trade gathered in by the latter with **'The Rough Riders"** (Par.)

Neighborhood theatres also experienced a drop in trade on account of the Xmas shopping season.

Chicago

SATURDAY and Sunday business once again proved a life saver for the majority of Chicago theatres, business during the week being far from satisfactory.

The Chicago Theatre had an average week with "Man, Woman and Sin" as its screen feature and Spitalny's "Herbertiana" and Jules Buffano's stage orchestra rounding out the bill. **"Ben Hur" continued to bring fair business** to McVickers and the Roosevelt **had another good week with "Underworld."** Other hold overs included **"Seventh Heaven"** at the Monroe, **which is still going strong** and the road show **"Wings"** at the Erlanger, **which again enjoyed good attendance. "Ginsberg the Great" and Vitaphone** were the Orpheum's attractions and **accounted for average business.** The Oriental had a big week with the popular Sophie Tucker as its stage headliner and **"The Rose of the Golden West"** on the screen. **"The Jazz Singer"** opened its road show at the Garrick and **got away to good business,** newspaper criticism being particularly favorable.

The Avalon offered **"The Garden of Allah"** as its screen attraction and Buddy Fisher and his band held the stage, **normal business** being done. **"The Girl from Chicago"** was the Ciptol's screen offering, Fisk O'Hara and Vitaphone affording good entertainment **which drew well. Fair business** was done at the Tivoli with **"American Beauty"** as its screen attraction and a lively stage show.

On the northside the Uptown featured **"The Garden of Allah,"** with Benny Kreuger and his band heading the stage show, the bill **accounting for average attendance.** The Granada offered a bill including **"Very Confidential"** on the screen, Benny Neroff and his band and Vitaphone **and recorded a satisfactory box office** statement for the week. **The Marbro offered the same feature** with Charles Kaley's band and other features on the stage, **business being fair.**

Kansas City

A TEMPERATURE far below freezing and a good lineup of pictures were productive of a good week's business at virtually all first run theatres of Kansas City this week.

At Loew's Midland "The Thirteenth Hour" played to good crowds all week, the matinee business being stronger than usual, which might have been due to Christmas shopping crowds. **At the Newman "The Big Parade," in a return engagement, held up well** for a second week's showing. **"Seventh Heaven" at the Pantages did a much bigger business that any previous picture in several weeks. "Man Crazy"** at the Mainstreet **was slightly above normal** also.

At the Royal, "Nevada" drew good crowds, which were better than previous pictures have drawn recently, but still below the standard of former Royal crowds prior to the opening of Loew's Midland, which greatly reduced the Royal's attendance. Clara Bow in **"My Lady of Whims" played a second week at the Liberty to good crowds, while "The Tigress" at the Capitol also drew well.**

Boston

TREMONT TEMPLE'S **return to the motion picture house ranks was inaugurated last week with the showing of "The Lost Battalion,"** which comes for an indefinite stay. Coincident with the showing of the film is the personal appearance of Private Kotoshinsky, the hero of the battalion. The film is drawing such large audiences that the original plan of two shows daily has been changed to one of continuous performances from 1.30 to 10.30 daily.

Returns from practically all of the box offices of the picture theatres this week have been highly satisfactory. The large attendances of the previous week have been maintained everywhere.

"Two Arabian Knights," has been the big picture of the week. Boston likes feature comedy and after a long stretch of dramas and spectacular films as well as numerous Westerns, Loew's State showing of a feature comedy has been welcomed. **"Two Arabian Knights" has grossed better than any film for months. "Get Your Man"** is the Metropolitan's contribution **and is also being welcomed** as a feature comedy, **playing to the largest audiences of the season.** "Steppin' High" is the accompanying presentation.

Although **"A Gentleman from Paris"** first made its appearance in Boston at the Metropolitan months ago, and has since been making the rounds, it continues to head the down-town bill of one theatre playing to good business. This is at the Fenway Theatre. **"Honeymoon Hate" is drawing good crowds** to the Keith-Albee Boston all week.

"Seventh Heaven" is the feature at Loew's Orpheum, **drawing unusually well** for this season.

"One Round Hogan" and "Ladies Must Dress" are the double features at the twin houses, Modern and Beacon, **with box office returns well above the average.**

Others of the week's successful films are "Figures Don't Lie" at the Washington Street Olympia, **"The College Hero,"** which has been shown several times in Boston in recent weeks, and **"The Crystal Cup"** at the Lancaster; **"The Fighting Eagle"** and **"Lightning"** at the Exeter with **"The Fighting Eagle"** and **"Clancy's Kosher Wedding"** at the University.

Next week five Boston down-town theatres will show simultaneously Beery and Hatton's **"Now We're In the Air."** They are the Scollay Square and Washington Street Olympia, Capitol, Central Square and Fenway Theatres.

Atlanta

THREE days of continuous rain brought a decided slump in Atlanta theatre box offices last week.

To the Howard goes the banner, borne by Clara Bow in "Get Your Man." Also, an unusually good stage unit added a bit of drawing power. Down the street the Metropolitan also played Clara Bow in **"My Lady of Whims," but got only a fair house. Conrad Veidt brought a good week,** all things considered, for the Capitol in **"A Man's Past."** Loew's Grand with **'In Old Kentucky," had fair houses** throughout the week.

Keith's Georgia claims a little over the average week playing "The Harvester," screen adaptation of Gene Stratton-Porter's novel. **"The Last Waltz" and "The Main Event" failed to draw a very good** house for the Rialto. **The Tudor divided an average week between "Old Code," "Breed of Courage," and "Wild Horse Canyon."** Four second runs and **"One Increasing Purpose,"** first showing, **proved popular** at the New Alamo.

Philadelphia

jfffl **PRING FEVER," starring William jfffl Haines, had a big week** at the Stanley Theatre. Much credit, however, is due to the added attraction, Waring's Pennsylvanians, which has always been a big drawing card in Philadelphia.

The Stanton swerved a bit from its usual policy in introducing **"Underworld," which during its first week played to very satisfactory** business.

The Karlton, with **"Body and Soul,"** featuring Aileen Pringle, Norman Kerry and Lionel Barrymore, **had a fairly good week.**

"Wings," which opened at the Aldine on December 3rd, **has been playing to capacity** business. The picture was given a splendid send off in the newspapers and will probably have an extended run.

"The Last Waltz" at the Arcadia had very mediocre patronage. This type of picture does not seem to do well in this spot.

The Fox Theatre offered a special anniversary program with the Fox picture "Ladies Must Dress" as the cinema feature.

Splendid business was reported. Topping the surrounding bill was the "Feast of Lanterns," a colorful Chinese fantasy with the Honorable Wu and an entire Chinese cast. Blossom Seeley and Company and Fred Vail and Harry Stewart also appeared on the program.

"The Thirtenth Hour" at the Victoria failed to draw the volume of business expected on account of the extra downtown shopping crowds.

The Globe ran along nicely with "The Big Parade," the first time this picture has been shown at Market Street price.

After a lay off of a week after its run at the Stanley, **"The Drop Kick," went into the Palace and did fairly well.**

The Fox Locust continues to do a **turn away business with Al Jolson in the "Jazz Singer"** on the Vitaphone.

St. Louis

IT probably would be very good news to say that the motion picture houses of St. Louis played to record-breaking business this week, but believing that the truth should be reasonably respected, even when talking of theatre attendance, it must be admitted that business could have been decidedly better right down the line from the big first run picture palaces to the very smallest of the neighborhood shows. Business has been off for many weeks. It has only been exceptionally outstanding offerings such as Sousa and his Band that have created any real stir.

At the Missouri Theatre Esther Ralston and Richard Arlen in **"Figures Don't Lie"** was the screen attraction, while Brooke Johns shook up his stage show and injected some novelties in an endeavor to tone up the box offices. Somehow, Brooke has not been clicking as well as he did prior to his vacation. It does appear that Skouras Brothers split the drawing power of Johns' type of show by importing Ed Lowry to fill a similar role at the Ambassador. Prior to the coming of Lowry, Johns was the real big noise of the local amusement world and he was growing bigger week by week. And then he went on a vacation and Lowry came. Which probably is all right, since, we understand, Skouras Brothers and Famous Players are 50-50 on the Ambassador and the Missouri. The Ambassador showed Clara Bow in **"Get Your Man."**

The St. Louis Theatre, in conjunction with some Orpheum Circuit vaudeville numbers, showed on its screen Olive Borden and Lawrence Gray in **"Pajamas."** The Orpheum's screen attraction was **"By Whose Hand?"**, a mystery drama. Loew's State showed William Boyd and Louis Wolheim with Mary Astor in **"Two Arabian Knights."**

Minneapolis

THE box office sensation of last week in Minneapolis was **"Underworld," which came into the Garrick and did a smashing good business.** This picture received fine newspaper reviews, and the crowds were so great that it was decided to hold the film over for a second week. **At Pantages, Mary Pickford's "My Best Girl" held over for its second week, and continued to be a very big drawing card.** Interest in this picture had been stirred up by the "Best Girl" campaign which had been conducted by The Minneapolis Tribune. **The State enjoyed a nice week's business with Adolphe Menjou in "A Gentleman of Paris,"** and this picture was supplemented in fine style by a big stage show in which Nat Nazarro, Jr., and Harry Rose were starred. **The Strand did about the average business with Mary Astor and Gilbert Roland in "Rose of the Golden West."** Monte Blue in **"The Black Diamond Express"** was the Hennepin-Orpheum film feature, while the Seventh Street showed **"In a Moment of Temptation,"** the picturization of Laura Jean Libby's love story. **"The Way of All Flesh,"** which showed originally at the Garrick, moved into the Grand **and was rewarded by another week of good business.** Marie Prevost in **"Man Bait" did a normal** business at the Astor. **Business remains good at the outlying houses.** Last week the attractions at the Lagoon, Lyndale, Rialto and Loring included **"Chang," "The Way of All Flesh," "Taxi, Taxi,"** and **"The Road to Romance."**

The movies had their chief competition from "The Vagabond King," which did a land-office business at the Metropolitan. The weather was bitterly cold, the mercury dropping to 12 below on December 2, a 34 year record for that date.

Baltimore

WITH the exception of Whitehurst's New Theatre, with **"Seventh Heaven," doing a standing room only business every day and night during its second week** there, business was generally under normal in Baltimore during the week beginning November 28. The Fox picture was held for a third week really by demand, a rare thing for the Monumental City.

"Out All Night," starring Reginald Denny, proved a good drawing card at Keith's Hippodrome with five acts of family time vaudeville, but at Whitehurst's Garden **"The Irresistible Lover,"** featuring Norman Kerry and Lois Moran on the same bill with five acts of vaudeville, **proved only a poor business getter.** This was the last week of the operation of the Garden under the Whitehursts and many persons who had saved passes throughout the year used them.

"The City Gone Wild," with Thomas Meighan featured, **went over only fair** at Loew's Century with Wesley Eddy and other entertainers in a big stage act. At Loew's Valencia **"The Garden of Allah,"** featuring Alice Terry, **proved only a fair** drawing card. The production, which was artistically and intelligently done, seemed to be way over the heads of the people.

At the 4,000 seat Stanley, **"The American Beauty,"** with Billie Dove, her undies, and Lloyd Hughes featured and Jerry and her baby grands on the same bill, **only drew fair** houses.

Business was bad all week at the Rivoli, where **"Tell It to Sweeney"** was the feature photoplay with the stage act including Bernard and Gould, singers, and Lucille Middleton, dancer. Some of the loss of business at the Rivoli might be attributed to the fact that that house did not have advertising in one newspaper for two whole weeks.

Warner's Metropolitan had poor houses all during the week except Saturday on "One Round Hogan," with Monte Blue featured and Vitaphone presentations. While men seemed to like the picture, women did not, and it is reported that some patrons stand in the lobby until the Vitaphone presentations are over before entering the playhouse for the movies.

At Ford's Theatre, Cecil B. De Mille's **"The King of Kings"** began its engagement but **only did a fair business** with prices ranging at that legitimate house from 50 cents to $1.50 top.

Des Moines

AT the Des Moines **"Dress Parade" did not do an unusual business although the picture was very well liked.** It was not completely exploited. At the Capitol, **"Man, Woman and Sin,"** while accorded enthusiastic criticisms, **was not very well attended.** The stage show lacked a band master there, which probably accounted for [illegible] in attendance. At the Strand **"In Old Kentucky" was judged a splendid picture and did well, while "Becky," did just as well** for the last half of the week.

Cleveland

THIS was an off week at all of the local theatres. In the first place it was the reaction following the previous big holiday week. In the second place, legitimate theatre competition was very strong. In the third place, there were no very alluring first run pictures on exhibition. However, regardless of the value of the pictures, all houses [illegible] stated that their business was below normal.

"My Best Girl" in its second week at the Stillman did fairly well. The Allen did well by comparison with "Now We're in the Air," [illegible] drama was not so well liked as its predecessors. **"Figures Don't Lie,"** conventional and amusing tale, **got by at Keith's Palace, just reaching the average mark. Business was only fair** at the State where **"In Old Kentucky,"** a new version of an old melodrama, exhibited all the thrills that go to make up a play to appeal to those who like their entertainment exciting. **"The Girl from Chicago," also chalked up a fair average** at the Cameo. **"Out All Night,"** a typical Reginald Denny picture, **was only moderately successful** at Reade's Hippodrome. **Keith's East 105th St. had a slim week with "No Place to Go,"** light comedy of well worn situations, which was redeemed by a good cast. **The Park did better than average according to report, with the first run neighborhood engagement of "Underworld,"** and **"The Fair Co-Ed" at the Circle didn't fare any better** than its sister productions all over town. The Little Theatre of the Movies offered a revival of **"Faust,"** featuring Emil Jannings. The slump that struck all of the theatres affected this theatre in like fashion.

Ottawa

EXHIBITORS of Ottawa, Ontario, had to put up with a great deal during the week of November 28. The Horse Show at the Coliseum drew extensive crowds; there were professional hockey matches and the church and concert season were in full swing, with many functions hinging around St. Andrew's Day, November 30. On top of the counter-attractions, the current pictures proved to be what you might call "just fair."

Those who went to the Regent Theatre to see "When a Man Loves," starring John Barrymore and Dolores Costello, expected to see a second edition of "Don Juan"—and they did. It thrilled the amorously inclined and those who desired to relieve their own love, of whom there were plenty to fill the theatre during the week.

By way of a sudden change, Manager J. M. Franklin presented a British film feature. **"Second-to-None,"** all about the navy. The principals, both male and female, would hardly carry off beauty prizes, but the melodramatic action was stirring to the big crowds.

"Breakfast at Sunrise," at the Centre Theatre, was another of those Constance Talmadge pictures **that please all but the serious-minded and, incidentally, cause the proprietor to smile in the box-office way.** The general comment was that "Breakfast at Sunrise" was substantially good.

Another John Gilbert re-issue, **"St. Elmo," played the Imperial Theatre and it registered like a first-run attraction.** Almost anything with John Gilbert's name attached to it is a sure-fire feature.

"Convoy" at the Rex Theatre, neighborhood house, **brought in the people after they had seen the posters** to find out what it was all about. **"The Valley of Hell" packed the Fern Theatre as usual,** although the title worked against its popularity in the Fern neighborhood. **Patrons also trooped into the Columbia Theatre to see "Subway Sadie."**

San Francisco

THANKSGIVING WEEK, proved to be a good one in San Francisco. For two days, Thursday and Friday, the schools were [illegible] many instances, to visit both the downtown [illegible]

"The King of Kings," shown at the Columbia theatre, twice daily at advanced prices, **did fairly well,** but not as anticipated,

in spite of the fact that it was greatly advertised. Some state the reason for this was because the local Rabbis spoke against it, some ministers upholding them. Some, however, claim this even helped the picture.

"The Gorilla" drew good audiences to the California theatre and "Now We're in the Air," shown at the St. Francis theatre, also proved popular—in fact considered one of the best drawing cards the St. Francis has shown for some time. "Madame Pompadour," at the Imperial theatre, did a good business.

"Man, Woman and Sin," at the Loew's Warfield theatre, did very well and the band and smart Specialty Revue, shown on the stage, enthused all. "Jesse James" shown at the Granada theatre, attracted many.

"The Wise Wife" together with six high class acts of vaudeville, drew big crowds to the Golden Gate theatre and the Union Square theatre reported exceptional business last week showing "The Kick Off" and "Always Late" on the screen together with vaudeville. The Scotland Yard pictures, together with others, shown in series by Frank Lacey at the Cameo theatre, have proven very attractive and many make it a point to see them each week.

Oklahoma City

"MAN, WOMAN AND SIN" that played at the Criterion all week didn't bring in the business it should have. The trouble being, it seemed to this reviewer, that the sensational title was not suitable to the picture, which was played with fine restraint. The audience that would be attracted by the title were disappointed in the picture—which, in our opinion, was an excellent production.

"The Texas Steer" did a pretty good business at the Empress this week. Will Rogers, of course, was the drawing card.

"Road to Romance" gave color to the first of the week program at the Capital Theatre and did a very nice business. "Angel of Broadway" finished the week. A very well done picture and well attended.

The Liberty went back to their old policy of changing pictures in midweek, after five or six weeks of one-picture-a-week programs. "The Irresistible Lover" didn't prove so irresistible as a picture. There were those who liked it. It played the first four days. "Wild Beauty" was a good horse picture; it played the last three days. Business was good.

Milwaukee

FOR some unaccountable reason business in Milwaukee theatres was just a bit slack this week. Business was brisk very early in the week but gradually fell off and left the sum total of the week's receipts somewhat short of what was expected. Weather was fair and mild for the first half of the week, changing very suddenly into clear and very cold weather.

"Camille" drew many film fans to the Wisconsin. The picture was very well received although the stage presentation was not as good as it has been in the past few weeks. "Dress Parade" was offered at the Palace-Orpheum where it could well be considered a headliner on the bill. St. John's Military Academy Cadets' orchestra in uniform much like the cadets in the picture, played in front of the theater and in the lobby immediately before every evening performance, and closed the picture in a very effective manner. "A Man's Past," at the Alhambra, did not create much of a stir and was but fairly well attended. "Jesse James" was a popular picture, playing at the Strand, and was quite well attended. "Ben Hur" at the Merrill, the second time in Milwaukee, the first time at "popular prices," was a fair drawing card. The Garden offered "My Best Girl," held over from a short run the week previous. The picture drew satisfactory houses.

Business in the neighborhood houses was quite a good deal better this week than it was in the downtown theaters. "Loves of Carmen," brought good business to the Oriental, Uptown and Tower. "What Price Glory," about which the local censors are becoming disturbed, was featured at the Garfield and did good business. "The Crystal Cup," did fairly well at the Milwaukee. "The Cat and the Canary" is said to have broken house records at the Venetian.

Salt Lake City

THE weather in and about Salt Lake City has been considerably cooler during the past week and theatre business has been exceptionally heavy.

Mary Pickford's "My Best Girl," has shattered all previous records made at the new Capitol Theatre here, which is one of the Louis Marcus Enterprises and is managed by George E. Carpenter. In addition to this picture production, a stage offering was shown, billed as "Jade," a Fanchon and Marco act. "In Old Kentucky" proved to be a very good drawing card at the Pantages, although many expected the picture to resemble the old time play by the same name. This picture was presented in connection with the regular vaudeville bill and a large crowd was in attendance during the entire week's run. Wallace Beery and Raymond Hatton in "Now We're in the Air" also did a tremendous business at the Paramount Empress, with the management scarcely able to accommodate the crowds. The Victory Theatre had capacity houses during the week, with "The Woman on Trial," starring Pola Negri.

Dolores Costello and William Collier, Jr., in "The College Widow" is reported to have gone over very well and it is stated that Dolores Costello is becoming an exceptionally attractive drawing card in the Salt Lake territory.

Rod La Rocque and Mildred Harris in "The Cruise of the Jasper B" filled the Gem Theatre to overflowing.

The second run theatres also did a splendid business this week. The Rialto Theatre offered successfully as a second run Ramon Novarro in "The Road to Romance."

Albany

WEATHER was a big factor in determining last week's business at the motion picture theatres of Albany, Troy and Schenectady. It rained on Monday night and on Friday night there was two inches of slush on the streets, a combination that cost the theatres hundreds of dollars in the aggregate. The remainder of the week might be termed satisfactory from the box office standpoint.

The Leland in Albany, with "Mockery," ran bigger than "Gorilla" the week previous. Some idea of the business being done by this theatre in particular so far this winter can be gained by the fact that a comparison between the receipts of "Mockery" one day last week, with a like date a year ago, showed a gain of $103. At the Clinton Square theatre, 'Alias The Lone Wolf," featuring Bert Lytell, a former Albany matinee idol, ran extremely heavy, despite rain and snow and came within an ace of hitting the record week for the fall and early winter. The Mark Ritz reported only a fair business with "Ginsburg, the Great," which had previously flopped in Troy.

Although the Mark Strand in Albany admitted that there was nothing to brag about in connection with the week's run of "A Texas Steer," the picture held up well throughout the week despite unfavorable weather conditions. In fact, on Tuesday night, there was a line waiting for the second show. The worst disappointment of the week, so far as Albany was concerned, was "The Big Parade," shown at Harmanus-Bleeker Hall, at a 25 cent admission and which failed to draw the expected crowds. It was figured out later on that the picture had already been seen by approximately 50,000 residents of Albany. Identically the same thing occurred to the picture at the Griswold, in Troy, last week, except that the picture was taken off on Thursday night and replaced by double features. Just what influence this will have toward the advertised week's run of "Ben Hur" at these same two theatres, can only be surmised.

At the Lincoln in Troy, 'The Fair Co-Ed" ran to good business for four days and then showed a slump. The Troy theatre ran to good business on Saturday and Sunday with "Man, Woman and Sin," and to but fair business the remaining two days. It was succeeded by 'The Garden of Allah," which ran to above average business the remainder of the week. At Proctor's Fourth Street House in Troy, 'Metropolis" contributed its full share to the box office. At the State in Schenectady, "Man, Woman and Sin," did only normal, while "Man Crazy" at the Strand, failed to pull. "Annie Laurie" at Proctor's created but little comment.

Central Penn.

THE French film version of "Les Miserables" made a distinctly favorable impression when it was shown in the Colonial Theatre, Harrisburg, a fact considered rather remarkable inasmuch as those in the cast were practically unknown in America. Moreover another commentary on the play's success in Harrisburg was the fact that it attracted a new class of patrons to the theatre, many of whom had never been seen there before. Notable among these were a large number of school teachers who, Manager Charles J. Jones, of the Colonial, believes, were reached through the great literary and historical value the Victor Hugo masterpiece has to educators generally. Yet patrons who saw the film declared it was far from being merely "educational." Viewed from the box office angle the French-made play brought more than satisfactory results.

"The Thirteenth Hour," starring Lionel Barrymore, had a big following at Loew's Regent throughout the week. Mystery plays always have a strong appeal to Harrisburg audiences.

Bebe Daniels played in "She's a Sheik" at the Victoria but the comedy proved only an indifferent success. The film attraction at the State was "Publicity Madness," with Edmund Lowe and Lois Moran, and was quite well received.

"Two Arabian Knights," with Mary Astor, produced lots of mirth at the Russell, on its second appearance in Harrisburg. Tom Taylor and his pals in a first run production of "Cyclone of the Range," provided thrills for the audiences at the Broad Street.

Tampa

NOTHING used this week seemed to develop into what you could call a "draw." The theatres all had a very satisfactory line-up; the weather was warm as summer, and the business was good all thru, but only a day or so went over the average receipts.

"Man, Woman and Sin," opened the week for the Tampa and it did nicely, as did "Out All Night," used the last half, but neither could pull 'em any better than the average Tampa business.

"The American Beauty" was featured the first four days at the Victory and it did fair. For the last half "Not for Publication" and the five act vaudeville bill, the second week of this "enlarged policy" packed 'em in much the same as the first week.

The Strand had three good ones. "The City Gone Wild" opened the week, and with the Meighan following here, did better than average. "In Old Kentucky" also proved a good card and "The Beauty Shoppers" was well liked. The Franklin kept up to average with "Slaves of Beauty," "Hook and Ladder" and "Rangers of the North."

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A collection of newspaper displays featuring "The Garden of Allah" is shown in the layout above. The advertisements reproduced were used by the following theatres: Loew's, Dayton, O., a three-column by six inches deep featuring a press book cutout; Stillman, Cleveland, two columns by 8 inches, using half-tone scene cut; Imperial, Asheville, N. C., three columns by 8 inches; Newman, Kansas City, three columns by four inches; and Loew's Grand, four columns by 9 inches.

Opinions on Pictures

Wolf Fangs

Melodramatic Tale of Sheep Country

(Reviewed by Chester J. Smith)

THIS is an intensely melodramatic but somewhat implausible tale of the sheep country, revealing Thunder, the dog-star as the hero. Of itself the story is fair enough but it is glaringly overdrawn in spots to make of a dog hero too heroic a figure.

There seems little reason why Bill Garside should be such an ornery wretch, nor why his neice, Ellen should be subjected to such humiliation and torture, unless it be to incite one to wait with glee for that inevitable moment when Garside must fall the mangled prey of the hungry pack.

There are some exceptional shots of Thunder and for the most part the story is really gripping. It is a thrilling, if not elevating sequence, when Thunder, released from the trap by the girl, is forced to battle his rival for supremacy of the pack with the life of the girl also at stake. These two wild beasts are seen ferociously attacking each other to all intents and purposes in a battle to the death. In fact it is a bit too realistic when the pack closes in on the victim, as it is alleged is inevitable in these combats.

There are other scenes in the picture just as thrilling as this one and just as realistic. There is also a pretty romance, or as pretty as one may be in these surroundings.

Drawing Power: Should go well where they like tense melodrama. **Exploitation Angles:** The battle to the death for leadership of the pack. You can bill it as a real thriller with a wonderful dog-star.

Theme: Puppy turned wild because of the brutality of the sheepherder gains his leadership of the pack and returns in time to save the girl who had befriended him from the further brutality of her uncle.

Distributed by Fox. **Released** November 27, 1927. **Length,** 5,331 feet. **Cast:** Thunder, Caryl Lincoln, Charles Morton, Frank Rice, James Gordon. **Directed** by Lew Seiler. **Story** by Seton I. Miller and Elizabeth Pickett. **Scenario** by Seton I. Miller.

Very Confidential

Story Thin But Mood is Bright

(Reviewed by Thomas C. Kennedy)

THIS impression of the rubber-stamp tale of a shop girl who goes out to get her society man is brightly tinted and pleasing to the eye. It strives to please, and soon does so—not "in spite of" but rather "because of" its adherence to a formula which has been worked over and refined and which has succeeded well, and often, in the past.

Madge Bellamy is pretty, she has opportunity to wear pretty clothes, and there are pleasing backgrounds for atmosphere as well as added visual appeal. After all, there's no reason why this sort of thing should not go on being perennially popular. Success is a tonic theme, and to a great number there is fuel for the hopes and aspirations of the many who dream of a future affluence through the magic of romance involving dashing young millionaires.

The story it tells is that one about a department store model who sets her cap for a prominent millionaire and who gets her man by posing as somebody quite up in the social scale though in reality she is at the fashionable winter resort for the sole and sordid purpose of selling smart sport clothing to the Debbies. Of course, she 'fesses up, after the chap falls in love with her, but he doesn't care about anything by that time and another social light "marries a former shop girl," thus writing his own headline for the newspapers.

Drawing Power: Should prove a fair attraction in all types of houses. **Exploitation Angles:** Good opportunity for clothing store and automobile agency tie-ups. Bill as romantic comedy with a swagger society setting.

THEME: Romantic comedy dealing with adventures of clothes model masquerading as a celebrated sportswoman at a fashionable resort. She realizes her ambition to marry a dashing young millionaire.

Distributed by Fox. **Released,** November 6, 1927. **Length,** 5,620 feet. **Cast:** Madge Bellamy, Robert Allen, Patrick Cunning, Mary Duncan, Joseph Cawthorn, Marjorie Beebe, Isabelle Keith, Carl von Haartmann. **Story** by James K. McGuinness and Randall H. Faye. **Scenario** by Randall H. Faye. **Director,** James Tinling.

The Last Outlaw

An Average Western

(Reviewed by Raymond Ganly)

GARY COOPER, Paramount's new Western star, has an average sort of Western vehicle in his latest. The star is fairly well known now, so perhaps with proper exploitation the picture may go over in good shape, but to us it cannot be classed with those of the other Westerners who rule their particular roost. Being the tale of a wanderer, who becomes sheriff of a town infested with gunmen and rustlers, the star has many opportunities to outwit his enemies, dazzle them with his gunplay and outgeneral them in most nearly every way. He carries on gallantly to save the ranch of pretty Betty Jewel, the heroine, who is being ruined by the greedy cow-stealers.

In the course of the plot, the girl, whose brother was brutally shot down by a member of the rustling gang, lays that crime at the door of the innocent sheriff. So there is that everlasting misunderstanding between them—the girl thinking him a despicable murderer and he trying to do his best for her. A kid friend of the hero (Little Billy Butts, who, by the way, is a good little actor) tells the girl of her error and everything is smoothed out to the satisfaction of all but the rustlers, the leaders of whom are crushed to death in a stampede.

Of a familiar stamp are some of the highlights of the production. Here you will find the hero rescuing the girl from a runaway horse, defeating the rustlers in various ways and other episodes which have been appearing constantly in the outdoor drama since its inception. Betty Jewel and the kid actor fulfill their roles nicely. Jack Luden takes the part of the girl's fiery brother. Flash, the hero's horse, does quite a bit of pantomime, too.

Drawing Power: Okay for the little houses catering to Western fans. Not so good for first and second runs. **Exploitation Angles:** Use cowboy regalia and cut outs of star and his horse. Stress action.

THEME: Western drama of young wanderer, who becomes sheriff of frontier town. He cleans out the crooked element and saves stock of young girl, whom he later wins.

Distributed by Paramount. **Released,** July, 1927. **Length,** 6,032 feet. **The Cast:** Gary Cooper, Betty Jewel, Jack Luden, Billy Butts, Herbert Prior and Jim Corey. **Story** by Richard Allen Gates. **Director,** Arthur Rosson.

Hook and Ladder No. 9

Should Satisfy Average Audiences

(Reviewed by Raymond Ganly)

AN old fashioned thriller, this tale of the love of two firemen for a girl will probably best react upon the audiences congregating in the neighborhood and second and third run houses throughout the land. The old reliable fire alarm, the shooting flames and falling timbers are to be found in its climax, melodramatic and serial-like, and one that will rouse the enthusiasm of the movie-goer who wants to see all situations in the picture worked out according to the conventional plot pattern.

The story tells of the bitter hatred borne by one fireman for his former friend because the latter has won the attentions of the girl he, himself, desired. The two lovers are played by Dione Ellis and Cornelius Keefe, the former giving an average interpretation while the latter, a new comer, graces his role with a pleasing personality. Edward Hearn has the most difficult assignment of the three, as he has to take the part of the sulker, who loved the girl to distraction, bitterly hating the man who won her. Hearn looks like a grief-stricken chap, morose and sullen.

Fire purges all these little human frailties out of his system, however, for one night the tenement in which the girl makes her home is being rapidly consumed by flames and the firemen are called to quell the blaze. Hearn then realizes the situation—that his one and only love is in danger. He proves his devotion to her by working hand in hand with her husband, the two making superhuman efforts to save the girl and her baby. By means of a human chain they accomplish the rescue.

The fire scenes carry a punch and the rescue is a fairly done piece of work.

Drawing Power: Fair. **Exploitation Angles:** Use fire hoses and ladders to attract attention.

THEME: Melodrama of two firemen and a girl, who is won by one of them. The other fireman, still loving the girl, comes to hate her husband, but when she is in danger from the flames, he willingly works with his enemy to achieve her rescue.

Distributed by F B O. **Released,** November, 1927. **Length,** 5,240 feet. **The Cast:** Dione Ellis, Cornelius O'Keefe, Edward Hearn, Lucy Beaumont, Thomas L. Brower, Mary Gordon. **Director,** F. Harmon Weight.

The Racing Romeo

"Red" Grange Scores Again

(Reviewed by Raymond Ganly)

THE "Galloping Ghost" of the gridiron has a dandy comedy number in this special from F B O. "Red" last year surprised a numerous coterie of fans and critics by giving an unlooked-for performance in "One Minute to Play." He is as natural as ever in this fast moving number of the roaring roads and the dirt tracks. Grange is at home in front of a camera. His easy grace and pleasant good natured features fit nicely into his latest opus, of which it should be said that it has more than its share of laughs, thrills and love interest. One is convinced that Grange could leave his football activities and get along very well in the silent drama. The only other athlete who has to date distinguished himself (as a movie actor) is Babe Ruth.

Every time "Red" entered the racing event in his home town he always came in last. His ambition to win this classic event seemed hopeless, when the champion racer comes to town with his movie troupe and enters the race so that he can defeat "Red," whom the village belle has promised to marry if he wins. The fact that he is racing against a champ serves to spur "Red" on to greater efforts, and for once the wand of victory seems ready for his grasp. These racing scenes take up a considerable part of the picture, but so well are they presented that they never tire nor grow monotonous. "Red" licks the sneering champ after a terrific struggle to maintain the lead. There is excitement and tension in abundance.

Jobyna Ralston as the petite heroine is good, while Walter Heirs and Trixie Frigenza are sometimes extremely comical.

"The Racing Romeo" ought to burn 'em up. Its director, Sam Wood, fashioned a fine production from the story by Byron Morgan.

Drawing Power: Good. **Exploitation Angles:** See the press book.

THEME: Racing drama of country youth who has to beat the world's champion auto racer to win girl, who has promised to marry him if successful.

Distributed by F B O. **Produced** by Sam Wood. **Released,** October, 1927. **Length,** 5,992 feet. **The Cast:** "Red" Grange, Jobyna Ralston, Walter Heirs, Trixie Friganza, Ben Hendricks, Jr., Warren Rogers, Ashton Dearholt, Jerry Zier. **Director,** Sam Wood.

The Angel of Broadway

Strikes a Serious Note

(Reviewed by Raymond Ganly)

A STRONG moral tone is dominant in this camera story of a chorus girl who rose to success with her gibes at religion. The featured role, portrayed by Leatrice Joy, is one taxing the talent of the star. It is not easy to impersonate successfully the twisted character of a carefree show girl who mocks religion and who comes to realize, bitterly, that she had done an evil thing. Miss Joy works with sincerity, is especially good in those moments when, haunted by her conscience, a spiritual revolt against her fickleness overcomes her. In these difficult moments of hysteria she is much more impressive than in her scenes as the double-crossing chorus girl.

The well known figure of the Salvation Army lassie plays an important part in the production. It is her garb and bonnet that the chorus girl dons to give a burlesque on things religious to a pleasure-seeking night club crowd. The chorus girl finds she has no spiritual strength to face the crisis when she learns that her manager is a hypocrite and that, by deceiving her sweetheart, she is sending him on the downward path also. So there is heartrending in the climax and the evil is sifted out of the story only after much weeping and spiritual struggling.

A very good bit of characterization is done by Elise Bartlett as the girl of the streets. Hers is a role all in one mood—and that of sombre despair.

The picture leans towards the moral preachment tone, but it has its comedy to leaven the pathos. Its climax is too weak, and the thread of spiritual regeneration looks a trifle frayed toward the end.

Drawing Power: Between fair and good. **Exploitation Angles:** The introduction of the Salvation Army into story. Emphasize cast and director. Night club scenes.

THEME: Drama of girl who imitates Salvation Army lassie in night club show, making her parody of religion a drawing card at her club. Young truck driver, who worships her, finds out her double dealing. After stirring climax, the girl realizes her folly and repents. She and the young man find happiness together.

Produced by De Mille Pictures. **Distributed** by Pathe. **Released,** September, 1927. **Length,** 6,555 feet. **The Cast:** Leatrice Joy, Victor Varconi, May Robson, Alice Lake, Elise Bartlett, Ivan Lebedeff, Jane Keckley and Clarence Burton. **Director,** Lois Weber.

A Harp in Hock

Schildkraut and Young Coghlan Shine

(Reviewed by Raymond Ganly)

ASPERSIONS have often been cast upon hokum, one of the movie mainstays. Hokum, seen so often, has become commonplace. Often do critics cry against hokum, overlooking the fact that you cannot go very far without it. The masses do not seem to mind hokum, therefore movie producers display common sense when they inject large slices of this miscalled sentiment into their productions. "A Harp in Hock" has hokmu—the old sort of hokum, too. But it is presented in moderation and you can easily forget its presence because of the two figures in the picture's somewhat antiquated plot—those of the elder Schildkraut and young Coghlan.

Perhaps you could call theirs' a duet performance. Everything else in the picture is merely incidental to the affection which exists between these two. Briefly the plot concerns the adoption of a little Irish boy, an orphan, by an old Jewish pawnbroker and the threatened loss of the boy which faces the old man. The storming waters of discord are allowed for a time to interrupt the happiness of the old man and the lad; after [illegible], when the loss of the boy seemed imminent, all trouble is dispersed and life goes on for these two with serene quietude.

Rudolph Schildkraut as the pawnbroker, detested by his neighbors, gives the best portrayal. His is a characterization of a lonely man, whose love for a child becomes an overwhelming passion. Finely expressed, for so young a man, is the character of the Irish lad, played by young Coghlan. He is worth watching whether he is fighting or saying good-bye to Schildkraut. Bessie Love and Joseph Striker contribute the romantic element to the piece.

Drawing Power: [illegible] draw. **Exploitation Angles:** Mention "names" in cast and the type of story. [illegible] gilded balls.

THEME: Heart drama of old pawnbroker who adopts young boy. His neighbors, despising him, try to get the boy away from him. They succeed for a time, but after a while he is able to legally adopt the child. His neighbors come to realize their misinterpretation of his character.

Produced by Renaud Hoffman. **Distributed** by Pathe. **Released,** September, 1927. **Length,** 5,999 feet. **The Cast:** Rudolph Schildkraut, Junior Coghlan, Bessie Love, Joseph Striker, May Robson, Louis Natheaux, Elise Bartlett, Mrs. Chas. Mack, Adele Watson, Lillian Harmen, Clarence Burton, Bobby Mack. **Director,** Renaud Hoffman.

The Wise Wife

Phyllis Haver in First Stellar Vehicle

(Reviewed by Raymond Ganly)

A MARITAL comedy, somewhat spicy, is served up as the blonde Phyllis Haver's initial starring vehicle. This young lady, whose forte is a vampish role, has the dizzy part of a young wife who arouses her spouse's waning interest by flirting with another man. The title refers to her wiles and strategies employed against the other woman, Jacqueline Logan.

This type of entertainment will be especially enjoyed by married folk, we imagine, as there are satire and parodies on the intricacies of married life. But for other audiences it is just a bit over fair, unless they are of a sophisticated sort. Furthermore, Phyllis Haver can do much better; Miss Logan seems to have accomplished more with her role. Anyway, these two offer plenty of contrast. They are very catty in their maneuverings to get the innocent male, who really has little to do as the action rests between the two women.

The tale has oft been told before of a straying husband, fascinted by another woman, who is magnetized by his own wife fighting with subtle weapons to retain his affection. With a plot like this many interesting and comical situations can arise. It is a piquant mixture of male incredulity, feminine fickleness and impetuousity desiring what is beyond their reach.

As a vehicle for the talented Miss Haver, however, it does not click very well. Miss Logan comes very near to running away with the honors. Her interpretation of a little flirt is nicely done. E. Mason Hopper, the director, has kept the action spruced up, which is as it should be in a comedy of this type.

Drawing Power: Okay for first runs and other houses. As it is of a light nature do not promise too much. But as it boasts some well known names and was written by well known author it should do good business. **Exploitation Angles:** Press book has something to aid you here.

THEME: Marital drama of wife and another woman, who battle for the husband. The wife wins out after she has changed her mode of dress and aroused her husband's jealousy.

Produced by De Mille Pict. **Distributed** by Pathe. **Released,** October, 1927. **Footage,** 5,610 feet. **The Cast:** Phyllis Haver, [illegible] Striker, Fred Walton, Robert Bolder. **Director,** E. Mason Hopper. **Story** by Arthur [illegible]

Breakfast at Sunrise

Diverting and Fair Enough

(Reviewed by Laurence Reid)

QUITE in keeping with the previous light comedies that were decorated with Constance Talmadge's personality, her newest effort may be no great shakes as a masterpiece of celluloid fiction, but it does tell its slight story in a diverting manner. The title is intriguing—and the star has a way with her. And neither the plot nor the Talmadge lady get out of mood.

Mal St. Clair, always dependable with this kind of material (remember his "Grand Duchess and the Waiter"?) hasn't had much to work with—and if he goes slightly De Mille it is because he was forced to drug the eye to hide the defects of the story. Hence he uses plenty of decorative sets. The bedroom, in particular, is nearly spacious enough for a six-day bicycle race.

The piece has much in common with a philandering playboy who delights in having the ladies at his beck and call. The heroine of the tale is a lively young busybody determined to keep the philanderer guessing by flirting with a youth who knows a thing or two about the proprieties. She arouses his interest and the more play ful figures in the story go about their business.

There isn't much to it, but it carries a slight "kick" and succeeds in making itself fairly amusing.

Drawing Power: Depends upon star's personality. Title has possibilities to draw them. **Exploitation Angles:** Teasing the title and playing up talent of star for light comedy.

THEME: Farce-comedy of vivacious young woman who sets her heart on teasing play-fellow by flirting with serious youth. Falls in love with latter.

Distributed by First National. **Length,** six reels. **Cast:** Constance Talmadge, Don Alvarado, Alice White, Bryant Washburn, Paulette Duval, Marie Dressler, Albert Gran, Burr MacIntosh. **Director,** Mal St. Clair.

The Forbidden Woman

Conventional and Picturey

(Reviewed by Laurence Reid)

ANY story which has a background of Northern Africa can sure be counted on as carrying a deal of intrigue which has to do with romantic or matrimonial entanglements—and some military incident to give it action and suspense. "The Forbidden Woman" is entirely in this alley—and very picturey to boot.

It starts off rather auspiciously, but sloughs off into an ordinary tale carrying an unusual amount of unnecessary footage. The central figure (played with much emphasis by Jetta Goudal) is the Eurasian wife of a French colonel who acts as spy for the Arabs. It develops into a triangle—revolving around two men in love with the same woman. The colonel discovers that his brother, a professional violinist, is in love with his wife. With his military power he is able to humble his relative. Meanwhile, the wife gets involved in several difficulties through her espionage—as well as her admiration for the temperamental fiddler.

The director keeps it melodramatic all of the way. In outline it is consistent even if its story is difficult to swallow as genuine. In all, a first rate number of its kind, though there is hardly any suspense to it. The finish, however, is really unconventional. The acting is satisfactory as turned in by Miss Goudal. Joseph Schildkraut is rather stagey as the violinist—and Victor Varconi is not forgetful of the fact that he is trouping every minute.

Drawing Power: Good. Title and cast should draw them. **Exploitation Angles:** Play up title and feature players.

THEME: Domestic triangle story of brothers—one of whom is married and the other single. Latter falls in love with wife of relative.

Dsitributed by Pathe-De Mille. **Length,** six reels. **Released,** November, 1927. **Cast:** Jetta Goudal, Victor Varconi, Joseph Schildkraut, Ivan Lebedeff, Joseph Norman. **Director,** Paul L. Stein.

Love

Not So Hot, But Gilbert and Garbo Put It Over

(Reviewed by Laurence Reid)

EVER since John Gilbert and Greta Garbo began flashing their distinctive high-pressure brand of romance they have established a following that measures success for their pictures—a success clearly evident by the long patient lines in front of the box-office. John and Greta sure have that indefinable something. Here they bob up in a film version of Tolstoy's "Anna Karenina," which has been "doctored" here and there to conform to celluloid lines.

You may please be advised that the picture hasn't the sex appeal of "Flesh and the Devil." For one thing, John seems to be more suppressed—a trifle tired, you might say. But Greta takes the honors anyway, and it is to her partner's credit that he lets her get away with it.

The film becomes repetitious in that the lovers must suffer and suffer—which compels them to show little variation of their romantic expressions. The heroine must needs check out her unresponsive husband for the big love of her life. But the newfound apple of her eye becomes as petulant as a small boy when he registers jealousy over her mother love for her child. The scene doesn't make for much sincerity.

It is staged creditably, even though the Russian atmosphere suggests an English influence. The wolf hunt is very badly presented. But taken altogether it offers good entertainment. Surely anything that John and Greta do in the way of expressing their volatile or suppressed emotions is interesting. And there's a title tacked on which will arouse curiosity.

Drawing Power: Fine. Title and popularity of Gilbert-Garbo team will do the work. **Exploitation Angles:** Play up title and feature stars.

THEME: Drama of triangle with discontented wife seeking love and solace from young officer.

Distributed by Metro-Goldwyn. **Released,** December, 1927. **Length,** nine reels. **Cast:** John Gilbert, Greta Garbo, George Fawcett, Emily Fitzroy, Brandon Hurst, Philippe de Lacy. **Director,** Edmund Goulding.

"Four Faces West"

(Fox-Van Bibber—Two Reels)

(Reviewed by Chester J. Smith)

THERE is a good story here, with possibilities for some good subtle comedy that is sacrificed for the slapstick and knockabout type It would seem that a vehicle of this kind, which has a more or less snappy theme on which to build, would lend itself more to the subtle variety than to the slapstick for some real humor. Instead the laughs must come from such incidents as rough and tumble fights with taxi-drivers and eccentric falls and ridiculous antics by Tyler Brooks, who plays the Van Bibber role.

Van is the gay and somewhat worthless young nephew of a wealthy uncle who has kept him well supplied with funds, but who has suddenly tightened up the purse strings just as Van owes a $250 balance on the necklace he has given his lady love. The jeweler demands the necklace back within the hour unless Van can produce the $250.

The youth is stumped momentarily, but conceives a story by which the uncle must reach his partner's office within a half hour or lose $50.000. Van then outmaneuvers a taxi driver and dons the disguise. He drives the uncle into all sorts of difficulties, as the taxi-driver chases them on a bicycle. When the tangle is eventually straightened out and Van's cleverness revealed to the uncle, after the latter has taken a terrible beating at the hands of the taxi-driver, he agrees that the boy is clever and entitled to the $250. And so all ends happily.

"Horse Play"

(Universal—One Reel)

(Reviewed by Chester J. Smith)

ALL the old gags that go with a novice horseman in his first attempt to ride, are sprung on Pa McGinis in this comedy of the Keeping Up With the Joneses series. They are funny, there is no getting away from that, but as in most of this series the comedy is too forced and there is entirely too much of it.

The insistent Ma McGinis, unfortunately for Pa, encounters the Joneses on a horseback party in the park. The next day Pa takes his first lesson and undergoes some rough treatment. With the aid of a derrick attachment he keeps on or adjacent to the horse's back. But Pa is too sore to take his meals sitting, so the second day they lead out a nice docile and beamy ex-fire horse to make it easy for him.

Things go fairly smoothly until a fire alarm sounds and the mechanical engines go dashing down the street to the chagrin of Pa's mount. The steed will not be outdone by any new contraption, so he takes the bit in his teeth and dashes to the fire, with Pa doing his utmost to keep seated. Some of the antics are really funny and will give a laugh or two to the most hardened movie-goer.

"The Newlyweds' Advice"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

SNOOKUMS and the monkey are a hard team to beat in these two-reel comedies. What mischief one doesn't do the other does; usually before the conclusion of the two reels things are in a much tangled mess. It is so in this one, even to the wrecking of an entire bazaar. First of all Snookum and the monkey become entangled in a brawl that completely demolishes the Newlyweds' sitiing room, when they hurl all objects in the room at each other.

Then they take Snookums to the bazaar and he becomes entangled in a bunch of balloons which take him aloft, while his frantic mother and father jump from booth to booth, wrecking all of them in their attempt to rescue the youngster. There are enough gags sprung to keep the parents completely embarrassed throughout, but they are completely overshadowed by the personality of the youngster and the antics of the monkey.

"Flaming Fathers"
(Roach-Pathe—Two Reels)
(Reviewed by Chester J. Smith)

MAX DAVIDSON is given full play for his comedy talents in this Hal Roach two-reeler which has a humorous situation or two, but which has entirely too much repetition for it to be continuously funny. The beach scene with the crowds rushing to the disturbance three or four times is apparently just to make a two-reeler of what could be a meaty one-reeler.

Davidson is funny in spots, but his humor comes only out of situations. As a matter of fact there is more humor in the dash of the big cop along the beach than in any other sequence, and that is funnier the first time than when repeated a second and third time.

Davidson is the father of Martha Sleeper, who is under suspicion of being about to elope with her boy friend. So when they start for the beach papa accompanies them. His bathing suit, many times too large, and his ludicrous appearance amuse the kids along the beach and they swarm about him continuously. Eventually a huge dog takes possession of the suit and sends papa into the surf, from where his exit is demanded immediately by the cop. The daughter and boy friend take advantage of the situation to do their eloping, while papa becomes entangled with the cop, whose coat he gains possession of in the melee as mama puts in an appearance. Mama's presence only adds to the hilarity of the kids and the cop finally departs in disgust, as papa is chastised by mama for permitting the elopment.

"New Faces for Old"
(F B O—Two Reels)
(Reviewed by Raymond Ganly)

THE Beauty Parlor series reaches its eleventh release in this latest excursion into the field of comedy by Al Cooke and Kit Guard. These two assistants of Lorraine Eason and Thelma Hill are really the principals of the comedies, as their adventures are given more footage than the girls' constant predicaments and Danny O'Shea's efforts to help them. They are at times funny, and probably their efforts to appear amusing will cause chuckles. But they ought to employ newer gags; the two work with moth-eaten comedy situations.

The title has nothing to do with the contents of the picture, which deals with the two assistants' antics in a night club where they consumed everything on the menu, and then disclosed the fact that they were broke, and the adventure which befell O'Shea and the two girls, who were robbed while on their way to meet hungry Al and Kit.

The most laughable situation that arises is a scene showing the two beauty parlor assistants trying to fool the night club proprietor that they have been insulted and will refuse to pay their checks because of flies in the coffee. In punishment they are set to work to entertain the night club audience.

Arvid Gilstrom directed the Witwer story, which was adapted by Tom McNamara.

"Models in Mud"
(Educational—One Reel)

ASIDE from the ordinary and carrying a distinct flavor all its own, this Lyman H. Howe Hodge-Podge novelty release is a welcome addition to any program. It is not so much that the scenes are different from any other scenic—the shots are taken from foreign countries and are interesting in their way—but that they are *presented* in a noval fashion, are introduced by a type of cartoon animation which puts an audience into a receptive frame of mind. It is often the case that a series of scenes become monotonous in their slow unreeling, just one flash following another until the reel is ended. The idea carried out here—that of interspersing animated figures which presage the next few shots and give an inkling of what they are about—forms the nonsense portion of the by-line of the Hodge-Podge reels—some sense and some nonsense.

The animation work is of a high order, as is also the continuity. The quartet of scenes which make up the reel include Mexicans cultivating their land, Eskimos and their dogs, Chinamen and their homes in little sampans, and Italians skiing on the snow-covered Alps.

Robert E. Gillaum conceived and edited the reel, which Archie N. Griffith embellished with his animated work. Painstaking care is apparent in this release. It is to be recommended. RAYMOND GANLY.

"Nothing Flat"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

GEORGE DAVIS is starred in this Mermaid comedy, a fair one in gag appeal and likely to mildly entertain audiences. In the course of its unfolding are unearthed situations of a somewhat old type, the I-hit-you, you-hit-me brand. Davis, the former English clown, is a capable comedian, and with the little bits he has to work with he keeps the laugh situations at least not below the average. The idea behind the plot is that of a fellow whose girl thinks him a champion athlete, and the fellow's success in living up to his girl's expectation, but not through his own ingenuity, however. Davis enters all the athletic contests and emerges from the greater portion of them with the laurel wreath of victory. But he was aided in achieving this by the presence of a cop, who is after him, and who, consequently, he endeavors to outspeed.

As the situation stands the girl's father is backing the elongated George, therefore he cannot disappoint his future father-in-law. An amusing incident occurs among the spectators. One chap, feverishly watching the various contests, tears to shreds another's hat, coat and vest in his nervous fingers.

Phil Dunham has the part of the father, Lucille Hutton, his pretty daughter, and Stanley Blystone, George's rival in love. Stephen Robert directed and Dwight Warren did the photography.

"Some Pets"
(Universal—One Reel)

A SNAPPY kid comedy is this one-reeler featuring Arthur Lake. It is better than the general run of the series and fairly exudes youth and animation. There is a certain freshness about it that can only be found at the ages of those who dominate the picture.

Arthur, as usual, bests his rival Buddy and drives off with the girl, but only after a series of amusing episodes. The arrival of Arthur's girl cousin arouses the jealousy of his best girl, who is out motoring with the boy friend. The latter pair quarrel and the best girl is walking home, when she is overtaken in the flivver by Arthur and the cousin. Arthur introduces the cousin and Buddy drives up to patch up affairs. A well placed horse shoe punctures a tire on Buddy's sporty car, and Arthur drives off with both girls, much to the chagrin of Buddy.—CHESTER J. SMITH.

"A Rattling Good Time"
(Universal—One Reel)

THE "Clarion" staff, headed by its owner and his pretty daughter, launch forth on a picnic in a dilapidated old Ford that produces quite a bit of humor of the rougher slapstick and situation type. They encounter an unscrupulous old constable, whose trick sign does not prohibit fishing when anybody is looking. So they are all pinched for illegally fishing. Harold the dumb reporter and Alice liberate them by temporarily disposing of the Sheriff. They make their getaway in the flivver and are pursued by the sheriff on his donkey. The machine blows up on the road, leaving Harold and Betty embraced and unmindful of the catastrophe.—CHESTER J. SMITH.

"The Winning Goal"
(Universal—Two Reels)
(Reviewed by Chester J. Smith)

THIS collegiate series evidently aims to be seasonal as well as entertaining. Here we have an ice hockey match as the means of settling the mild feud between Ed Benson and Don Trent, both of whom are enamoured of June Maxwell, and the hockey match has all the action and thrills of a Madison Square Garden event. This George Lewis, who stars in the series, is a very versatile chap and the story is even better than the majority of those that have gone before.

Benson is manager of June Maxwell's lunch room in the college town and it is prospering until Trent opens a rival room. Then neither can make headway so they agree to close one of them, depending upon the result of the Sophomore-Junior hockey game. Benson's sophomore team accumes an early lead and seems to have the game well in hand, when Trent arranges to have the star fouled. Benson is badly injured and retires from the game, after which the Juniors go into the lead and hold an advantage of one goal until two minutes of the end of the game. Benson gamely struggles back to the ice at that stage and scores the tieing and winning goals.

The real college atmosphere fairly permeates the two reels and there is enough comedy interspersed to balance the tensity of the hockey game and events leading up to it. The picture is the type that should prove popular in any house.

"Hello Sailor"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

DIRECTED by Mark Sandrich and assisted by his brother, Wallace Lupino. Lupino Lane, Educational's ace comedian, tries his hand at a sailor-boy role and, through no fault of his own, is only fairly successful with it. Both he and Wallace are a good pair of comics, but here they have little to do except push each other. They do this with regularity throughout most of the two reels, and then mingle in a rough-house fight, funny and well done. But the two-reels, when everything is considered, can be judged as a case of misspent opportunities. For would not, ordinarily, a hilarious comedy result when you have two sailors visiting the same girl on shore leave, and when the same girl has a twin sister, who complicates further the situation?

The second half is much better comedy than the first, when [illegible] ship and traveling via a bus to the girls' home. Here they propose to the twin sisters thinking them to be one person, and they fight it out when they realize that both have been answered in the affirmative. The [illegible] of ruins when they finish their little argument. The two [illegible] instead of one, and all ends happily.

[illegible] his famous dance steps.

"Exploring England With Will Rogers"
(Pathe—One Reel)

WILL ROGERS takes his audience on an instructive tour of many of the historic [illegible] ing single reeler, whose titles are in the usual humorous Rogers' vein. This is a combination [illegible] arranged and displayed in pithy fashion. There [illegible] humorist conveys the audience down the Thames, where Summer estates are displayed and the different river conveyances revealed. It is a reel that should fit in well on any program—CHESTER J. SMITH.

Studio Briefs

Dorothy Devore is starring in a circus comedy now being directed by Charles Lamont at the Educational studios.

Warner Bros.' extended run production, heretofore known as "Ham and Eggs," will be called "Ham and Eggs at the Front" upon its release.

The new Paramount ranch opened a short time ago for production. The ranch is comprised of 2,700 acres, more than 20 stages and ten permanent buildings.

Ludwig Berger is making ready to test players at the Fox Films studio on the Coast for roles in "I Won't Marry."

Cissy Fitzgerald and Theodore Lorch have joined the cast in Warner Bros.' "Powder My Back."

George O'Brien is playing the part of an American sailor and Lois Moran the role of a dancer in "Sharp Shooters," now being produced by Fox Films.

Leo Maloney has transferred his office and editorial departments to a lot on the Metropolitan studio.

Caryl Lincoln will have the leading feminine role in "Hello, Cheyenne!", Tom Mix's next Western for Fox Films.

Belle Bennett, William V. Mong and William Bakewell have been signed for roles in "The Devil's Trade Mark," which Leo Meehan will produce for F B O.

Olive Borden has finished the leading role in "Come to My House," which Alfred E. Green directed.

Jack Conway has been signed by F B O to write titles for "Legionaires in Paris," F B O's post-war comedy.

"Woman Wise" has been finished by Director Albert Ray for Fox Films. Twelve nationalities are in the cast and the story is laid in Persia.

Marjorie King, a new find, will have the leading feminine role in F B O's "Man in the Rough," a Western starring Bob Steele.

Lloyd Corrigan, Paramount staff writer, has signed a new long-term contract with the company.

The first scenes of "Tenderloin," Dolores Costello's starring vehicle for Warner Bros., were shot this week by Director Michael Curtiz.

Norman Trevor will play a heavy role in "The Siren," a Columbian production. He will have a dual impersonation.

Jack Nelson is directing "The Mysterious Airman," a new Weiss Bros. serial, which, when released, will be followed by "You Can't Win," another serial.

Sam Hardy has been signed for a leading role by Sterling Pictures for "Burning Up Broadway." He takes the place previously announced for William Davidson.

Work has been started on "A Blonde for a Night" at the De Mille studio.

Joan Marquis, Raquel Torres, Alice Averil, Helen Fairweather, Agnes Allison and Marie Francis are among the Christie girls who appear in "Fighting Fanny" for Paramount release.

Bob Armstrong is Victor McLaglen's running mate in Fox Films' "A Girl in Every Port."

Walter McGrail will enact the role of heavy in "Midnight Madness," now being filmed at the De Mille studio.

Dan Clark, veteran cameraman, is shooting his fifty-third picture for Tom Mix. It is "The Horseman of the Plains."

Billy Bevan took instruction from Senor Pepe Morro, Spanish matador, to play his role in the Sennett comedy, "The Bullfighter."

Charles Lamont, Educational director, and his wife, Estelle Bradley, Educational player, will soon be leaving for the Grand Canyon for a vacation trip. He is now finishing a new Dorothy Devore comedy.

Filming has been initiated upon a new Hal Roach comedy for M-G-M, as yet untitled, which will star Max Davidson with Viola Richard, Thelma Hill and Spec O'Donnell in support.

Richard Wallace will begin "Lady Be Good" at the First National Burbank studio next week. It will feature Dorothy Mackaill and Jack Mulhall.

"Pigskin," David Butler's second directorial effort for Fox Films, has just been completed.

Last week saw the launching of "Riders of the Dark," a new Tim McCoy vehicle, at the M-G-M studio. Dorothy Dwan, Rex Lease, Roy D'Arcy, Bert Roach and Frank Currier have featured roles.

First National this week placed "The Little Shepherd of Kingdom Come" into work with Alfred Santell presiding over the megaphone.

Charley Bowers has begun production work on the second of his comedies for Educational. H. L. Muller, who directed the first vehicle, "There It Is," is again directing.

"Horsemen of the Plains," recently completed, is the fifth Tom Mix vehicle from the Fox Films studios this season.

In the cast of M-G-M's "Circus Rookies," which went into work last week, are Carlo Bernard, lion tamer, and the Flying Orsattis. Louise Lorraine has the feminine lead.

Forst National's "Do It Again," co-starring Mary Astor and Lloyd Hughes," is now in work. The first shots were made while a circus performed. The circus was chartered for the day and the public invited free of charge.

Maria Casajuana has her first dramatic chance in the Fox Films production, "A Girl in Every Port."

"Big Boy," Educational youngster, after finishing three comedies under Charles Lamont's direction, has been sent away for a month's vacation.

In the recently completed Fox Films picture, "Woman Wise," June Collyer is supported by a few "champs." Duke Kahanamoku, Hawaiian swimmer, Raoul Paoli, European Olympic athletic, and Theodore Kosloff, Russian dancer, all have roles.

Nick Grinde, for some time assistant director for M-G-M, will be elevated to a directorship and will take care of "Riders of the Dark" as his first try.

Ivan Linow, wrestler, has abandoned his grappling trade temporarily to play in "The Red Dancer of Moscow" for Fox Films.

"Bare Knees," a Gotham production, will be started next week at the studio and will be the sixth production of the twelve for the season that has gone into filming. Erle Kenton is directing.

Robert Kane and Allan Dwan are preparing "Mad Hour," their third Western-made picture for First National. Donald Reed and Sally O'Neill have the leads.

George Hill, M-G-M director, has signed a new long-term contract with his company.

Gotham studio units have moved from the Fine Arts Studio in Hollywood to the Tec Art Studios on Melrose Avenue. "The time is rapidly approaching when our only recourse will be to secure exclusive studio properties of our own," said Sam Sax, president of Gotham.

Johnny Arthur has begun a new Tuxedo comedy at the Educational studio under the direction of Harry Sweet. Lucille Hutton has been selected as leading lady.

"Lady Cristilinda," now being made by Fox Films, is a screen adaptation of a story by Monckton Hoffe.

Forty airplanes which will play an important part in "Hell's Angels," new Caddo production for United Artists, have arrived at Santa Monica, Cal. 70 airplanes will be flown in the picture.

Wallace Lupino is the villain in Lupino Lane's new comedy for Educational, "Hello Sailor." Mark Sandrich directed.

Conrad Nagel will be Dolores Costello's leading man in "Tenderloin," now under way at the Warner Bros. studio.

George Sidney and little Freddie Frederick have been cast for roles in Norma Shearer's new vehicle for M-G-M.

Regional News from Correspondents

St. Louis

THE Congress theatre was badly damaged in the tornado of September 29 and for a while it was believed it might be necessary to take down the ruins. Contract for the reconstruction was awarded to C. A. Huff, 4362 McPherson avenue, St. Louis. The permit places the cost at $50,000.

I. D. Metcalf, proprietor of a motion picture theatre in Ash Grove, Mo., on November 29 pleaded guilty to a charge of operating his house on Sunday in violation of an ancient blue law and was fined $5 and costs.

Metcalf immediately after paying his fine filed complaints against several Ash Grove business men for violating the same blue law, which permits only necessary household duties on Sunday.

The Missouri theatre, Grand Boulevard at Lucas Avenue, St. Louis, celebrated its seventh anniversary last week.

The "King of Kings" will have its St. Louis premiere showing at the American theatre on Sunday, December 18. Two performances daily will be given during the local

The Grand Central, Grand Boulevard at Lucas Avenue, St. Louis, will reopen on Christmas Eve with "The Jazz Singer" as the opening attraction. It will be shown in conjunction with the Vitaphone and some five acts of Vitaphone vaudeville will also be on the bill of fare.

At the Grand Central the top price will be 50 cents, which is 15 cents less than is charged by the Missouri, Ambassador and Loew's State, the leading first run picture houses of the city. This scale is also below that charged by the St. Louis and the Orpheum, which show pictures in conjunction with vaudeville.

The Sexton Amusement Company has sold their theatres in Fairfield and Flora, Ill., to Pautler & Wells. The houses included in the deal were the Pershing and Rex in Fairfield and the Orpheum and Casino in Flora.

Pautler formerly operated the Fourth Street theatre in Moberly, Mo., but in recent months has resided in St. Petersburg, Fla. Wells for several years managed the Grand theatre at Sparta, Ill., for Bob Cluster.

Wells will manage the two houses in Fairfield while Pautler will be in charge in Flora.

Marcus Jay Steinberg, 9 pounds of real boy, arrived at St. Anne's Hospital, St. Louis, Mo., on Thursday, November 17. He is the son of Nat E. Steinberg, president of Premier Pictures Corporation of St. Louis. Mrs. Steinberg and the babe are doing nicely.

The Wilson theatre, Granite City, Ill., has been closed. Dewey Gray had been manager for the house, but resigned the post a few weeks ago.

H. C. Simmons has sold the Royal theatre, Thayer, Mo., to Dean W. Davis.

The Liberty theatre, 4066 Easton Avenue, St. Louis, Mo., seating 379 persons, has been sold by S. J. Endler and W. W. Bruggeman to Kaehn & Friedlander.

Williams S. Dews has purchased the Metro theatre, Chesterfield, Ill., from Maurice Moore.

The Lyric theatre, Salem, Mo., has been taken over by W. A. Donaldson. J. L. Bangert was formerly the owner.

C. L. Bennett has sold the Princess theatre, Piedmont, Mo., to A. G. Pierce.

Mrs. Eliza Sauvage, 84 years old, a resident of Alton, Ill., for 81 years, and mother of William M. Sauvage, prominent Alton theatre owner, died in that city on November 23. The funeral was held on November 25. Mrs. Sauvage was able to recall the days in Alton prior to the Civil War and was present at the famous Lincoln-Douglas debate in Alton.

A. Higginbotham has awarded the contract for the new theatre he is building in Hammond, La. The general contractor is G. L. Whitaker of Tylertown, Miss. The plans call for a theatre costing about $100,000.

Work has started on a motion picture theatre and apartment building at 842 Market Avenue, East St. Louis, Ill. Eliz Sanders, 721 South Tenth Street, East St. Louis, is the owner, while Victor Lukas, 1528 North Forty-third Street, is the contractor. The building will be two-story, 43 by 107 feet, and cost about $50,000.

The theatre will occupy the first floor with the apartments on the second floor.

Barnes Rosenthal of Columbia Pictures Corporation, upon return from a tour of Southern Illinois key cities, reports that general business conditions in that section have improved in recent weeks.

Visitors of the week included: J. Delaney, Shelbina and Monroe City, Mo.; Caesar Berutt, Herrin, Ill.; Homer Marvel, Majestic Theatre, Mount Vernon, Ill., and H. Wallace, Potosie, Mo.

St. Louis film stocks closed on December 3 as follows: Skouras A, $36 bid; St. Louis Amusement A, $36 bid and $39 asked. Both stocks are about $10 a share below the market of a year ago. There have been few transactions involving the stock in recent weeks.

Hector M. E. Pasmezoglu has been awarded the contract for reconstruction of the Congress theatre, Olive, near Sarah street.

Central Penn

RED LION, York County, is to continue to have two theatres under different control, despite reported efforts of interests friendly to the new Red Lion theatre to acquire stock control of the old Red Lion Opera House. These interests are said to have bought 145 of the 380 shares of the opera house stock, but the opera house association members have 222 shares, or considerably more than a majority interest, with thirteen shares in the hands of neither group.

The opera house, built twenty-two years ago as a community center, is a fine brick building, seating 1,100, with walls of such thickness that they could support side balconies capable of seating 500 more. The addition of these balconies is contemplated, along with some other improvements, which, it is said, could be financed with money now in the treasury. There is a fine basement once used as a market place, and consideration is being given to a plan to resume the holding of market there in the winter months, outdoor markets being in vogue at present.

The new theatre in Red Lion was opened about a year ago and is a fine, modern structure. There is said to be ample evidence that the town can support both theatres successfully. The present board of directors of the opera house consists of Dr. L. M. Hyson, Howard M. Sheeler, J. M. Finchbaugh, William A. Thompson, Dr. Clarence N. Trout and A. Scott Fry. C. E. Buell, of Westminster, Md., recently leased the house and he has taken into partnership Benjamin F. LaMotte.

The new Red Lion Theatre is operated by Walter J. Rotherseis, who formerly for a number of years conducted the opera house.

With a specially arranged program, the Rialto theatre, Williamsport, celebrated the completion of its first year of operation, the week of November 28. General Manager William P. Wilson, who also is treasurer of the theatre, declared the Rialto has been a financial success from the first. Other officials of the company operating the theatre are Charles A. Reed, president; V. C. Luppert, vice president, and Ray L. Riley, secretary. The Rialto has two organists, Renshaw DeWitt and George Carter.

The Harris-Majestic theatre, Johnstown, on December 6 inaugurated a series of "Opportunity Nights."

The York Opera House, York, which has closed for extensive alterations and improvements, will be reopened with a Christmas matinee on December 26.

A Pennsylvania charter of incorporation was granted at the capitol in Harrisburg, on November 28, to the Park Play Company, of Beaver Falls, Pa., organized for the purpose of "owning, operating, building and managing theatres and places of amusement." The authorized capital stock is $30,000, of which $1,000 is paid in on the basis of $100 par value of shares. The treasurer is F. M. Gowell, of Beaver Falls, and the incorporators are: Graham Pierce, Euclid avenue, New Castle, owner of 75 shares; E. Don McKibbon, 424 Park avenue, New Castle, 75 shares, and J. J. McKenny, 300 14th street, Beaver Falls, 75 shares.

A charter also was granted to the Gowell Amusement Company, of Beaver Falls, organized to "build, buy, sell, manage and operate shows, amusement and amusement devices and concessions." The authorized capital is $10,000, of which $1,000 is paid in on the basis of $100 par value of shares. The treasurer is F. M. Gowell, of Beaver Falls, who also is one of the incorporators, holding 48 shares. The other incorporators are: J. Wilmer Martin, Beaver Falls, 48 shares, and Rosalind A. Gowell, Beaver Falls, two shares.

Walter J. Rothensies, who operates the Red Lion theatre, Red Lion, York county, engaged C. E. Cudia, a former Hollywood director, to film local scenes to be shown in a special program in the theatre during December.

The United Ball Rooms, Inc., of Erie, Pa., obtained a charter for the purpose of owning, leasing and operating [illegible] in the amount of $10,000, with $1,000 paid in on the basis of $100 par [illegible] The treasurer of the corporation is C. R. Cummins, 224 West 22nd street, Erie, who also is one of the incorporators, owning [illegible] shares. The other incorporators are J. W. Duerig, 326 East [illegible] and E. E. Ashley, 116 West Fourth street, Erie, one share.

Albany

THE biggest news along Albany's film row last week was the resignation of Alec Herman as "Pro" manager of the Pathe-Pro-Dis-Co exchange. Mr. Herman was one of the old timers along The Row, having served for several years as manager of the First National Exchange, and later as manager of the Pro-Dis-Co branch. Mr. Herman has many friends among the exhibitors as well as exchanges, who will sincerely regret his leaving Albany. The Pathe-Pro-Dis-Co exchange will hereafter be managed by Edward Hayes, and with Amos Leonard as sales manager.

Julius Berinstein, owner of the Colonial theatre in Albany, is seriously considering a trip to California, where two brothers are located, in Los Angeles, as exhibitors, one having been president for the past three years of the Theatre Owners of California.

Walter Emig has taken the lease of the Central theatre in Albany, with which his brother-in-law, Lee Langdon, is associated as manager.

Joe Saperstein, manager of Harmanus-Bleecker Hall in Albany, was on the sick list last week, being confined to his home with a hard cold.

Charles Marshall, owner of the Bridge theatre in Ausable Forks, was in New York City last week. Mike Bowmansour, owner of the Plaza in Malone, was in Saranac Lake during the week. The Gaiety in Inlet, operated by Elmer E. Spoker, has closed for the winter.

J. J. Unger, district manager for Paramount, and George Schaefer, division manager, both of New York, were in town during the week, for a conference with Harry Goldstein, local manager.

Escovar and Ballard, of Whitney Point, have notified Albany exchanges that they have closed the Crescent theatre for the winter.

New Malluf, of New York, has been added to the sales force of the Paramount exchange, succeeding O. R. Rieffel, who recently left for Milwaukee, to handle the exchange there.

James Dermody, salesman for Fox out of Albany, has returned from his honeymoon. Harry Dixon, manager of the F. B. O. exchange in Buffalo, paid the Albany branch a visit during the week. Charles Rosenzweig, of New York, connected with F. B. O., stopped off in Albany last week while on his way west.

The Albany Film Board of Trade, as well as the arbitration board, met on Monday of this week, and a number of exhibitors were in town threshing out matters.

Melvin Ames, of Boston, and E. Wright, of New Haven, are in Albany, for two weeks, assisting on a Pathe drive. Charles Henschel, eastern division manager for short subjects for Pathe, and L. J. Hacking, of Boston, district feature manager, were also in Albany during the week.

Lloyd Slawson, who has been handling the Bijou theatre in Lowville since September, resigned last week and will return to his former home in Minneapolis.

Walter McDowell, manager of the Strand in Syracuse, is one of the directors in the recently organized Kaufmann Mat Service.

The Gateway theatre in Antwerp staged a benefit show two nights last week for the flood sufferers of Vermont.

The F. B. O. exchange in Albany gave a house warming on Monday of this week at its new quarters on film row. The warming lasted throughout the entire day and at noon a buffet luncheon was served. Al Gutek, who recently became manager of the exchange, played the part of host.

Carl Fahrenholz, of Buffalo, is the new booker at the Fox exchange, succeeding Abe Van Dusen, who has returned to the F. B. O. exchange in a similar capacity.

A. W. Smith, First National Sales Manager of the east and Canada, was in Albany during the week for a conference with Bulwinkel, local manager.

Visitors along film row during the week included Henry Frieder, of Hudson; Harry Lazarus, of Kingston; W. H. Linton and son, of Utica; Lew Fischer, of Fort Edward; William Smalley, of Cooperstown, and A. T. Mallory, of Corinth. Sam E. Morris, general manager for Warner Brothers, was also in Albany for a conference with H. A. Seed, local manager. J. Cummings of New York, traveling auditor for Metro, is spending the week in Albany.

The Van Curler, in Schenectady, which was quite badly damaged by fire two weeks ago, will not be in shape to reopen inside of four or six weeks.

Abe Stone appears to be meeting with considerable success in his latest acquisition, the Eagle, in Albany. He has reduced admission prices.

R. V. Anderson, general sales-manager of the International Newsreel Corporation, was in town last week, and spent one day conferring with the Schine Brothers in Gloversville.

Clyde Allen, who recently sold his theatre in Antwerp, has decided to go back to the cheese business. Mr. Allen was in Albany last week.

Lew Fischer announces that he will open his new theatre in Cambridge on Christmas Day.

Dave Miller, Universal branch manager in Buffalo, paid Albany a visit during the week.

A certificate changing the name of Short Classics, Inc., to Raleigh Pictures Corporation, was filed with the department of state during the past week.

Frank Learnan, of the Farley houses in Schenectady, has arranged for a series of screen contests, limited to young women residing in the electric city.

R. V. Connor, manager of the Olympic in Watertown, has arranged to meet a part of the expense of bringing two buffaloes from Yellowstone Park to the Watertown Zoo.

Sam Burns has resigned as a salesman at the Metro exchange in Albany.

A year ago this time, Miss Edna Pfister, now secretary of the Albany Film Board of Trade, had just returned from a three months' trip to Europe, which included a month spent in Paris.

The Rialto theatre in Potsdam gave a benefit show on Monday night of this week for the survivors of a family in a nearby village, which not only lost its home by fire on Thanksgiving day, but which also entailed some loss of life.

The Essex County Y. M. C. A. is providing educational motion pictures for various organizations in that county.

H. M. Donahoe, formerly connected with the Schine interests in Buffalo, has just been made manager of the Bijou in Lowville.

Milwaukee

CECIL MABERRY and F. C. Aiken, district representative of Pathe, were in the city last Saturday to install Herbert McIntyre as new branch manager of Pathe to succeed "Doc" Honeck. W. A. Aschmann is now designated as branch sales manager of Pathe and Ross Baldwin is office manager.

Walter Rourke of the Pastime theatre at Horicon was again in the city visiting exchanges. Mr. Rourke has become a regular weekly visitor.

A son was born to Mr. and Mrs. H. J. Fitzgerald on November 28. Mr. Fitzgerald is general manager of Saxe Amusement Enterprises.

Herbert Priebusch, exhibitor from Juneau and Lowell, was a recent film row visitor.

Racine was well represented in Milwaukee at the film exchange when Louis Rossa of the Douglas theatre, Dad Wolcott of the Majestic and Steve Dorece of the Star theatre came in to visit film row.

Neil Duffy of the Elite theatre at Appleton came into Milwaukee early in the week for a brief visit at exchanges.

Frank DeLorenzo, who was, until recently, branch manager for Tiffany, is now traveling southern Wisconsin territory for Paramount.

We feel it incumbent upon us to make mention at this time and in these columns of that new coat of Lyman L. Ballard's—have you seen it?

Directors of M. P. T. O. of W. met at the Medford Hotel on Nov. 30 for their regular meeting. Out of town exhibitors who were present included F. J. McWilliams, president, of Madison; John P. Adler of Marshfield, Tom Foster of Stanley, F. E. Wolcott of Racine, A. L. Robarge of Merrill, Edwin Berth of Kiel and August Berkholtz of West Bend.

Emil Franke, manager of the State theatre, missed his Ford from its usual parking place in the backyard, the other morning, when he went out after it. It hasn't showed up since.

The Masek theatre at Racine, owned by I. Masek, is scheduled to open about the 1st of January. The Masek is a 1,000 seat house.

Louis Lutz, manager of Fischer's Fond du Lac theatre at Found du Lac, spent Tuesday visiting the various film exchanges.

Ed Tunstall of the Beier Film Exchange recently returned from a trip to Minneapolis.

Harry Terry, Pathe salesman, suffered a slight accident recently when he plunged down a flight of stairs in a small town hotel when the lights suddenly failed. His back was injured, but he is getting along nicely now.

The Egyptian theatre, under management of Earl Rice, will be ready for business on about January first. The Egyptian has a capacity of 1,500.

Construction of the new theatre in Racine along the North Shore line, near the station, has recently been resumed. No work was done on the house for over a year. The house is a large one for the outlying section, and will have seating capacity of about 1,800.

Tom Foster, manager of the Star theatre, Stanley, is also president of the Stanley chamber of commerce, and recently presided at a joint meeting of that organization and the Chippewa Falls Kiwanis Club, a gathering of over 200

Atlanta

A SALES conference, to be participated in by Paramount managers, assistant managers, salesmen and booking managers of the company's five Southeastern exchanges, will be held in Atlanta December 10 at the Henry Grady Hotel, according to announcement this week by Southern District Manager Harry G. Ballance.

Those who will attend are:

Atlanta Exchange—Dave Prince, manager; O. L. Freeman, ad sales manager; Paul S. Wilson, booking manager, and Salesmen L. C. Lowe, J. C. Campbell, J. C. Whitlock and E. B. Price.

Memphis Exchange—Phil Longdon, manager; B. H. Strong, ad sales manager; Charles Raley, booking manager, and Salesmen J. N. Talley, L. H. Boyd, Charles Hughes and Harry Ogilvie.

Jacksonville Exchange—Scott E. Chesnutt, manager; Ralph Kay, ad sales manager; Walter Klements, booking manager; and Salesmen M. L. Stevens and B. P. Stiles.

Charlotte Exchange—R. B. Wilbanks, manager; R. E. Parsons, ad sales manager; M. A. Brown, booking manager, and Salesmen E. M. Adams, J. W. Dorland, and E. H. Crowell.

New Orleans Exchange—H. F. Wilkes, manager; Phillip Keller, ad sales manager; E. E. Shinn, booking manager, and Salesmen William Shiell, Jr. and F. P. Murphy.

Mrs. T. E. Dillard, formerly connected for the past several years with United Artists Pictures, has joined the Eltabran Pictures Corporation and will travel as representative of Gotham productions out of the Atlanta branch in south Georgia and Florida.

W. L. Taylor will open his Dorris theatre at Doerun, Ga., Monday, December 5th. Mr. Taylor is a new comer to the industry.

A sales conference was held in the Pathe's Atlanta branch last Friday by E. A. Eschmann, division manager, and R. A. Morrow, district manager, who are making a tour of the company's exchanges.

Those present were: D. A. Wallace, sales manager, Salesmen Sam Wilson, O. K. Bourgeois, H. R. Kissler, L. J. Duncan, and branch manager W. W. Anderson.

R. H. Fairchild, Southern division manager for the Arctic Nu-Air Corporation, was married Monday, November 28, to Mrs. Marguerite Sottile, of Birmingham, Ala.

Mr. and Mrs. Fairchild will make their home in Atlanta.

FBO's Atlanta branch was settled in its new quarters at 183 and 185 Walton Street, N.W., this week, having moved from the offices at 154 Walton Street, which it had occupied for the past three years.

There will be a "house warming" at the new offices next Monday, lasting until late in the evening and Manager C. L. Peavey has sent invitations to the exhibitors in the territory and to the other exchange managers and their staffs.

Recent visitors to Atlanta's film row included C. A. Crute, of the Lyric theatre, Huntsville, Ala.; W. E. Sullivan, of Great Eastern theatre, Copperhill, Tenn.; T. F. Thompson, of the Palace theatre, Cedartown, Ga.; Flynn Haygood, of the Grand theatre, Waynesboro, Ga.; W. L. Taylor, of the Dorris theatre, Doerun, Ga.; C. W. Maxey, of the Royal theatre, Summerville, Ga.; A. T. Goggans, of the Riverdale theatre, Riverview, Ala.; Mr. and Mrs. J. J. Powell, of the Star theatre, Toccoa, Ga.; W. F. Wells, of the Opera House, Newbury, S. C.; Roy Martin, of the Martin theatres, Columbus, Ga.; J. N. Morgan, of the Rialto theatre, Columbus, Ga.; J. S. Jossey, vice-president of Dixie Film Corporation; Paul Kelly, of the Ideal theatre, Ashburn, Ga.; H. V. Manning and J. V. M. Wink, of the Manning Wink theatres; J. A. McCardy, of the Palace theatre, Barnesville, Ga.; P. G. Henn, of the Bonita theatre, Canton, Ga.; M. P. Wise, of the Strand theatre, Winder, Ga.; J. M. Morgan, of the Rialto theatre, Columbus, Ga.; Wendell Welsch, of the Strand theatre, Dallas, Ga.; and W. H. Smith, booker for the war department, Washington, D. C.

C. E. Jones, formerly connected with a number of film exchanges, but recently associated outside of the industry, has joined the sales force of Liberty and will travel in the Tennessee territory.

Hank Hearne, Atlanta branch manager for Liberty, spent several days in Tennessee last week.

John A. Snider, who operates a chain of theatres in Bessemer, Ala., was a visitor on Film Row early last week, also J. E. Reeves, of the Ritz theatre, Camp Hill, Ala., and W. T. Harper, of the Liberty, theatre, Newnan, Ga.

Phil Longdon, who has been connected with the sales department of Paramount's Atlanta branch, has been appointed exchange manager at Memphis, Tenn., for Paramount, the appointment having been made by Southern District Manager Harry G. Ballance.

Florida

THE Victory, Tampa, announced a cut in admission prices for the first four days of each week, when pictures only are shown. The matinee will be cut to 40c and the night shows to 50c for adults, this being 10c less than former prices. The children get a nickel reduction, from 25c to 20c at either show.

Clarence Rollins, who is H. Pitman's right hand man in the operation of Clearwater's two beautiful theatres, the Capitol and Fort Harrison, had two celebrations last week; his wife presenting him with a baby daughter the day after Thanksgiving. Mother and Clarisse Marie, the new daughter, are both doing nicely.

Charles A. Sappal, president of the Maceo Amusement company, closed the Maceo, Tampa, for repairs and while the repairs are being made is enjoying a fishing trip down on the Kissimmee river.

The Palma Ceia theatre, a neighborhood house in Tampa's suburb, which has been closed since early in the summer, is to be re-opened early in December by B. E. Gore. A new floor arrangement and new box office is being prepared and as soon as they are completed the grand opening will be staged.

J. L. Barrett, formerly of the Palace and Imperial theatres, Jacksonville, is now assistant manager at the Republic.

Claude Ezell, division manager for Warner Brothers, paid a visit to Jacksonville last week.

Locke Crumley, who recently resigned from Universal's theatres at Marshallton, Iowa, is expected to arrive in Jacksonville to take charge of the Republic. Mr. Crumley is well known in Atlanta.

C. B. Ellis, manager of the FBO exchange, was in Miami last week.

Charles P. Lester, manager of the local Universal exchange, has been traveling West Coast territory.

Contracts have been awarded for the rebuilding of Universal's Baby fashionable millionaire colony, immediately adjacent to Orlando. The Grand theatre at Winter Park, the work is to be completed within six weeks at the expenditure of about $40,000.

When completed the Baby Grand will be a new house. Every piece of equipment and all appointments will be replaced. Specifications for a new Robert Morton organ were drawn some months ago.

Manager Charlie Morrison of the Arcade theatre, Jacksonville, will personally direct a benefit vaudeville entertainment for the West Springfield Parent-Teacher Association, the proceeds of which will be given to the school.

The Casino theatre, Jacksonville, known as the Bay Street movie, has advanced its admission from 10 to 15 cents for adults. The price remains 10 cents for children. The Casino management announced that after spending thousands of dollars to improve the theatre and show hte best pictures, it has been found impossible to continue at the 10-cent price.

The Rialto theatre, corner of Forsyth and Main, which had long been a popular 10-cent house, raised to 15 cents after its re-opening.



Chicago

WILLIAM MICHALSON, before leaving Chicago to assume his new duties as supervising director of the Midwest Properties Corporation of Cleveland, Ohio, expressed his regret at leaving this city, which is his home town. Mr. Michalson has recently been associated with Ascher Brothers as manager of their Terminal Theatre and resigned to accept the new position, which involves the supervision of twenty-one theatres located in Lorain, Cleveland, Canton and other nearby Ohio points.

The Greater Pullman Theatre Corporation had plans drawn for a playhouse which will be erected in the West Pullman district, at the northwest corner of 119th Street and Eggleston Avenue. The building, designed by Architect Edward G. McClellan, will have a theatre seating in the neighborhood of two thousand, three stores and twenty apartments.

Carl Harthill, of Columbia Pictures, is back at his desk after a week's trip through Illinois territory, and reports conditions on the whole are satisfactory.

Film caught fire in the projection booth of the Harmony Theatre, 2639 W. Division Street, and created a small panic among the patrons who were rushing towards the exits when Lieutenant George 67, arrived and succeeded in calming the audience so that the crowd filed out in an orderly manner. Practically no damage was done to the theatre.
Frank, of Engine Company No.

A. Redgewski is planning a new house for Colliston, a suburb of Gary, Indiana. It is understood that he will have an investment of approximately $150,000 in the new project. Mr. Redgewski formerly operated the New Home Theatre at Indiana Harbor.

A conference of Metro-Goldwyn-Mayer district managers was held on Sunday and Monday at the Drake Hotel, Felix Fiest presiding. All sections of the country were represented, the district managers in attendance including Messrs. Hickey, Dembow, Wolf, Flynn, Perkins, Shirley, Kessnich and Wolfberg. Paul Berger, assistant to Mr. Fiest and Western Divisional Manager Saunders, Southern Divisional Manager Connors and Eastern Divisional Manager Rogers also came to Chicago for the meeting.

The resignation of Roy Alexander as manager of Universal's Chicago exchange, came as a surprise to his many exhibitor friends as well as his film row associates. Mr. Alexander had been local manager of Universal for the past four years and prior to that had been associated with Universal as short subject manager, salesman and in various capacities for many years. H. M. Herbel, who succeeds Mr. Alexander in charge of the exchange, is also a veteran official of Universal, for the past fourteen months having been western sales manager and prior to that he was manager of the Pittsburgh exchange, his total service with Universal aggregating eleven years.

Frank Hocking, Jr., has transferred his Orpheum Theatre at Flora and his Pershing Theatre at Fairfield to Pantler & Wells, who took possession of the two houses on December 1st.

Maurice Salkin, who recently took over the Hamlin Theater from H. Lutz, has changed the admission policy of this house, having reduced it from twenty-five to fifteen and ten cents.

Samuel Abrams and Freddie Cleveland have closed the Independence Theatre on west Roosevelt Road, and it is understood that it will be remodeled and devoted to some kind of business.

The New Evanston Theatre will open its doors again on Christmas day, this time operating under a stock policy. The New Evanston has changed its policies several times, recently having been operated as a stock house and a picture house.

Louis Laemmle closed his Pearl Theatre, Highland Park, on December 4th, and the future of the theatre is uncertain. This is one of the houses that Mr. Laemmle took over from William Pearl. The Alcyon, the other Highland Park theatre, will continue to do business.

J. T. Gallagher, who has been associated with Publix Theatres in the east, has been appointed manager of Great States' Streator Theatres, the Plumb and Majestic. Louis St. Pierre, also of Great States, whose illness was reported in this column last week, is considerably better and has gone to Cuba to recuperate. Mr. St. Pierre hopes to be back at his office by Christmas.

A pair of bandits, after terrorizing Miss Mildred Dvorak, fifteen-year-old high school girl, who was alone in her home at 2700 S. Homan Avenue, while first her mother and then her brother-in-law, Paul Feasel, manager of the California Theatre, and his wife, came in, robbing Mr. Feasel of receipts totaling about $800. While waiting for the theatre man the bandits searched the apartment and found $275 hidden in a bedroom and secured $500 more, which was the day's receipts of the California and Pilsen Theatres, on the arrival of Mr. Feasel.

South East

MR. and Mrs. W. W. Caldwell of New Orleans spent last week in Charlotte. Mr. Caldwell is ad sales representative for Paramount in New Orleans.

Beam Bros. & Plumer, of Shelby, N. C., have taken over the Dreamland theatre, Bessemer City, N. C., from Carrol Bros., effective Monday, December 5. Mr. Plumer states they are going to do considerable remodeling and redecorating on this house in the near future.

R. B. Wilby of Publix-Saenger of Atlanta spent a few days last week in North Carolina.

Buster Lomax, chief installation man and mechanic for the Atlanta office of the National Theatre Supply Company, spent last Wednesday and Thursday in the Charlotte office.

Carl Bamford, owner Princess and Majestic theatres, Asheville, N. C., was a recent visitor.

George B. Hendrickson, former owner of the Liberty theatre, Darlington, S. C., had the misfortune of losing his mother, who died in Red Bank, N. J., last week.

H. C. Crawford, owner of the Academy theatre, Kingstree, S. C., was in Charlotte last week and announced that he has started construction on a new theatre in Kingstree.

Otto Hartso, owner North Newton theatre, Newton, N. C., was recently in Charlotte and purchased a new organ.

Carl D. Buckner, formerly manager of the National theatre, Greensboro, N. C., and more recently manager of the Carolina theatre, Elizabeth City, N. C., and Playhouse theatre, Statesville, N. C., has been promoted to assistant general manager to Jack Turner of the Carolina Theatres, Inc.

Walter Griswold, manager of the Crescent and Broadway theatres, Statesville, N. C., was in Charlotte last week.

P. L. Champion, owner Liberty theatre, Spindale, N. C., is opening a new theatre in that city about the first of the year.

A. C. Earps is now manager of the Victory and Strand theatres, in Salisbury, N. C.

Brown & Propost, owners of the Columbia theatre, Columbia, S. C., announce change in policy of this theatre, effective Monday of this week, from road shows and Keith Vaudeville to pictures and vaudeville.

N. A. Ferguson of Hazelwood, N. C., is erecting a new theatre in this city, which will be ready to open about the first of the year.

E. D. Turner is spending a few days in New York, and it is rumored he will take over a theatre in one of the Carolina's largest towns about the first of the year.

John Fuller, manager Fox Film Co., Charlotte, spent the week out in the territory with his salesman, Ray Garner.

Claude C. Ezell, of Warner Bros., spent last Monday in Charlotte.

A. S. Dickinson, executive secretary for the M. P. & D. A., spent Wednesday and Thursday in Charlotte.

A large number of Charlotte film folks left last Friday for Atlanta to attend the Tech-Georgia game, including W. P. White, Mr. and Mrs. R. B. Wilbanks, Ernest Neiman, Mr. and Mrs. C. E. Peppiatt, Rufus A. Davis and Miss Callie Davis.

More than 450 children attended the junior matinee at the Imperial theatre, Charlotte, last Saturday.

The football squads of both Male High and Manual, Louisville, Ky., were guests of Keith's Rialto theatre and the Courier-Journal and Louisville Times at a football party at the theatre Monday night.

Mr. and Mrs. Fred Jahrries of the New Castle theatre, New Castle, Ky., were recent visitors in Louisville.

Abe Euster is able to be up and around again after having had a slight operation. Mr. Euster is owner of the Gem and Gaines theatres at Pineville, Ky.

Mrs. Pearl Parsley has taken over the Booth theatre at Inez, Ky., formerly operated by Nathan Booth.

The newsboys District Three of the Press-Scimiter, Memphis, were recently given an open house at the Cameo theatre, as guests of Manager Mayngault.

W. C. Brown of the Savoy theatre, Nicholasville, Ky., was a visitor at the local exchanges last week.

B. F. Henderson has taken over the Bruceton theatre, Bruceton, Tenn., formerly operated by C. D. Kyle.

J. Barbour Russell of the Opera House, Maysville, Ky., was in Cincinnati last week.

John Long, exhibitor at Earlington, Ky., was a recent visitor in Chicago.

Chas. Messer, Jr., has taken over the Y. M. C. A. theatre at Straight Creek, Ky., which was formerly operated by T. M. Hale.

The Paramount theatre, Hartford, Tenn., formerly operated by A. C. Champ has been taken over by Sam Range.

Starting December 11th, free Sunday afternoon concerts and picture shows will be given by the city at the Auditorium, Memphis, C. A. McElravy, managing director, announces.

Baltimore

THE Garden theatre closed Saturday night, December 3, with the Whitehurst Theatrical Interests turning over the reins of government to the James L. Kernan Company, Fred C. Schanberger, president.

This results in William E. Stumpf, formerly manager of the Garden, now giving his full time to the Motion Picture Theatre Owners of Maryland, Inc., as secretary and business manager, the appointment having been made at a meeting of that body Thursday, December 1. The doorman and a number of other employes will be retained by the Kernan Interests, but it is understood that the girl ushers will be replaced by young men.

The Keith-Albee vaudeville formerly presented at the Maryland will move into the Garden, to be renamed the Keith, and it will reopen Monday, December 26, with eight or nine acts of Keith-Albee vaudeville and a feature picture presentation offered on the same bill each week. Performances will be continuous from 11 a.m. to midnight daily.

Shubert attractions will move into the Maryland from the Auditorium and that playhouse will be taken over by Edwin H. Knopf with a repertoire company.

The Garden Roof dancing hall will remain open during the extensive improvements to be made to the Garden theatre.

H. M. Messiter, former booking manager of the Whitehurst Theatrical Interests, who resigned several weeks ago, has become associated with the theater department of Universal Pictures Corporation and has left for New York, where he will be stationed.

Postal cards requesting invitations to the Stanley-Crandall Community Christmas Celebration were delivered to patrons of the Stanley here during the week beginning Monday, November 28. The cards were addressed to the Stanley and on the opposite side space was left for name and address and a request for an invitation to the celebration was printed thereon. The card could be mailed by stamping it or by leaving it in the box office.

The Little theater, on North Howard Street, near Franklin, was opened to the public Friday afternoon, December 9. This house has 250 seats and is being conducted on the same policy as the Little theater, Washington, D. C.

Artistic and novelty films will be presented on the programs. Lillian Fox is the publicity representative working under the supervision of John Milligan of Washington, D.C.

Clint Robbins has been appointed manager of the Pathe Exchange Office Washington, D. C., succeeding George Lenahan, who resigned December 3.

William A. Busch, formerly house manager of the Stanley, here, resigned December 3, to be succeeded by H. Lohmeyer, formerly manager at the Earle theater, Washington, D. C. That Stanley-Crandall house is being turned into a presentation theater and Guy L. Wonders, formerly manager of the Rivoli, Baltimore, and lately associated with John Payette of the Stanley-Crandall Company, has been made manager of the Earle.

Mike Maloney, son of H. A. Maloney, former manager at Loew's Century, has been appointed chief usher at that Loew house here.

Mrs. H. A. Maloney, who has been the organist at Loew's Century here, will leave for Kansas City in a few weeks to join her husband there.

With a two week interim of the weeks beginning December 5 and 12, when the bands of Sousa and Whiteman were the attractions at Loew's Century, the stage orchestra, under the direction of Wesley Eddy, will continue as a permanent attraction there, with added features a la Paul Specht.

Construction work is going forward rapidly on the Newport theater and store building, Norfolk, Va., which is being built for the Newport Development Company by the Echols Construction Company. The design [illegible] was drawn by A. O. Ferobee, architect.

The contract for the Tennessee theater, to cost $1,000,000, to be erected at Knoxville, Tenn., has been awarded by the Publix Theatres Corporation, of New York, to the George A. Fuller Company, of that city. Plans to change the office building over the theater from a five-story to a ten-story structure are being considered by C. B. Atkins. Plans for this theater were drawn by Graven and Mayger, architects, Chicago.

The Empire theater and Cameron Hall building, back of it, Winchester, Va., have been purchased by the Shenandoah Valley Theaters Corporation. The Cameron Hall building will be razed and the Empire reconstructed to extend clear back through that space. The playhouse will be remodeled entirely before being reopened to the public.

I. Weinberg, general manager of the Shenandoah Valley Theaters, Inc., a subsidiary of Universal, announces the appointment for Frank M. Boucher as manager of the company's theaters in Staunton, Virginia. Boucher was formerly connected with Fox and Paramount in this territory.

South West

THE Signal theatre at Baird, Texas, is being remodeled and newly refurnished.

Highwaymen robbed the Ritz theatre at Tulsa, Okla., of a small amount of money and made their escape unmolested.

The Savoy theatre at Prague, Texas, leased by Frank Simpson, of Sherman, Texas.

Hal Nortleet, a popular showman formerly with Universal and Fox production departments, has been appointed head of the publicity department of R. & R. Theatre Enterprises, Inc., in Texas.

F. G. Lockley will erect a new theatre at Junction, Texas, to be named Leroy.

The Arkansas Amusement Co. has turned over their Ozark theatre at Fayetteville, Ark., to W. F. Sonneman, who also operates the Palace at Fayetteville.

C. B. Stiff, city manager for Publix Theatres, Inc., at Houston, Tex., has been promoted to office of district manager for central division of Texas and will have charge of Galveston, Waco, Austin, Dallas, San Antonio, Fort Worth and Houston offices in addition to the several smaller towns and cities. Charles Pincus, of New Haven, Conn., former West Coast representative, will succeed Mr. Stiff at Houston as city manager.

The new Texas theatre at Grand Prairie, Texas, was opened by Mr. and Mrs. Walker.

W. H. Williams will erect a new 1,400 seat theatre at Midland, Tex.

A new 1,400 seat theatre will be erected at Big Springs, Texas, in near future.

Sunday movies have been inaugurated at Midland, Texas, for entertainment of the oil field workers, but the movies and church services will not conflict as per mutual understanding and arrangement.

Mrs. Gaston Dureau, Jr., wife of Gaston Dureau, Jr., official for Saenger theatres, died at Dallas, Texas, November 21, after a lingering illness. Her husband and daughters Yvonne and Marion, survive her.

L. M. Rauch has commenced construction work on his new $10,000 theatre, located at 18th and Claussen avenues, Oklahoma City, Okla. The building is expected to be completed by March 1st.

Jim Hudgins, former booker for Pathe, is now booking for Liberty-Specialty. Carl Burton, whose place Hudgins takes, is selling for L-S.

Universal had two home office visitors this week in Harry Germain, play date representative, and H. T. Sniffin, auditor.

At the meeting of the Board of Directors of the M.P.T.O. of Oklahoma, last Monday, it was decided that the Association will open an office in Oklahoma City. The M.P.T.O. will also be continued during the coming year.

W. Z. Spearman, president of the M.P.T.O., had as his guests at luncheon last Monday all of the exchange managers in the city and the [illegible] of the M.P.T.O. Board. It was agreed among the men present that such a luncheon should be held monthly, with the [illegible] meeting with them occasionally.

At Pathe's, Kenneth McCourry, formerly chart clerk, has taken Jim Hudgin's place as booker, and Athel Boyter has McCourry's place. Boyter has been assistant shipping clerk.

J. R. Parks, who has the Ray theatre at Bow Legs, Oklahoma, is reported to have purchased the Rig [illegible] at Bow Legs.

Harry Morton has sold his Majestic theatre at Jenks, Oklahoma, to W. E. Seago. Mr. Seago owned his theatre two or three years ago.

Land was being broken this week-end on the new suburban theatre location at 18th and Classen Boulevard, Oklahoma City.

E. S. Olsmith, manager of the Pathe office here, left today for Kansas City to take up his new [illegible] as manager of the Pathe office. His successor, C. W. Allen, who has had this position in Kansas City, [illegible] here.

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New England

THE new Riverside theatre, Medford, Mass., under lease to the Mark Strand circuit, is now expected to open Monday, Dec. 26, with Larry DeCain as manager. The original date set was Dec. 5, but there was a delay in securing some of the decorative features.

Cards have been received from Berkeley Hills, Cal., announcing the arrival there of Miss Caroline Jones, booker at First National Exchange, Boston. She plans to remain in California for several months.

Michael Garrity of United Artists Exchange at Portland, Me., and Lee Gorman of the Portland Theatre Supply at Portland were in Boston during the week on business.

Philip Lamonica, assistant shipper at Independent Films Exchange, Boston, recently had an attack of blood poisoning as the result of a minor injury to one hand, which confined him to his home for several days. He is now on the road to recovery.

Miss Eleanor O'Hearn of Independent Films staff is to be the leading woman in the St. Catherine's of Charlestown production of "Rose Land."

Maple Hall at Mapleville, R. I., has been closed temporarily. Degnan Brothers formeryl operated the theatre. J. LeTendre has now leased the theatre and after extensive alterations, will reopen about the first of the year.

Henry Lamere of the Opera House at Ludlow, Vt., after repairing minor damage to his house done by the flood and getting things ship-shape, has been taken to the hospital there for treatment, where he expects to remain several weeks. During his absence, the booking is being done by his daughter, Miss Monica Lamere.

Embargo conditions are still in effect in a large section of Vermont, although shipments are now so routed that all exhibitors are able to secure films by using autos to the nearest shipping points.

Cressy Smith, eastern sales manager of United Artists, was present during the week at the United Artists Exchange in Boston. A meeting will be held at the exchange for rearranging affairs there in keeping with the new sales policy of United Artists.

The new Circle Theatre at Pawtucket opens this week. It has a capacity of some 600 seats. The theatre is being operated by Fred Lovett, for some time associated with the Fay theatres in Providence.

James Greco, owner of the Rialto theatre in Worcester, is at the Peter Bent Brigham hospital in Boston for treatment. He has but recently been out after a serious illness, which had its inception when he was attacked by thugs while in his garage at his home several months ago.

Paul Denish and Louis E. Walters have leased the third floor at 129-131 Columbus avenue, Boston, as an amusement agency. They were formerly located on Stuart street.

Midtown Theatrical Corp. has been organized at Norwich, Conn., with capital of $5,000. H. F. Eldridge of New York City heads the company. Hiram M. Burton and others have leased for a long term of years the theatre at 700 Washington street, Boston, known as the Unique theatre, to the recently organized Stuart Theatre Corp.

Jacques Theatre Co., Waterbury, Conn., has incorporated with $50,000 capital. DeWitt Newing of Waterbury, with other Waterbury men, are the incorporators.

The Cosmopolitan theatre at Lawrence, Mass., has been sold by Peter Contarino to Thomas Renzetti, who will continue the same policy there.

The Hyde Park theatre at Hyde Park, Boston, has been sold by John A. Glasier to W. R. Wheeler.

John J. Scully, branch manager of Educational Exchange at Boston, is this week on a business trip through western Massachusetts.

Two of the salesmen at Educational Exchange have exchanged territories. F. O'Mahony will cover Rhode Island and Southern Massachusetts and C. Breed will be the Boston and vicinity salesman.

The new State theatre at Portland, Me., which is nearing completion, is to be formally opened on Christmas day. Lee Gorman is the owner of the theatre.

Cosmian Hall at Florence, Mass., has closed indefinitely.

Abrahamson & Bennett are to build a new theatre at Auburn and Lexington streets, Auburndale. Negotiations for the lease of the theatre are now under way. Excavations are already under way.

Associated Producers, Inc., has incorporated at Boston with $100,000 capital. Incorporators are Allison, G. Catherton of Newton, Cecil E. Whitney of Cambridge and Lora M. Dennis of Boston.

A group of Boston real estate operators have purchased a valuable tract in the business center of Rockland, Mass., and the development includes a theatre for the town to seat about 850. Names of the owners are not revealed at present.

The safe of the Melrose theatre was broken open and about $400 in cash stolen over the week-end.

Charles Colody of Boston is having plans drawn for a new theatre in Abington, Mass., at the corner of Washington street and Central avenue. Work of demolition of the present buildings on the site has started.

The Walker theatre in Northbridge, Mass., which was recently damaged in the floods, has been completely dedecorated and renovated.

Joseph L. Levenson, who has been in charge of finances of the Mark Strand enterprises in New England, has returned from Philadelphia, where he was elected vice-president of the Stanley-Mark Strand enterprises. Mr. Levenson will remain as treasurer of the various Mark Strand enterprises in New England.

Howe Amusement Co., Newburyport, has incorporated with $10,000 capital. Incorporators are Lillian E. Howe, James F. Carens and Jerome J. Sullivan, all of Newburyport.

Gerald, Inc., theatrical agents and managers, has incorporated with $75,000 capital. Incorporators are Warren J. Fitzgerald, Richard F. Cummings and Joseph E. Cahill, all of Boston.

Kansas City

THE Sunday closing fight in Ash Grove, Mo., is developing into one of the most interesting cases of its type in several years. The town's business men, to combat the reformers, have organized a 100 per cent Enforcement League and are determined that the town's one motion picture show shall stay open on Sundays, or that all other places of business in the county, which includes Springfield, Mo., a town of 60,000 persons, shall remain closed. The league went to Springfield this week to gather evidence in the case. Greene County will be either wide open or closed for all business on Sundays, the league has determined. The row started two weeks ago when the Rev. T. C. Pennell, pastor of the Ash Baptist church, recalled an ancient blue law which prohibited unnecessary work on Sunday. Gasoline stations and stores were not mentioned. The business men of the town sided with L. D. Metcalf, exhibitor, resulting in the organization of the 100 per cent Enforcement League. The league also opposed the coming of Willard W. Harmlin, county prosecuting attorney and former State senator, to prosecute the motion picture show. Elmer G. Wadlow, the town's only lawyer, organized the club and is acting as attorney for Metcalf. The league will go even further, it is said, and ask the State legislature to close all theatres of Missouri if citizens want to go back to blue laws.

Kansas City schools have adopted motion pictures as a means of training students and others in the methods used in fire drills. Pictures were taken this week of fire drills in Kansas City schools and will be shown before the Kansas City Safety Council and other organizations.

North Kansas City, Mo., has outgrown its present motion picture theatre and a new structure, comprising bowling alleys and other enterprises, as well as a theatre, will provide a new, modern 750-seat house. The building was designed by Kenne & Simpson, architects, Kansas City.

Mr. and Mrs. Lew Cody, the latter better known as Mabel Normand, denied that there was any intention on either of their parts in seeking a divorce in Kansas City this week.

C. W. Allen, feature branch manager of the Pathe-DeMille exchange in Kansas City, has been transferred to Oklahoma City, Okla., where he will become Pathe branch manager.

J. F. Burke, home office for Educational; Charles Knickerbocker, Columbia branch manager in Butte, Mont.; Joe Daly, traveling auditor for Fox; Beverly Miller, representative of National Screen Service in St. Louis, and Maurice Safier, Warner Bros.' home office representative, were Kansas City visitors this week.

The Empress theatre, St. Joseph, Mo., has been taken over by B. C. Cook, manager of Economy Film Service, Kansas City, and will be operated by the Empress Theatre Corp. J. P. Ghoson is associated with Mr. Cook in the theatre. The Centerville Aidome, Centerville, Kas., has been razed and a theatre will be built on the same site.

Elmer Dillon, shipper at the First National branch, received a liberal quota of rice the other night. The "Mrs." formerly was Miss Helen Brown.

When Louis Kopulos, who owns three theatres in Kansas City, has to do some quick thinking and moving, he usually does it. Monday evening at 6:15 Mr. Kopulos's car, containing all his film for that night, was stolen. To the exchanges he rushed and found that other prints of his schedule were available. Later that night his car was recovered and the films were not molested.

John Graham, Tiffany booker, received a fat check from the home office this week for obtaining dates above a quota.

New York & New Jersey

EITHER there seems to be a lull in trade news of this business or else a flock of changes are being made, theatres being merged with circuits, circuits being merged with other big chains and plenty of other excitement. At the present there doesn't seem to be much stirring except that things are again said to be happening down on the lower East Side of New York City.

One report has it that a big price war is imminent—but this may have had its inception with the fact that five cent movies have again made their appearance after an absence of several years. And then, it is said that certain agreements entered into by opposing circuits have not been carried out to the exact letter.

Another report states that it won't be long now before the whole lower East Side will be under control of a single circuit and that there won't be any more wars.

The latter rumor would seem the most logical of all.

On the upper East Side of the city there will occur a transfer of two theatres during the month of January, according to a report this week. These are said to be the Park Lane and Park Plaza theatres, which appear to be scheduled to go under the Loew banner.

Benjamin King and Jonas Marx have taken over the Pantheon Theatre in New York City. This house is located at Burnside and Harrison Avenues, seats about 900 and was formerly operated by Morris Wolf.

Some of the boys are speculating as to who will be the operator of the recently completed Ward Theatre, Westchester Avenue, Bronx. This enterprise has been reported as an independent one, but it is said that several circuits are dickering for ownership. Louis Geller's Monroe Theatre is the opposition in this section.

A recent change of theatre ownership was incorrectly reported last week in these columns when a paragraph stated that Gerhauser Brothers had taken over the Avon, Garfield, 16th Street and Eden theatres. To the contrary, Gerhauser Bros. disposed of a theatre, the Eden, which they have operated for the past 15 years. Messrs. Jenoell and Pickelner purchased the Eden and their holdings now consist of this house and three others mentioned above.

The Kingsway Theatre, Brooklyn, one of the A. H. Schwartz circuit, is temporarily closed to permit alterations. A big stage will be installed and it is said that this house will change from a picture presentation policy to one of pictures and vaudeville.

After disposing of their Eden Theatre, Brooklyn, to Jennell and Peckelner, the Gerhauser Bros., pioneers in the exhibiting end of this industry, will take an extended vacation.

H. Pollak is managing the Melrose Theatre, the Bronx.

The Park Palace Theatre, 73 Park Avenue, Brooklyn, has been taken over by F. de Somma and a partner. These two also operate the Alhambra, 5th Avenue, Brooklyn. John Tidesko was the former owner of the Park Palace.

Henry Liman is operating Jimmie Sammon's Sunshine Theatre, Coney Island Avenue, Brooklyn. This house was taken over some time ago by the Insular Amusement Corp., owners of a Sayville Theatre, Long Island.

It is rumored that General Manager Fink, of the A. H. Schwartz chain of theatres, recently severed his connection with that organization.

A new 1,000 seat theatre at Hawthorne, N. J., will be added to a recently formed New Jersey theatre circuit, of which Nat Marcus is the general manager. This firm also operates houses in Woodridge and Highland Park.

A successful operation for appendicitis was recently performed on Mrs. Fellerman, wife of Max Fellerman, Pathe-DeMille salesman. Mrs. Fellerman is said to be rapidly recovering.

A. S. Beck, who has a chain of shoe stores in New York City and who at one time had a chain of theatres (Mr. Beck may still have some) is opening up another store right next to the entrance of 729 7th Avenue. Now, the interesting part of all this is that there will be a good-sized marquee under which the film boys may seek shelter from inclement weather. In behalf of the Curb, thanks are proffered to Mr. Beck.

Walter Henklemann will continue to manage the Eden Theatre, Brooklyn, recently taken over from the Gerhausers by Jennell and Peckelner. Henklemann has been at this house for eleven years—which is quite some time in this business.

Messrs. Juskowitz and Smollen, affiliated with the Walter Reade Enterprises of New Jersey, also conduct a successful fight arena in Philadelphia and in the summer time have fight privileges at Connie Mack's baseball park. These two are also both graduates of Cornell and have not lost their enthusiasm for football. This, it is said, was strongly evidenced at the recent Cornell-Penn game.

Walter Hoffman, of Roth Brothers' circuit, is showing the boys his new grip for a golf stick these days.

B. W. Ryan, manager of the A. H. Schwartz Albemarle Theatre, is said to have left his position at that house.

Stanley Sobelson, New Jersey theatre operator, will open his new Elizabeth Theatre, Elizabeth, about January 15. Mr. Sobelson recently took over the Rialto Theatre, Ridgefield Park.

Salt Lake City

IT is announced by Fred Lind, manager here for F B O, that salesman A. W. Baron, sales representative out of this office, was seriously injured in an auto accident Thanksgiving Day and that he will be in the hospital for an indefinite period to recuperate. The steering geer of his car broke, it is stated, sending the machine off the road and completely wrecking it.

Joe Goss, exhibitor visitor from Ogden, Utah, recently visited this city for a few days. Goss, who is well known as an exhibitor here, is also connected with the A. & W. Root Beer interests.

Manager E. M. Gibson of the Tiffany exchange in this city, is in the local office after a trip of several weeks' duration into Idaho.

John Dickson has returned from a three months' trip throughout Montana with his United Artists productions.

Kenneth Hodkenson and Dave Bershon, District Manager and Western Sales Manager respectively, are due to arrive in this city for a short stay within the next week, it is reported.

George Edginton, who with his brother Lee, operates the Forum theatre of Sugar House, near here, spent some time conferring with local exchange managers last week. Lee Edginton is spending a few weeks in California, and his place is being filled by A. J. Dean, it is stated.

George Allen, exhibitor of Boise and Nampa, Idaho, is still in Salt Lake, and is experiencing some difficulty at Nampa because of the epidemic of infantile paralysis.

Mrs. Nell Schreiber of the Rialto theatre at St. Anthony, Idaho, has had to close her house there on account of the epidemic. She states that if no new cases open up the theatres will be allowed to open by December 6th.

S. W. Hitchings of the Royal theatre at Lehi, Utah, was in town lining up some new productions.

Special Representative Ben F. Rosenberg, who came to this city with J. R. Granger, general manager of the Fox Film Corporation, is still visiting the Salt Lake office, but expects to leave soon for Denver.

Harmon Peery of the Egyptian theatre, Ogden, is at present in New York looking over the conditions in the east as well as the various policies of the theatres there.

Manager Clyde H. Messinger of the Educational exchange is leaving shortly for the Idaho branch.

Associated First National's Western Sales Manager, Stanley Hatch, left the local exchange recently for Chicago. Jos. Hanley, Branch Traveling Auditor, is still in this city and will leave for the east within a short time in order to spend the Christmas holidays in New York City.

Manager H. H. Milstein of the Universal office here, just left for a short trip into Nevada. Salesman James R. Keits and Tony Hartford returned to their respective territories in Idaho and Southern Utah after the Thanksgiving holidays.

"Bish" Barton, Assistant Manager [illegible] theatre, is said to have taken on the Orange Blossoms this week.

It is announced here that The American Theatre Company has [illegible] which was recently leased to P. O. Silvagni with Ed Diamond as manager. The Dahnken Interests are again operating this house and are showing first run pictures at a twenty-five cent policy.

A short time ago it was given out that the Theatres Operating Company had taken over the Hub theatre, but it is now announced that this house is operated by Allen E. Kaighn, who has taken the lease on this theatre from the Dahnken Interests and is operating it independently.

According to report Louis Marcus of the Louis Marcus Enterprises will remain at Coronada Beach for another week before returning to his office here.

It is hoped that the Towers theatre, being constructed by Manager Earl D. Smith of the local [illegible] branch, will be ready for the opening by December 18th.

Al O'Keefe, manager here for [illegible] territory.

Hal Elias, exploiteer for Metro-Goldwyn-Mayer, just left the Salt Lake territory for Denver after [illegible]

Manager E. E. Harris of the Columbia Pictures in Salt Lake is expected to return very soon now from an extended trip into Idaho. [illegible] the Denver territory it is stated by Miss Nina Scott, booker here.

Des Moines

JOSEPHINE BAUMGARTEN, until recently an employe of the booking department of Fox Films at the Des Moines office, has severed connections with Fox. Prior to her work at that office, she was assistant secretary of the Iowa Theatre Owners' Association. Miss Baumgarten will undoubtedly continue in some line of film work.

Due to the fact that the name "The Roxy Theatre" is a copyrighted name, Youngclass and Latta who named the Rex theatre, which they bought recently, the Roxy, have again renamed the house and will call it The Foxy. They have the ownership of the two theatres at Perry, Iowa.

Universal claims the lead in the bowling contests with three games won against F. B. O. last week. Universal, Famous Players and F. B. O. tied the week before for second place with Pathe taking the leading score. The team of Famous Players claim that they were not able to do so well because they did not have the support from the girls in the rooting stand that they had the week before.

O. H. Garland, salesman for Pathe, is now out of bed but will not go out on the road until this week. He has had a severe attack of the grippe.

Dewey Maaske, who has the Maaske hall, will show pictures there. He has purchased the projection machine owned by the Odd Fellows.

Perry, Iowa, voted for Sunday shows in a heated battle, with 1,416 for and 1,153 against, when Youngclass and Latta, who bought the two houses there, urged that the town have a chance to change their opinion from the vote out on Sunday shows that they gave them four years ago. A number of adjacent towns will probably put the matter to a vote soon as in the majority of cases the election has been to ask the return of Sunday shows.

A. C. Wilson and I. H. Hildreth, traveling auditors for Fox Films, have been at the Des Moines office the past week.

Lionel Wasson, who has been at Waterloo doing special publicity on the new theatre there, which is being built for the A. H. Blank-Publix chain, has returned to Des Moines, while Herb Grove, manager of the Des Moines theatre in Des Moines, has gone to Waterloo to take charge of the opening of the hause at Waterloo. This theatre is to be christened the Riviera and is now scheduled to have its opening on December 29. Lionel Wasson is taking charge of the Strand theatre in Des Moines while Jess Day is managing the Des Moines theatre.

Harry David, executive of the Publix Shows here, is making his headquarters at Omaha instead of Des Moines for a time.

The Gem theatre, Des Moines suburban house, has been sold by Roy Jones, who built the house and has run it for the past several years, to Fred Worrell, who was manager of the Rivoli theatre at Oskaloosa, one of the Hostettler houses.

A. J. Levy, formerly of Kansas City, is now on the staff of Pathe in Des Moines. He is assistant to Les Phillips, sales manager.

Youngclass and Latta have purchased a new screen for the Grand theatre at Perry. This house has not been in operation since it was bought by the partners, who announced at the time that the theatre would be remodeled before opening.

E. F. Woods, who recently bought the Isis theatre at Lynnville, last week bought 75 new chairs for the theatre. He is making quite extensive repairs in the theatre, has redecorated it and put in a new heating system as well as repairing the booth equipment. The theatre is a 300 seat house.

C. B. Stombaugh, western division sales manager, and Mr. Hill, feature sales manager, visited the Des Moines office of Pathe.

Charles Fenton of Gilman, who has the Fenton house there, and M. R. Pettit, of Winterset, were callers last week.

J. F. McLoon, traveling auditor, was another from the home office to visit the Des Moines branch.

The Capitol theatre has bought two machines equipped with Peerless lamps and two new spotlights.

The Lyric Theatre at Walnut, Iowa, which has been under the management of E. B. McCord, has been sold to Arthur A. Johnson, of Harlan, Iowa. He is making several changes in the house.

Grantham and Peters, of Fairbank, Iowa, who have the Polly theatre at Fairbank, have purchased the Arlington opera house at Arlington on lease and have bought the theatre equipment from the former owner, A. R. Bird.

Minneapolis

A MEETING was held in Minneapolis last week between the local Film Board of Trade and four members of the Milwaukee Film Board of Trade. The men who came to Minneapolis were Ben Koenig, secretary of the Board, Sam Shurman of M-G-M, Charles Trampe of Midwest, and P. McCarthy of First National. Among problems discussed were those arising from the fact that the Minneapolis and Milwaukee territories overlap in Wisconsin.

The Bayport theatre at Bayport, Minn., which has just reopened, is managed by E. E. Iverson, formerly of Brainerd, Minn. The interior of the building has been remodeled and the equipment thoroughly overhauled.

Minneapolis was visited last week by Bill Danzinger, special representative of the Harold Lloyd corporation.

Last month the Gem theatre at Littlefork, Minn., was opened by Jean Jewett and E. J. Chilgren.

Late this month the new theatre at Huron, S. D., will be opened by manager Donald J. Harris. The theatre is to be known as the State as a result of a name contest held recently by the manager. There is a seating capacity of 700 and one of the special features is a glass-enclosed, sound-proof room where mothers may take crying babies and continue to watch the show without disturbing the rest of the audience.

Finkelstein & Ruben is planning more elaborate Christmas parties than ever before for children. Thousands of children in the northwest will be made happier because of the firm's holiday program.

Finkelstein & Ruben entertained 51 Montana boys and girls this week at a theatre party at the State theatre in Minneapolis. The children were visiting in the city on their way home from Chicago, where they attended the International Livestock show and the sixth annual junior club congress.

Minneapolis' "thrift stockings" are full to the top this year, according to the city's banks and trust companies. Merchants are looking for a record period of holiday shopping, as there has been a fine crop in the northwest, and there should be plenty of money to spend, not only on Christmas, but on the movies. Exhibitors n general are looking forward to a very busy and prosperous winter.

Philadelphia

JOHN FREEMAN, who was formerly manager of the Grand theatre in Chester, has been transferred to the Keystone theatre as house manager. Tom Lancaster, known in this territory for many years as a vaudeville performer, has been appointed by Marshall W. Taylor, joint manager for the Zimmerman interests in the Stanley Company, as resident manager at the Queen theatre in Wilmington, Del.

Elaborate ceremonies marked the breaking of ground for the Jules E. Mastbaum Rodin Museum on the Parkway in Philadelphia on December 7th. This museum, which will house the collection of Rodin masterpieces secured by Mr. Mastbaum during his lifetime, was provided for in a clause of his will. The speakers included Mayor Kendrick, E. T. Stotesbury and the French consul in Philadelphia.

Following a meeting of the board of directors of the Stanley Company of America, it was decided to name the new 5,000 seat theatre being erected by the Stanley Company at 20th and Market streets, the Mastbaum theatre instead of the Jules theatre, as originally planned. It was felt that the name Mastbaum would better perpetuate the former president of the company than the mere title Jules.

Present plans provide for a formal opening of the Stanley Company's Kent theatre in Kensington, the northeast section of Philadelphia, about January 1st. This is a 2,000 seat house and will be the most elaborate and up-to-date neighborhood house added to the Stanley chain in Philadelphia during its history.

Mrs. Charles Segal, wife of the owner of Segal's Palace, the Apollo, and several other neighborhood theatres in Philadelphia, is now a patient at the Jefferson Hospital, where she will remain for some time.

Marshall W. Taylor, one of the district managers who has charge of the Stanley, Wilmington and Chester houses and also of several theatres in Philadelphia, has moved to Doylestown, Pa.

Cleveland

AT BARACH, division manager in this territory for Warner Brothers for the past two years, has resigned. Barach's resignation, to become effective this month, is due to poor health. For the past three weeks he has been ill, and has been advised by his doctors to take a long rest in a milder climate. So he and the femily will mgirate to Florida as soon as possible.

Max Milder is now in Cleveland and will take over the management of this division for Warner Brothers. Under a new sales policy, three sales managers will supervise sales in the whole country, thus abandoning the position of regional division manager. Milder will handle the central states, including Ohio. Max Milder is not a stranger in Cleveland. Many years ago he was located here as manager of the old General Film exchange.

It is hard to record sorrow in this season of general rejoicing, but friends of Roy Smith, manager of the Palace theatre, Huntington, West Virginia, paused in their tasks last week to extend their sympathy in the recent loss of his 14 year old boy. LeRoy, Jr., hurt his knee playing football. Peritonitis set in and the boy could not be saved. Roy Smith is a brother of Lemotte Smith, of the Smith Amusement Company, operating picture houses in Alliance, Warren and Huntington, W. Va.

Nat Charnas is back in Toledo after a two weeks' wedding trip through the east. Now Nat can settle down to the task of supervising the new 2,000 seat picture house and office building that he, Feigley and Sourbier have broken ground for.

The office and service departments of the Standard Film Service Company in Detroit are now all under one roof. The poster and shipping departments were moved last week from the old Joseph Mack building to the new Film Exchange building, where the company has its Detroit office.

Lowell Cash, who has been out of the picture business for the past few months, has returned to the fold again, this time as manager of the Union Square theatre, one of the houses belonging to the Universal-Variety chain.

Charles Winer, division manager in these parts for Tiffany-Stahl, will temporarily take charge of the company's Cincinnati office. H. H. Hern, who was manager of the Cincinnati Tiffany exchange, has been transferred to Indianapolis. His successor in Cincinnati will not be appointed until after the first of the year. In the meantime, Weiner will give the exchange his personal attention.

It is understood that Carl Fish, one-time owner of the Alhambra theatre, Akron, is again operating the house. He sold the theatre to C. W. Rossell and company. It recently went into the hands of a receiver and Fish is running it under the receivership.

Schine's new Ohio theatre in Lima, which opened last week, is playing a combination policy of feature photoplays and first-run vaudeville.

Laurence Mellert is managing the Lakewood theatre. He succeeds L. Hofmeister, who has been transferred to the Detroit. Both houses belong to the Universal-Variety circuit.

Harry L. Gold, assistant sales manager for United Artists, and William Rosenthal, special representative, attended the premiere of "The Gaucho" in New York last week.

L. P. Stinchomb, well known Cleveland exhibitor with a long record as owner and manager of the Pearl theatre, has purchased the capitol stock in R. S. Theatre Company, operating the Ridge theatre.

One hundred and fifty men of the Southern Railroad men attended the Cameo theatre last week in a group.

San Francisco

SAM GORDON has started work also on his theatre at Napa, which will be rushed through to completion.

R. R. Wolf is now exclusive distributor on the Coast for Arctic Nu-Air products. Wolf has very recently placed a machine in the Strand at Lincoln, the Home Circle Theatre, Taft, and a big blower in the North Burlingame theatre for the Vision Realty Company.

A two story class B reinforced concrete theatre and store building will be erected by the North Sacramento Company on Del Paso avenue. There will be two stores on the ground floor, and the theatre will have a seating capacity of 1,000.

Beach and Krahn, who operate the Chimes theatre on College avenue in Berkeley, have completely redecorated the theatre throughout and installed a system of dimmers.

Max Blumenfeld has let the contract for his new theatre in North Sacramento. Work on this new 1,500 seat addition to his chain will start at once. Starks & Flanders are the architects.

Mark Harrison selected the American Studios to put over his miniature de luxe theatre, the Plaza, in San Francisco.

In keeping with the distinctive character of the Embassy theatre itself and its distinctive type of entertainment, the American Studios supplied the curtains and draperies for the stage and have won much exceedingly favorable comment.

James Beatty of the National Theatres Syndicate selected the scenery drapery and stage equipment for the new National theatre in Marysville.

Pescadero High School has installed complete motion picture equipment in its new auditorium. Regular shows will be run for the amusement of the townspeople as there is no local theatre.

The Golden State Theatre & Realty Corporation have taken possession of the offices formerly used by West Coast, and T. & D. Jr. have moved up from the sixth floor to a large suite on the east side of the eighth floor of Loew's Warfield building.

Royal theatre in Polk street, San Francisco, belonging to the T. & D. Enterprises, is fast nearing completion. This theatre is being most completely remodeled and remodernized throughout with all new seating.

J. A. McEniry, of Fairfield, has taken over the theatre at Suisun that was formerly operated by the Blumenfeld Circuit. He will operate this theatre in connection with his present one in Fairfield.

Charles Peterson, who is building a 1,200-seat theatre in the town of San Bruno, has placed orders for projection equipment. Peterson says that he will be ready to open about the first of January.

Charles Kurtzman, who has successively been manager of the Imperial, Granada, and Warfield theatres, received a transfer to the head office of West Coast Theatres, Inc., in Los Angeles. Kurtzman joined the Rothschild and Publix theatres about five years ago.

R. E. ("Bob") Power and W. B. ("Walter") Armstrong, of the Armstrong Power Studios, were San Francisco visitors recently on their way to Los Angeles, after visiting their several branch offices from the Mid-West to the Northwest. Several new theatre projects are under the A. P. banner for decoration and stage equipment.

H. M. Macdonald has opened his new Home Circle Theatre, at Taft, after spending the summer in his Airdome. This is a brand new theatre with all modern appointments. Macdonald and his partner, Mr. Sandell, have formed the California Theatre Company, which will operate this house.

Canada

TOM BRADY, Toronto, Canadian representative of Producers Distributing Corporation, is once more out and around after a lengthy stay in hospital as a result of a serious automobile accident. Mr. Brady carries a scar on his face and still sports a limp but is otherwise thankful.

The Tivoli Theatre, Toronto, exclusive downtown moving picture house operated by Famous Players, opened December 3. Manager Thomas Daley, assisted by Luigi Romanelli, musical director, arranged a patriotic program to accompany the war picture.

Ald. H. E. Wilton, manager of the Strand Theatre, Hamilton, Ontario, is seeking reelection to the 1928 Hamilton City Council. Wilton's theatre is in his own ward and he knows everybody. They all patronize the Strand, too.

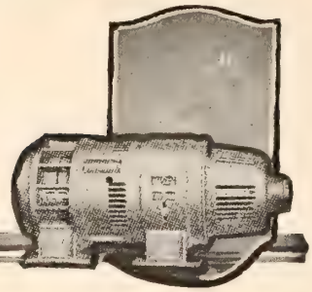
Leon Leonidoff, ballet master, and his wife, Florence Rogge, premiere danseuse, renewed acquaintanceships in Toronto when they returned to the Ontario Capital from New York temporarily to supervise a presentation at the Royal Alexandra Theatre. After having been with the Regent, Hippodrome and Uptown Theatres of Toronto for years, under the direction of Famous Players, they are now prominently identified with the Roxy Theatre, New York.

The new Ford car saw its introduction in Woodstock, Ontario, on the stage of the Capitol Theatre [illegible] Manager W. J. Fawcett to have the [illegible]



Projection

Optics, Electricity, Practical Ideas & Advice



Inquiries and Comments

The Computation of Spotlight Diameters

IN view of the fact that spotlights are in such common use in theatres, it is remarkable that so little has been published concerning the optical workings of these light projectors. This lack of printed information, naturally, has resulted in the average projectionists remaining in ignorance of the fundamentals governing spotlight operation, from an optical standpoint.

Mechanically, the spotlight is a comparatively simple affair, and there are few experienced projectionists who cannot walk into the projection room of any theatre and give satisfactory spotlight performance.

Optically, however, the spotlight is but little known, and there are, indeed, few projectionists who can, with any given set of conditions, calculate in advance what size of "spotlight" or "flood" will be obtained when the lamp is trained onto the stage.

"What Causes Ghost?"

Ever the presence of the central "ghost" in the light beam is a mystery to the average projectionist, and it seems impossible to make him understand that this "ghost" is the result of using uncorrected condenser lenses, and is caused by spherical aberration in the lenses, bending the edge light rays down toward the center of the beam. This, in turn, causes the "spot" to have bright edges and makes the center of the "spot" appear darker by comparison.

When the spot is focussed to its smallest size the ghost formed by errors in the lens is not visible, but another ghost may appear if the center of the positive carbon has a deep depression since, under this condition, the crater is practically being imaged to form the small spot and the dark center of the crater shows up in the spot on the stage.

Most projectionists believe that the ghost which appears when the spot is spread out into a flood is also a result of the condition of the crater, but this is not true, since spherical aberration in the condenser lens is responsible for it.

How to Calculate "Spot" Size

The writer does not recall ever having seen in print a method for calculating the size of the spot which would be obtained for a given set of conditions and for any degree of focussing. Recently, however, he received a report from F. A. Benford, of the General Electric Company at Schenectady, N. Y., which was prepared at the request of some one who wished specific information on a method for making such calculations.

We are printing much of Mr. Benford's report, and are giving his formulas in the hope that they may be of service to those projectionists who wish to keep them on hand for reference purposes.

Benford's report is as follows:

"To the best of the writer's knowledge there has never been given, in the optical treatises that are ordinarily available, a rule for finding the size of spot given by a condensing lens when used as a "spotlight." The reason for this omission is, obviously, the fact that the position of the light source in spotlight practice is between the principal focal point and the condenser; that is, the operating focal length, F, is less than the principal focal length, Fo, of the lens, and the ordinary rule relating object, image and focal length does not apply.

"A further reason is the fact that an image is not formed, and the beam must be investigated through some other property than that of imagery.

"It is self-evident that the accuracy of conditions are not severe in a problem of this nature, and, therefore, simple methods are to be preferred. In the following solution the accuracy is about as good as the fundamental data of a condensing lens. Thus a condenser rated at 9 inches focal length will vary nearly 0.40 inch between the focal length of the center and the focal length of the edge; and, moreover, the focal length is different, depending upon the direction of passage of light, whether from plane to convex, or from convex to plane. Some experimental data bearing on this phase will be given later.

How Formula is Derived

"Suppose a light ray is traced from the principal focus to the condenser (at a distance Fo from the focal plane) to the edge of the lens and this ray makes an angle with the axis that is evaluated from the equation:

$$\text{Tangent } \frac{a}{2} - \frac{D}{2\,Fo}$$

where d is the active diameter of the lens.

"We may regard this angle $\frac{a}{2}$ as a constant for any given lens, and this assumption is the basis of the following solution: From any point on the axis, a ray to the same point on the lens will suffer an equal refraction, $\frac{a}{2}$, and given an initial angle $\frac{b}{2}$, with the axis, the angular half width of the beam is obviously

$$\frac{W}{2} = \frac{b}{2} - \frac{a}{2} + \frac{s}{2}$$

where $\frac{s}{2}$ is the angular radius of the light source as measured from the edge of the lens.

"The angle $\frac{b}{2}$ is obtained from the relation tangent $\frac{b}{2} - \frac{d}{2F}$ and

$$\text{Tangent } \frac{s}{2} - \frac{\frac{b}{2}}{\frac{r\cos.}{F}}$$

"When F is less than Fo, the angle $\frac{W}{2}$ will be positive, indicating a diverging beam, but when F is greater than Fo, the beam will converge to a focus (image) and then, space permitting, it will diverge into a "spot."

"The initial diameter of the spot can be computed from the relation

$$D = \frac{2\,r\,T}{Fo} \text{ - - - - One}$$

where

D = diameter of spot, in inches.
r = radius of light source, in inches.
T = throw, from lens to screen, in inches.
Fo = focal length of condenser, in inches.

"The initial size is the least size to which it is possible to reduce the spot by sharp focussing.

Correction for Distortion

"If an arc or a monoplane filament is used as the light source, the computation of $\frac{s}{2}$ is influenced by the fact of the source being foreshortened when viewed at a large angle from the normal. In this case

$$\text{Tangent } \frac{s}{2} - \frac{r\cos.\frac{2b}{2}}{F}$$

"It is customary to place the light source between the condenser and the focal point, rather than beyond the focal point, because the first position gives much higher intensities in the spot.

"It is an experimental fact of common observation that the outer part of a 'spot'

(*Continued on page* 1918)

Publix' 3,000 Seat Denver Theatre Holds Gala Opening

THE Denver Theatre, new $2,000,000 Publix amusement palace held a gala opening Saturday night, Nov. 19. The new theatre, a 3,000-seat house, compares favorably with the larger Publix houses in Boston, Chicago and other cities of the nation of like size.

The architecture of the theatre is that of the French Renaissance period. The decorations are rose red, ivory and gold. On entering there is a grand lobby more than 100 feet in length and 30 feet wide, with huge crystal chandeliers suspended from the ceiling and French beveled mirrors studding the sides.

From the grand hall one enters the foyer, also 100 feet long and 30 feet wide. Winding from the foyer are two circular stairways that lead to the mezzanine promenade, entirely surrounding the grand foyer. On one side of the promenade is a music room which overlooks the hall. Decorating the walls of the promenade are more than 30 original paintings, some valued as high as $5,000. The design of the auditorium is such that, despite the fact that it seats close to 3,000 persons, there is a feeling of intimacy. The design of the auditorium is also that of the French Renaissance period.

Through the theatre are art objects of great value and interest placed at vantage points. Hand-tufted rugs adorn every room and especially hand-woven carpets of appropriate and blending design are used for other floor coverings.

Needless to say every modern appliance had been installed for the convenience of the patrons. There is nothing like it in Denver or anywhere between Chicago and the West Coast. It is futile for anyone to attempt to describe this "castle of dreams" as so many patrons have so appropriately named it.

Two Big Fox Theatres Under Way in St. Louis and Detroit

STEEL deliveries started last week for St. Louis' new Fox Theatre at Grand and Washington Blvds.

Starting with the stage section, steel bearing plates almost half a foot thick and two feet square are being bolted to 275 concrete footing piers that extend 15 feet below the street level and form support for the steel structure. Framing steel for the Main Auditorium and Grand Lobby floors will follow the setting of the bearing plates, and erection of the first floor beams. Three steel derricks are on the ground, with masts 150 feet high and swinging lifting-booms almost as long.

By New Years Day balcony steel deliveries will be made, and work will start on the main framing of the world's largest clear span balcony. Main roof trusses will be riveted on the ground and swung into place about the first of February.

A thousand open-grate mushrooms in the auditorium floor will draw the used air down through the chamber which occupies the whole basement under the auditorium and distribute it through a duct to a recirculation chamber on the roof, where it is reconditioned before being forced down again. The vertical recirculation chamber of masonry lined with sheet metal rises 110 feet, the equivalent of nine stories, and has almost 10,000 cubic feet of air constantly rushing through it.

What is said to be the largest clear span balcony in the world, the largest roof trusses ever used in Detroit, and the longest columns without a splice that have been erected for any Detroit building—are some of the unusual features to be noted with the near-completion of the steel work on tthe mammoth new Fox theatre, which is

(Continued on following page)

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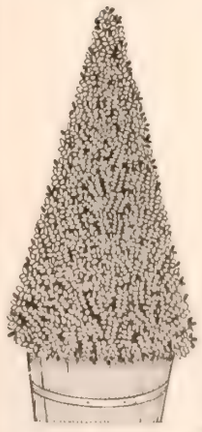
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Inquiries & Comments

(*Continued from page* 1916)

is brighter than the center. This is particularly true if the condenser lens is placed so that the convex side faces the light source and the flat side faces the screen. In this case, the refraction of the edge of the condenser is greatly increased due to the high angle of incidence on the convex face, and the crowding of the edge light inward toward the center produces the high intensity noticeable around the edges of the spot.

"If the condenser is placed so that the flat side faces the light source, leaving the convex side to face the screen (as is commonly the practice), the angle of incidence is more equal to the angle of emergency and there is less crowding of the edge light toward the center of the beam, with the result that the spot is more evenly lighted from edge to edge.

"Formula number 1 gives only the smallest size of spot which can be obtained with any given size of light source and condenser lens. In other words, it represents the image of the course."

In next week's article a table will be given which will show the size of flood and spot for complete range of spotlight lenses of different diameters and focal lengths.

(*To be concluded*)

Two Fox Theatres Under Way in Mid West

(*Continued from preceding page*)

being erected on Woodward Ave., just above Grand Circus Park.

Immensity of the structure is made forcible by the elaborate arrangements that were made necessary for the delivery of the steel work to the job. Some of the huge girders required three flat cars to carry their full length. Trucks of 50-ton capacity were used in bringing the steel from the railroad yards, and 35-ton derricks were called into play to raise the girders and trusses from the ground.

The new Fox house is to seat almost 6,000 people. It will be Detroit's largest theatre.

Will Open Managers School Jan. 16

Systematic Course Prepared to Meet Present-Day Conditions

An announcement which should prove interesting to theatre men in general is that of the Moving Picture Theatre Managers Institute of New York City which, in a recent communication, reports the opening of a school for training men in theatre management on January 16, 1928.

Bearing in mind that management of today's motion picture theatre is a highly specialized profession the faculty has prepared a systematic course to meet these conditions.

The students will be placed under instructors, each of whom has specialized in his particular vocation, and in each branch will receive training from fundamentals to the advanced stage; they will not only have access to a large collection of text books but will have actual practice in theatre management. The classroom will actually be a small theatre in order to provide the proper atmosphere. In addition, the Institute will maintain a laboratory where theatre apparatus of many types will be found.

A catalogue describing the course in detail can be secured by communicating with the Institute at 135 West 44th Street, New York City.

Indiana Theatre Orders Kilgen Organ

During the week ending November 5th, 1927, Geo. Kilgen & Son, Inc., Pipe Organ Builders of St. Louis, Mo., shipped a two manual Organ to the Ritz Theatre, 2933 W. 11th St., Gary, Indiana, which is now being installed.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Almost Human	V. Reynolds-K. Thomson-C. McDowell	Pathe-De Mille	6 reels	
Angel of Broaway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 27
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 26
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5234 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Maryhall-G. Astor	Universal	7790 feet	May 30
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F. B. O.	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
First Auto The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia		
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Lovelorn, The	Sally O'Neil	M-G-M		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict. (S.R.)	7293 feet	Oct. 14
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia Pictures	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6 reels	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)		
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 16
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Dec. 2
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	
Broadway Kid, The (tentative)	George Jessel	Warner Bros		
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Hero, The	R. Agnew-P. Garon-R. Lease	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Comrades	G. James-A. Sheridan	First Division (S. R.)		
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Finnegan's Ball	B. Mefaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	7000 feet	
Gambler's Game, The	Tom Tyler	F. B. O		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	5867 feet	Nov. 18
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Gun-Hand Garrison	Tex Maynard	Raycraft (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
My Best Girl	M. Pickford-C. Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National		
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Ranger of the North	Ranger (Dog)	F. B. O		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rough Riders The (general release)	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
Very Confidential	Madge Bellamy	Fox		
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-Hanson	Paramount	5960 feet	
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	7 reels	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25

Feature	Star	Distributed by	Length	Reviewed
Cheer Leader, The	R. Graves	Lumas		
City Gone Wild, The	T. Meighan	Paramount		
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	5882 feet	Aug. 12
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard	First National		
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4890 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	5 reels	
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 14
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	
Last Waltz, The		Paramount	6940 feet	
Let 'Er Go Gallagher	Junior Coughlan	Pathe-De Mille		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	
Opening Night, The	C. Windsor-J. Bowers	Columbia		
Open Range	L. Chandler-B. Bronson	Paramount		
Quality Street	M. Davies-C. Nagel	M-G-M		Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros	5492 feet	Nov. 4
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
	P. Haver	Pathe-De Mille	5844 feet	
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	5 reels	
Rose of the Golden West	G. Roland-M. Astor	First National		Oct. 7
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston	Paramount		
Stage Kisses	K. Harlan-H. Chadwick	Columbia		
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M		
Thirteenth Juror The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Very Confidential	M. Bellamy	Fox	5620 feet	
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl		
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O	6034 feet	Nov. 11
Almost Human	V. Reynolds	Pathe-De Mille		
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille		
Brass Knuckles	M. Blue-B. Bronson	Warner Bros		
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Desert Dust	Ted Wells	Universal	4349 feet	
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	P. Marmont-M. Busch	Lumas (S. R.)		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Get Your Man	C. Bow	Paramount		
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	4 reels	Dec. 2
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
Hero for a Night, A	G. Tryon-P. R. Miller son	Universal	5711 feet	Dec. 2
		United Artists	9000 feet	
Her Wild Oat	Colleen Moore	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Honeymoon Hate	Florence Vidor	Paramount		
Irresistible Lover, The	Norman Kerry	Universal	6958 feet	Sept. 16
Ladies at Ease		First Division (S. R.)		
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Love Mart, The (tentative)	B. Dove-M. Astor-N. Beery	First National		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)		
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Rush Hour, The	M. Prevost	Pathe-De Mille		
Secret Hour, The	P. Negri	Paramount		
Serenade	Adolphe Menjou	Paramount		
Silk Legs	M. Bellamy	Fox		
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Slingshot Kid, The	"Buzz" Barton - J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O	6388 feet	
Spoilers of the West	Tim McCoy	M-G-M		
Street of Sin, The	Emil Jannings	Paramount		
Streets of Shanghai	P. Starke-K. Harlan	Tiffany-Stahl		
Swift Shadow, The	Ranger (Dog)	F. B. O		
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)		
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	
Two Flaming Youths	C. Conklin-W. C. Fields	Paramount		
Valley of the Giants	M. Sills-D. Kenyon	First National		
Wild Born	Tex Maynard	Rayart (S. R.)		
Wizard, The	L. Hyams-B. Norton-G. Katsonaros-von Seyffertitz	Fox Films		
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
$5,000 Reward	T. Mix-N. Joyce	Fox		
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Comrades		First Division (S. R.)		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Burning Up Broadway		Sterling Pict. (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
Coney Island	Lois Wilson	F. B. O		
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O	5511 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O		
Finders Keepers	Laura La Plante	Universal		
French Dressing	B. Lyon-C. Colbert	First National		
Gaucho, The	D. Fairbanks	United Artists		
Girl in Every Port	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Holiday Lane		Fox		
Honky Tonk	G. Bancroft-A. Kent	Paramount		
Little Mickey Grogan	Frankie Darro	F. B. O		
Man, Woman and Sin	John Gilbert	M-G-M		
Merry Wives of New York		First Division (S. R.)		
Noose, The	R. Barthelmess-L. Basquette	First National		
No Other Woman	D. Del Rio	Fox		
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-M O'Day	First National		
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Sadie Thompson	G. Swanson	United Artists		
Sailors' Wives	Astor-Hughes	First National		
Sharpshooters	G. O'Brien-L. Moran	Fox		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
United States Smith		Lumas		
Wagon Show, The	K. Maynard-E. Gregory	First National		
West Point	William Haines	M-G-M		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O		
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale	Tiffany-Stahl		
Woman Wise	W. Russell	Fox		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Bare Knees		Lumas		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Went McGinty	C. Murray-G. Sidney	First National		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
The Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Her Summer Hero		F. B. O		
Legionaires in Paris	Al Cooke-Kit Guard	F. B. O		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal		
Wall Flowers		F. B. O		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arkansas		First Division (S. R.)		
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Harold Teen		First National		

Feature	Star	Distributed by	Length	Reviewed
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Ramona	D. Del Rio-W. Baxter	United Artists		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pictures	5032 feet	
Royal American, The	Ken Maynard	First National		
Tempest	J. Barrymore-Sebastian-Wolheim	United Artists		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Buck Privates	L. De Putti	Universal		
Surrender	M. Philbin-I. Moskine	Universal		
Thanks For the Buggy Ride	L. La Plante -G. Tyron	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose	J. F. McDonald-J. Hershalt	Paramount		
Ace High	Hoot Gibson	Universal		
Across the Atlantic	M. Blue	Warner Bros.		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Alex the Great		F. B. O.		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Colman-J. Loff	Pathe-De Mille		
Blonde for a Night, A	M. Prevost	Pathe-De Mille		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Breed of the Sunset		F. B. O.		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Burning Daylight	M. Sills-D. Kenyon	First National		
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Cancelled Debt, The	Rex Lease	Sterling Pict		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight	J. Mendez	F. B. O.		
Chinatown Charlie	J. Hines	First National		
Circus Rookies	K. Dana-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Come to My House	O. Borden-A. Moreno	Fox		
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe-De Mille		
Do It Again	M. Astor-L. Hughes	First National		
Don't Marry	Lois Moran	Fox		
Doomsday	F. Vidor-G. Cooper	Paramount		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Fury	Sandow (Dog)	Pathe-De Mille		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel-G. Nissen-M. Busch	Fox		
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain, The	Coleman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.		
Four Devils, The	J. F. MacDonald	Fox		
Freckles		F. B. O.		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling-R. Taylor	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros.		
Godless Girl, The	Lena Basquette	Pathe-De Mille		
Good Morning, Judge		Universal		
Grandma Bernie Learns Her Letters	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Grass Widows		Tiffany		
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros.		
Hangman's House	W. Farnum-J. Collier	Fox		
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5999 feet	
Hell's Angels	B. Lyon-J. Hall-G. Nissen-L. Wolheim	United Artists		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Horseman of the Plains	T. Mix-S. Blane	Fox		
If I Were Single	May McAvoy	Warner Bros.		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros.		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies' Night in a Turkish Bath		First National		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Law of the Range, The	Tim McCoy	M-G-M		
Legion of the Condemned, The	G. Cooper	Paramount		
Leopard Lady, The	J. Logan	Pathe-De Mille		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict		
Lilac Time	Colleen Moore	First National		
Lion and the Mouse, The	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr	Warner Bros.		
Little Buckaroo, The		F. B. O.		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert-L. Barrymore- D. Sebastian	M-G-M		
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Menace	J. Boles-D. Blossom	Pathe		
Merry Wives of New York	P. Garon	First Division (S. R.)		
Message to Garcia, A	Special Cast	M-G-M		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Friend From India	F. Pangborn	Pathe-De Mille		
Naughty Marietta	Marion Davies	M-G-M		
Old Ironsides (road show)	Special Cast	Paramount	12 reels	Dec. 18
Once There Was a Princess	B. Dove	First National		
Opening Night, The	C. Windsor-J. Bowers	Lumas (S. R.)		
Ordeal, The	Garbo-Chaney	M-G-M		
Outcast Souls	P. Bonner-C. Delaney	Sterling (S. R.)		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Patsy, The	Marion Davies	M-G-M		
Peaks of Destiny, The (German film)		Paramount	6940 feet	
Perfect Gentleman, A	Monty Banks	Pathe-De Mille	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe-De Mille		
Phantom of the Range, The		F. B. O.		
Pigskin	D. Rollens-S. Carrol	Fox		
Rachel	P. Negri-G. Cooper	Paramount		
Race For Life, A		Warner Bros.		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell	Fox		
Red Hair	C. Bow-W. Austin	Paramount		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Robert Flaherty's Southern Skies		M-G-M		
Romantic Rogue, The	Reed Howes	Rayart		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros.		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Sheiks and Shebas	Junior Stars	Paramount		
Silent Hero, The	Napoleon (Dog)- R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Siren, The	D. Revier-T. Moore	Columbia		
Skyscraper	S. Carroll	Pathe-De Mille		
Smart Set, The	W. Haines	M-G-M		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Soft Living	M. Bellamy-J. Bowers	Fox		
Song of Steel		Tiffany		
So This Is Love	V. Dana-R. Graves	Columbia		
Span of Life, The	Lon Chaney	M-G-M		
Speedy	Harold Lloyd	Paramount		
Squads Right		Tiffany-Stahl		
Stand and Deliver	R. La Rocque	Pathe-De Mille		
Steamboat Bill, Jr	Keaton-E. Torrence	United Artists		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin	D. Costello	Warner Bros.		
Thunder Riders	Ted Wells	Universal		

Feature	Star	Distributed by	Length	Reviewed
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J. Crawford	M-G-M		
Tillie's Punctured Romance	C. Conklin-B. London	Paramount		
Times Square		Tiffany		
Tragedy of Youth, The	Collier, Jr.-P. R. Miller	Tiffany-Stahl		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Traveling Salesman, The	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Under the Tonto Rim	R. Arlen-M. Brian	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R Keane	Universal		
Warning, The	J. Holt-D. Revier	Columbia		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny The	G Hale-E. Hilliard	Rayart (S. R.)		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When the Law Rides	Tom Tyler	F. B. O.		
Whip Woman, The	E. Taylor-A. Moreno	First National		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	Nov. 25
Angel Eyes	"Big Boy"	Dec. 25	2 reels	
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketches	Oct. 23	2 reels	Oct. 7
Creations Parisienne (Color Film)	Hope Hampton		1 reel	Dec. 9
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketches	Sept. 18	1 reel	Sept. 2
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch		1 reel	
Dummies	Larry Semon		2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat Behind the Front	"Sullivan Cartoon"	Dec. 25	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	
Felix the Cat in Wise Guise	"Sullivan Cartoon"		1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
He Tried to Please	M. Cohins-L. Hutton	Nov. 6	1 reel	
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	
It's Me	Monte Collins	Dec. 18	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
Nothing Flat	George Davis	Dec. 11	2 reels	
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	
Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
deloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (Released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yulo	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12		Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyles Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West		Jan. 1	2 reels	Feb. 5
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooks-T. Hill	Jan. 1	2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Animal Comedy	Dec. 4	1 reel	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddity	Nov. 5	1 reel	Nov. 25
Battle of the Century		Dec. 31	2 reels	
Buffalo Bill's Last Fight (Technicolor)		Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddity	Oct. 22	1 reel	
Dog Days	Ufa Oddity	Oct. 8	1 reel	
Dog Heaven	"Our Gang"	Dec. 17	2 reels	
Falcon, The	Ufa Oddity		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddity	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Fishing With a Microscope	Ufa Oddity		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddity		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddity	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddity	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddity	Jan. 14	1 reel	Oct 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddity	Dec. 17	1 reel	Dec. 9
Love Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddity	Feb 25	1 reel	
Napoleon and Josephine (Technicolor)	A. Ayres		2 reels	
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Dec. 9
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddity		1 reel	
Parasol Abt, The	Ufa Oddity	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddity	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddity	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddity	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"		2 reels	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddity		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 28	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddity	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddity		1 reel	
Yale vs. Harvard	Our Gang	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights	Billy Dooley	Dec. 17	1 reel	
Easy Curves	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 15	2 reels	
For Crimes Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried	Neal Burns	Sept 3	2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Frenzy	Novelty	Jan.	14	1 reel	
Hot Papa	Jack Duffy	Oct.	1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct.	29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct.	15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept.	17	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov.	26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov.	12	1 reel	
Ko-Ko's Kozy Korber	Inkwell Cartoon	Jan.	21	1 ree	
Ko-Ko the Kid	Inkwell Cartoon	Dec.	24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept.	3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct.	1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec.	10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept.	24	1 reel	
Mad Scramb.es	Neal Burns	Nov.	26	2 ree s	
Milk Made	Krazy Kat Cartoon	Dec.	3	1 reel	
Moony Mariner, A	Billy Dooley	Sept.	24	2 reels	
Nifty Nags	Featured Cast	Dec.	24	2 reels	
Ocean Blues	Jimmie Adams	Nov.	19	2 reels	
Oh Mummy	Jimmie Adams	Oct.	8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov.	5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept.	24	1 reel	Oct. 4
Scared Pink	Jack Duffy	Oct.	29	2 reels	
School Daze	Krazy Kat Cartoon	Sept.	10	1 reel	
Short Tail, A	Novelty	Sept.	10	1 reel	
Splash Yourself	Bobby Vernon	Dec.	3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec.	17	1 reel	
Swiss Movements	Jimmie Adams	Dec.	31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct.	8	1 reel	
Toddles	Novelty	Dec.	10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct.	22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct.	22	1 reel	
Wedding Wows	Bobby Vernon	Oct.	22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec.	31	1 reel	

PATHE-DE MILLE

Title	Star	Rel.	Date	Length	Reviewed
Alien Antics	Sportlight	Nov.	13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct.	9	1 reel	Oct. 7
Assistant Wives	Charley Chase			2 reels	Dec. 2
Big Tent, The	"Aesop Fables"	Oct.	23	1 reel	Oct. 21
Brave Heart, A	"Alsop Fables"	Oct.	30	1 reel	
Bull Fighter, The		Nov.	27	2 reels	Dec. 2
Chicken Feed	"Our Gang"	Nov.	6	2 reels	Nov. 4
Comrades in Work	Mabel Normand			2 reels	
Cups and Contenders	Sportlight	Nov.	27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept.	11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct.	23	2 reels	Oct. 21
Do Detectives Think?	Roach Stars	Nov.	20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct.	30	1 reel	Oct. 28
Fiddlesticks	Harry Langdon	Nov.	7	2 reels	Nov. 25
Flying Fishers	"Alsop Fables"	Nov.	27	1 reel	
Football Officials	"Football Sense"			1 reel	Oct. 21
For Sale a Bungalow		Oct.	30	2 reels	Oct. 28
Fox Hunt, The	"Alsop Fables"	Nov.	20	1 reel	
From Soup to Nuts	Rarebits	Oct.	23	1 reel	Oct. 21
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct.	2	2 ree s	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept.	4	2 reels	
Have a Drink	Rarebits	Nov.	20	1 reel	Dec. 2
Human Fly, The	"Aesop Fables"	Sept.	25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept.	18	1 reel	
King Harold	L. Baird-T. Holmes	Nov.	13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec.	11	1 reel	Dec. 9
Lateral Pass, The	Sportlight			1 reel	Oct. 14
Lindy's Cat	"AesopFables"	Oct.	16	1 reel	
Mark of the Frog, The (Serial)	M. Morris-D. Reed			10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov	6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct.	9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept.	11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct.	2	1 reel	
Prowling Around France with Will Rogers	Travelesque	Sept.	18	1 reel	
River of Doubt, The	"Aesop Fables"	Oct.	2	1 reel	Sept. 30
Sailors, Beware!	Roach Stars	Sept.	23	2 reels	Sept. 30
Saved By a Keyhole	"Alsop Fables"	Nov.	13	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct.	16	2 reels	Oct. 21
Signs of Spring	"Alsop Fables"	Nov.	6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct.	23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"	Sept.	4	1 reel	Sept. 2
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug.	21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct.	16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov.	13	2 reels	Nov. 11
Smith's Modiste Shop	Hiatt-McKee-Jackson			2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept.	18	2 reels	
Soldier Man	Harry Langdon				
Tackles and Touchdowns	Sportlight	Sept.	18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct.	16	2 reels	
Up the Ladder	Sportlight	Oct.	6	1 teel	Oct. 21
Weaker Sex, The	Rarebits	Sept.	25	1 reel	
Winning Around Europe With Will Rogers	Travelesque			2 reels	Nov. 18
Young Hollywood	Special Cast			2 reels	Dec. 9

STATE RIGHTS

Title	Star	Rel.	Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Custard's Last Stand		Bray		2 reels	Sept. 16
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 2?
Fat and the Canary	McDougall Kids	Bray		2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Here's Another One	Novelty	Bray		1 reel	Dec. 2
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Iron Derby, The				2 reels	Oct. 21
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		Am. Cinema		1 reel	
Magic Game, The	McDougall Kids	Bray		2 reels	Dec. 2
Memories	Color Classic	Tiffany		1 reel	Sept. 9
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
She Beast, The	Sid Smith	Capitol Prod		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Uncle Tom's Habit	Parker-Reavis	Capital Prod		2 reels	Sept. 1
Way of All Fish, The	J. Cooper-N. Cavalier	Bray		2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		Am. Cinema		1 reel	April 15

TIFFANY

Title	Star	Rel.	Date	Length	Reviewed
Bridal of Pennacook	Color Classic	Nov.	1	1 reel	Dec.
Comrades	Color Classic	Nov.	15	1 reel	Dec.
King of Sports	Color Classic	Sept	15	1 reel	
Memories	Color Classic	Oct.	1	1 reel	
Me and My Pal	Color Classic	Dec.	15	1 reel	
North of Suez	Color Classic	Jan.	1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct.	15	1 reel	
Romany Love	Color Classic	Dec.	1	1 reel	
Rose of Killarney	Color Classic			1 reel	
Scarface	Color Classic	Jan.	15	1 reel	

UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
All For Uncle	C. King-C. Doherty	Oct.	19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct.	31	1 reel	
And How	"The Gumps"	Oct.	31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec.	11	2 reels	Dec. 9
Banker's Daughter, The	Oswald Cartoon	Nov.	28	2 reels	
Battle Scarred Hero, A	"The Gumps"	Oct.	3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov.	12	2 reels	
Boss of the Rancho	Bob Curwood	Jan.	7	2 reels	
Buster Come On	Trimble, Turner and Dog	Sept.	14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct.	12	2 reels	Sept. 30
Buster, What's Next?	Trimble, Turner and Dog	Nov.	16	2 reels	Oct. 28
Clearing the Trail (Western)	Newton House	Nov.	26	2 reels	
Crimson Colors	Lewis-Gulliver	Sept.	12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept.	21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept.	24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct.	15	2 reels	Sept. 23
Daze of the West (Mustang)	Fred Gilman	Sept.	3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct.	10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov.	9	2 reels	
Empty Socks	Oswald Cartoon	Dec.	11	1 reel	
Fighting Finish, A	George Lewis				Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept.	10	2 reels	Aug. 19
George Steps Out	Sid Saylor	Sept.	28	2 reels	
Great Guns	Oswald Cartoon	Oct.	17	1 reel	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster			10 episodes	
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept.	7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec.	17	2 reelsc	
Law Rider, The (Western)	Fred Gilman	Nov.	5	2 reels	
Lone Ranger, The	Fred Gilman	Dec.	31	2 reels	
Love Wallop, The	Arthur Lake	Nov.	7	1 reel	
Mechanical Cow, The	Oswald Cartoon	Oct.	3	1 reel	
Mild West, The	"The Gumps"	Dec.	26	1 reel	
Model George	Sid Saylor	Dec.	28	2 reel	
Monkey Shines	Ben Hall	Sept.	25	1 reels	
Newlyweds' Advice		Jan.	2	2 reels	
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec.	11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov.	7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct	3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept.	5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"			2 reels	Oct. 28
Ocean Hop	Oswald Cartoon				
Oh! Mabel	C. King-C. Doherty	Nov.	23	2 reels	
On Deck	Sid Saylor-Jean Doree	Nov.	30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov.	23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept.	19	1 reel	Sept. 2
On Special Duty (Western)	Fred Gilman	Oct.	8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov.	2	2 reels	
Picking on George	Sid Saylor	Oct.	26	2 reels	Oct. 14
Racing Wizard, The	Newton House	Dec.	24	2 reels	
Rattling Good Time, A	Ben Hall	Dec.	19	1 reel	
Red Warning (Western)	Newton House			2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec.	26	1 reel	
Riding Whirlwind, The (Western)	Newton House	Oct.	1	2 reels	Sept. 23
Riding Wild	Bob Curwood				
Run Buster!	Trimble, Turner and Dog	Dec.	14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec.	5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov.	7	2 reels	June 17
Saxophobia	Arthur Lake	Oct.	10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)				10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov.	21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept.	17	2 reels	Sept. 2
Shady Rest	"The Gumps"			2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec.	7	2 reels	Nov. 18
Smiling Wolf, The (Western)	Fred Gilman	Dec.	1	2 reels	
Society Breaks	Long-Adams-Laymon-McPhail	Oct.	5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept.	12	2 reels	Sept. 9
Some Pets	Arthur Lake	Jan.	2	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct.	22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec.	19	2 reels	
Swell Clothes	Arthur Lake	Dec.	5	1 reel	Nov. 18
Tale of a Shirt, The	Jimmy Aubrey	July	17	1 reel	July 1
That's No Excuse	Charles King	June	8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Too Much Sleep	"The Gumps"	Sept.	19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov.	28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov.	7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept.	5	1 reel	Aug. 19
Valiant Rider, The (Western)	Bob Curwood			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond			10 episodes	
When Greek Meets Greek	"The Gumps"	Oct.	17	2 reels	Oct. 7
Winning Five, The	Lewis-Gulliver	Sept.	26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan.	2	2 reels	
Winning Punch, The	George Lewis	Nov.	21	2 reels	

ROY PRESS
PRINTERS

Evidence of Value

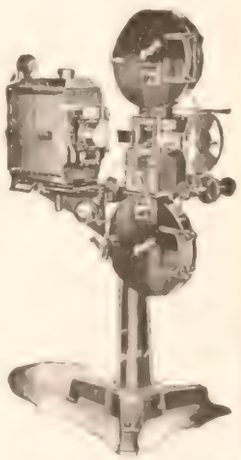
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December 23, 1927

Motion Picture News



"IT'S ATTRACTIONS LIKE THIS THAT MAKE THE EXHIBITION END WORTH-WHILE—"

Vol. XXXVI No. 25

PRICE 20 CENTS

Los Angeles New York

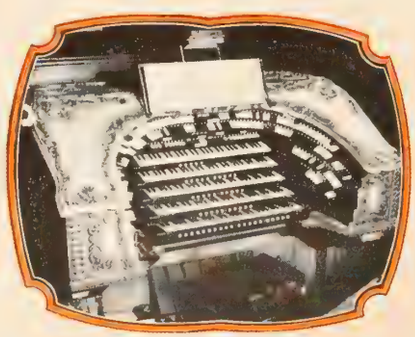


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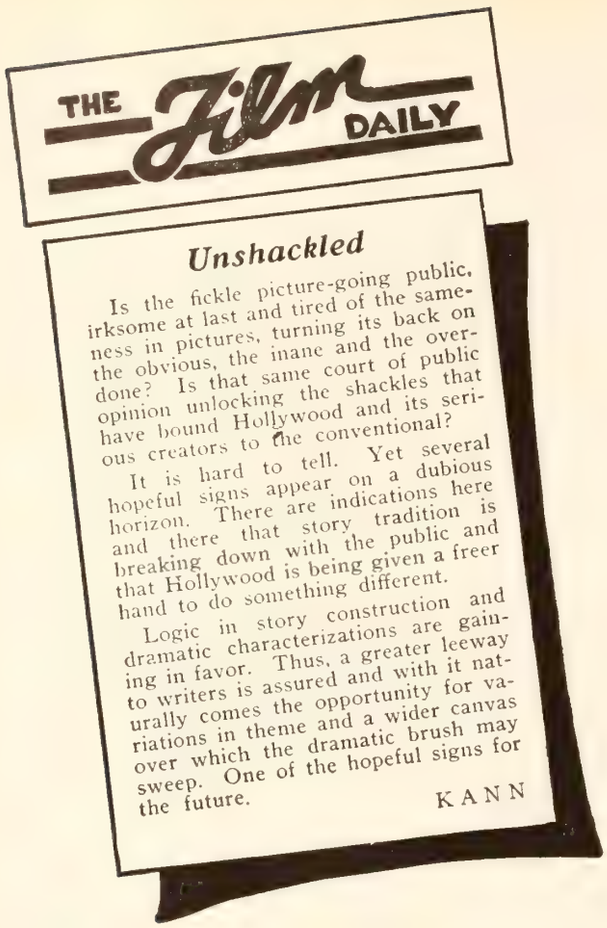
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THE Film DAILY

Unshackled

Is the fickle picture-going public, irksome at last and tired of the sameness in pictures, turning its back on the obvious, the inane and the overdone? Is that same court of public opinion unlocking the shackles that have bound Hollywood and its serious creators to the conventional?

It is hard to tell. Yet several hopeful signs appear on a dubious horizon. There are indications here and there that story tradition is breaking down with the public and that Hollywood is being given a freer hand to do something different.

Logic in story construction and dramatic characterizations are gaining in favor. Thus, a greater leeway to writers is assured and with it naturally comes the opportunity for variations in theme and a wider canvas over which the dramatic brush may sweep. One of the hopeful signs for the future.

KANN

yes, men it's a NEW ERA in the industry and PARAMOUNT has done it!

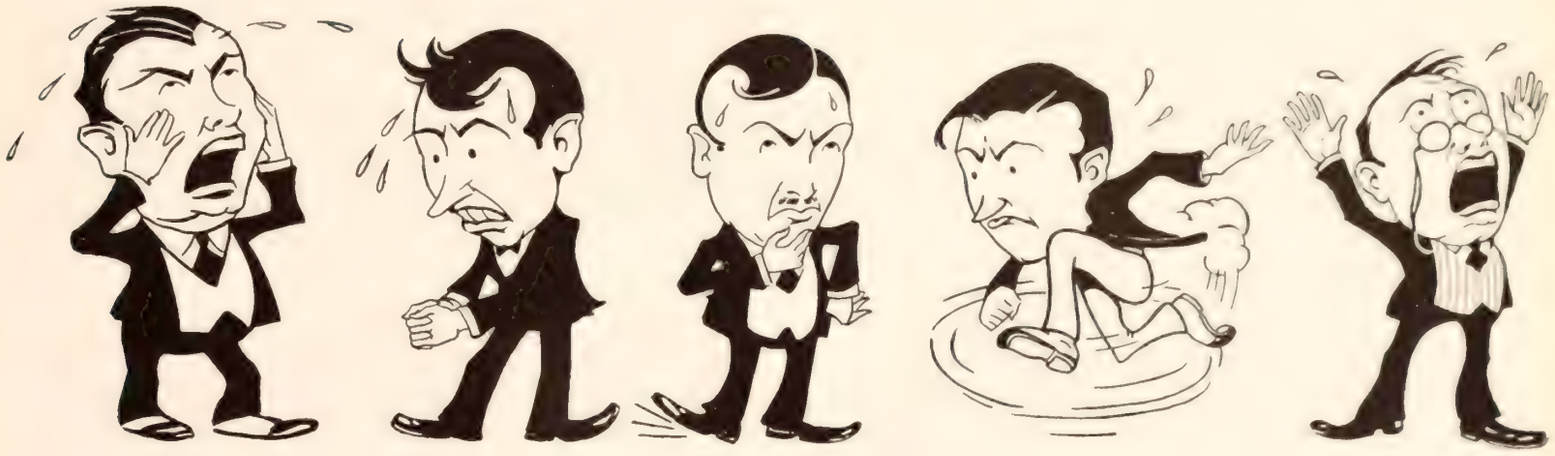
¶ It's a new world. Times have changed. Paramount alone saw it coming. Paramount geared up its studio and personnel to the demands of the day. ¶ Came the dawn! Came pictures like "Underworld", "Way Of All Flesh", "Metropolis", "Chang", and the rest to upset old standards and set new box office records. ¶ And the flood of New Era Paramount Pictures has just started! Watch for Harold Lloyd in "Speedy",* "Gentlemen Prefer Blondes", "Last Command", "Behind The German Lines", "Beau Sabreur", "Street Of Sin", "Tillie's Punctured Romance" (1928 style), "Kit Carson", "Old Ironsides", "Legion Of The Condemned", and more! ¶ New Era Paramount Pictures or other companies' old fashioned movies—that's your choice today!

** Lloyd Prod. Paramount Release*



new era pictures

be calm, gentlemen!



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CARTER DeHAVEN
in Character Studies
McCALL COLOUR
FASHION NEWS
with Hope Hampton



For twelve years, I have had the privilege of wishing the motion picture exhibitors of America a Merry Christmas and a Prosperous New Year.

And each succeeding year, these wishes have been realized with increasing fullness. Year after year, the Christmas Season has brought our industry to the close of an epoch of new progress and new prosperity. So glowing have been the fade-outs of Old Years, that high hopes for the New have been far removed from the usual holiday platitudes, and anticipations of things better and finer have been cherished as certainties.

Nineteen hundred and twenty-seven has been a year without parallel for exhibitors and producers alike. The Merriness of our Christmas is assured; for it comes at the end of a twelvemonth of unprecedented progress. We enter into the Yuletide Season with a sense of having brought motion pictures nearer to that goal which we never shall acknowledge having reached. And, with the promise of a past so unique in its achievement, we move on into 1928, knowing that the industry will conquer new kingdoms and wishing each other a full share in the treasures to be won.

E. W. Hammons

PRESIDENT

Educational Pictures

THE SPICE OF THE PROGRAM

EDUCATIONAL FILM EXCHANGES, *Inc.*

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

READ! learn

Quick Box Office Survey

Box office reports on pictures from widely scattered sections of the country. The reports have no bearing on the merits of the pictures, but merely indicate that manner in which they registered at the box office.

"MY BEST GIRL"—U. A.—*Mary Pickford, Star*

Kansas City	City record ★
Atlanta	Capacity ★
Pittsburgh	Big ★
Seattle	Capacity ★
Tampa	Big ★
Minneapolis	S. R. O. ★

From Motion Pictures Today-



"One of the most delightful of youthful fantasies, with MARY PICKFORD at her *loveliest*, her *funniest* and *her best*; save a date for— 'MY BEST GIRL'"

—*Omaha Bee*

then BOOK about Big Business from a real Big picture!

CITY RECORD
CAPACITY
BIG
CAPACITY
BIG
S·R·O·

-every exhibitor should play

Mary Pickford

in

"MY BEST GIRL"



For bigger profits
For greater prestige

UNITED ARTISTS PICTURE

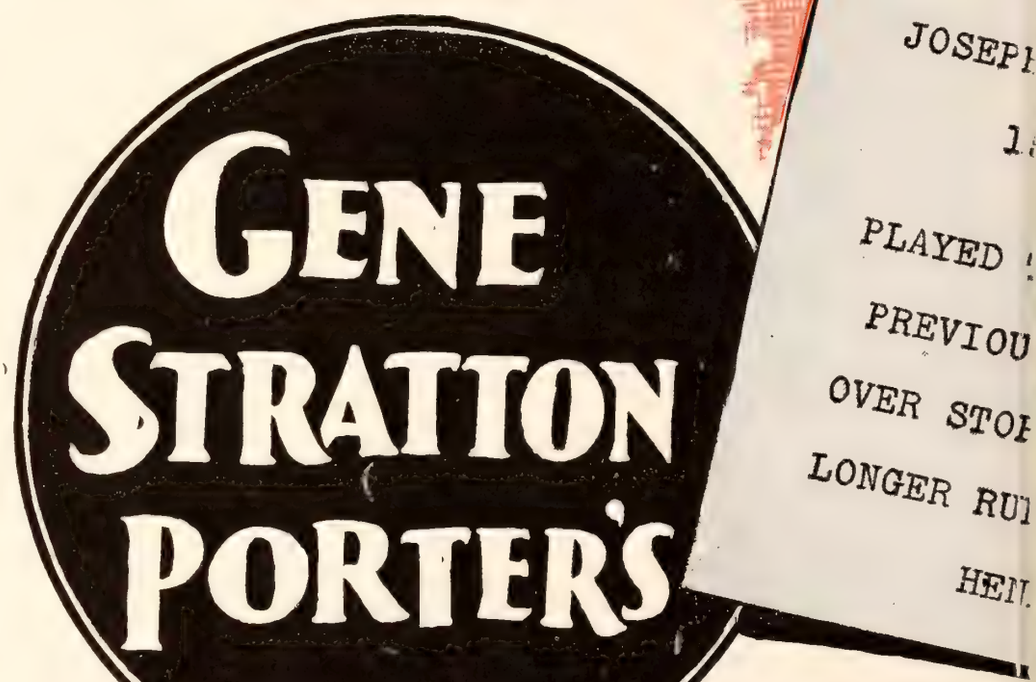
Performan

Eclipsing all Gene Stratton-Porter attractions of the past, "The Harvester" is AN ABSOLUTE BOX-OFFICE SENSATION!

Smashing *PERFORMANCE* records everywhere....the Cameo Theatre clean-up is ONE IN HUNDREDS!

A LEO MEEHAN PRODUCTION with Orville Caldwell and brilliant cast.

Joseph P. Kennedy Presents



The

MASTER SHOWMEN OF THE WORLD
FBO
PICTURES
CORP.

HARV

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**Read this—
then ACT**

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

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NITE	Night Message
NL	Night Letter
LCO	Deferred
CIT	Cable Letter
WLT	Week End Letter

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P KENNEDY,F B O PICTURE CORPN.

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1927 DEC 9 PM 9 20

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BECAUSE IT COULD HAVE STOOD UP WELL FOR A MUCH

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RY B FRIEDMAN CAMEO THEATRE.

VESTER

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The commanding position which Eastman film occupies today has been won by years of consistently high quality, backed by years of cooperation with the industry.

To get the highest possible photographic quality on your screen, always specify prints on Eastman Positive.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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Mack Sennett

presents

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(2 Reel Comedy Knockouts)

with

MARY ANN JACKSON—RUTH HIATT and RAYMOND McKEE

Current Releases

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"SMITH'S PONY"

"SMITH'S COOK"

"SMITH'S COUSIN"

"SMITH'S MODISTE SHOP"

Pathé

Has the Best Comedies

Announcement

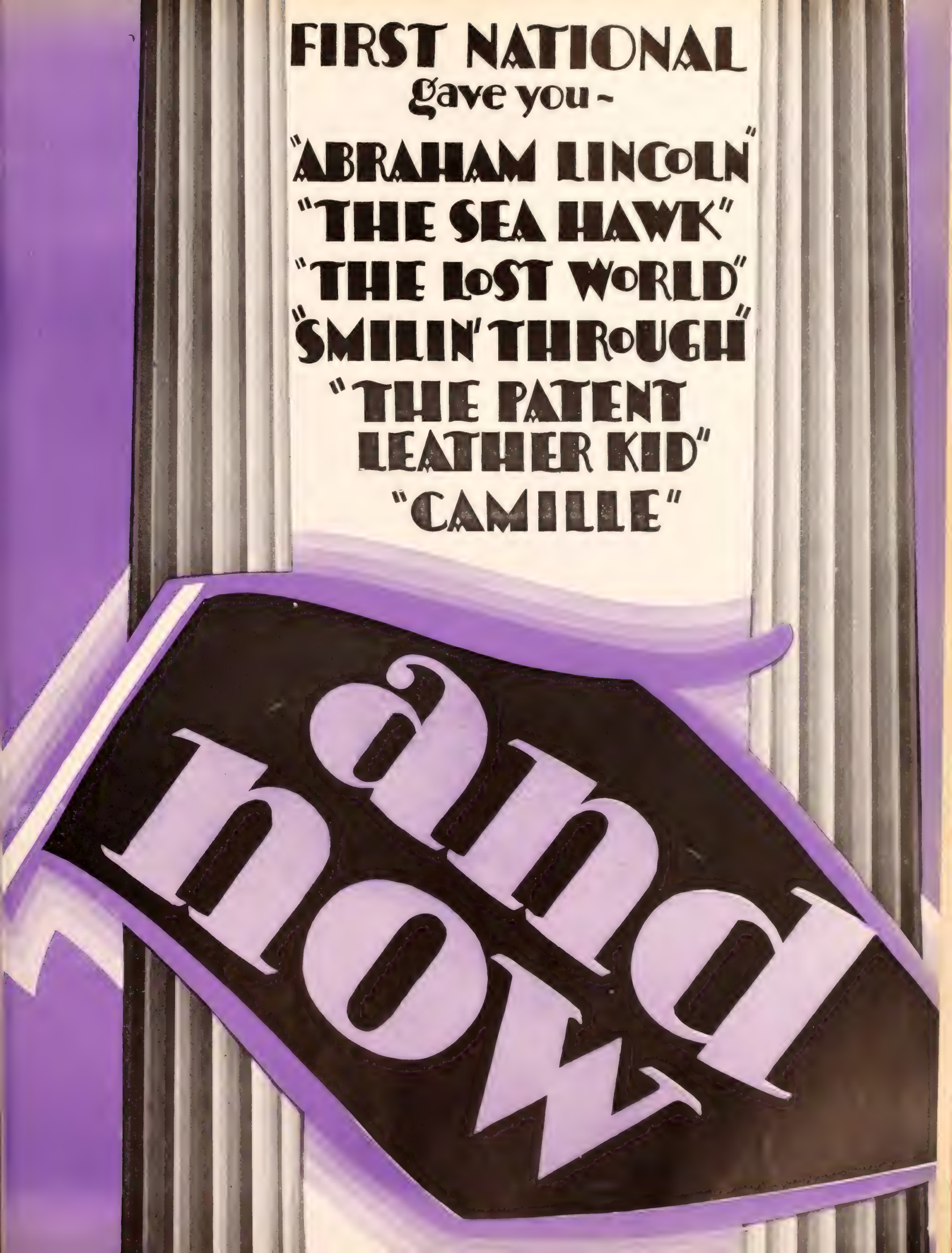
EFFECTIVE this week, Motion Picture News announces the appointment of Raymond E. Gallagher as Advertising Manager and Paul M. Abbott as Manager of Accessory Advertising.

Both have been members of the staff of The News for several years, and their appointments are promotions, based upon merit.

Mr. Abbott, as Technical Editor of The News, has established a reputation second to none in his field. He is now given full charge of accessory advertising, which is a highly specialized field and steadily growing in importance.

Mr. Gallagher, who had valuable experience in production and distribution, as well as advertising, before coming to us several years ago, will have exclusive charge of film advertising. He is widely known in the industry, both here and on the Coast. His many friends in the trade will, I know, feel as we do—that he has won, by merit of fine service, the promotion to the important post that is now given him.

William A. Johnston


FIRST NATIONAL
Gave you -
"ABRAHAM LINCOLN"
"THE SEA HAWK"
"THE LOST WORLD"
"SMILIN' THROUGH"
"THE PATENT LEATHER KID"
"CAMILLE"
and now

RICHARD A. ROWLAND
presents

THE PRIVATE LIFE OF

Overwhelming Hit
at the Globe, Broadway—
Twice Daily, at $2.20 Top!

The Most Sumptuous Screen Spectacle of this Decade—From the Most Sensational Best Seller of Recent Years



She

—has been Advertised for 2700 years.

—was the most Dangerous Blonde in History.

—made the Jazz Age look like Slow Music.

—was the First Flapper Wife.

—had "the Face that Launched a Thousand Ships."

—is the classic synonym for Beauty.

PRAISE! PRAISE! PRAISE! from ALL Critics

"We haven't had so much fun in a long time as we had at 'Helen of Troy'! Subtitles contained some of the wisest cracks we ever have seen printed on the screen."—*N.Y. Herald-Tribune.*

"Is in for a long life and a happy one . . . Side-splitting . . . Maria Corda brilliantly beautiful. She was perfect."—*Evening World.*

"Exceedingly clever. A new and intelligent step in movies. I don't believe that anything just like this has ever been put into pictures . . . . Maria Corda is a great actress. The sets are magnificent."—*Daily Mirror.*

"Launched a thousand gags. Maria Corda was a beautiful picture. Sets of unusual beauty."—*Evening Graphic.*

"Most amusing. Great hosts of people and monster stage settings. Maria Corda fascinating."—*New York Times.*

Think of all the greatest SPECIALS of the past when you think of

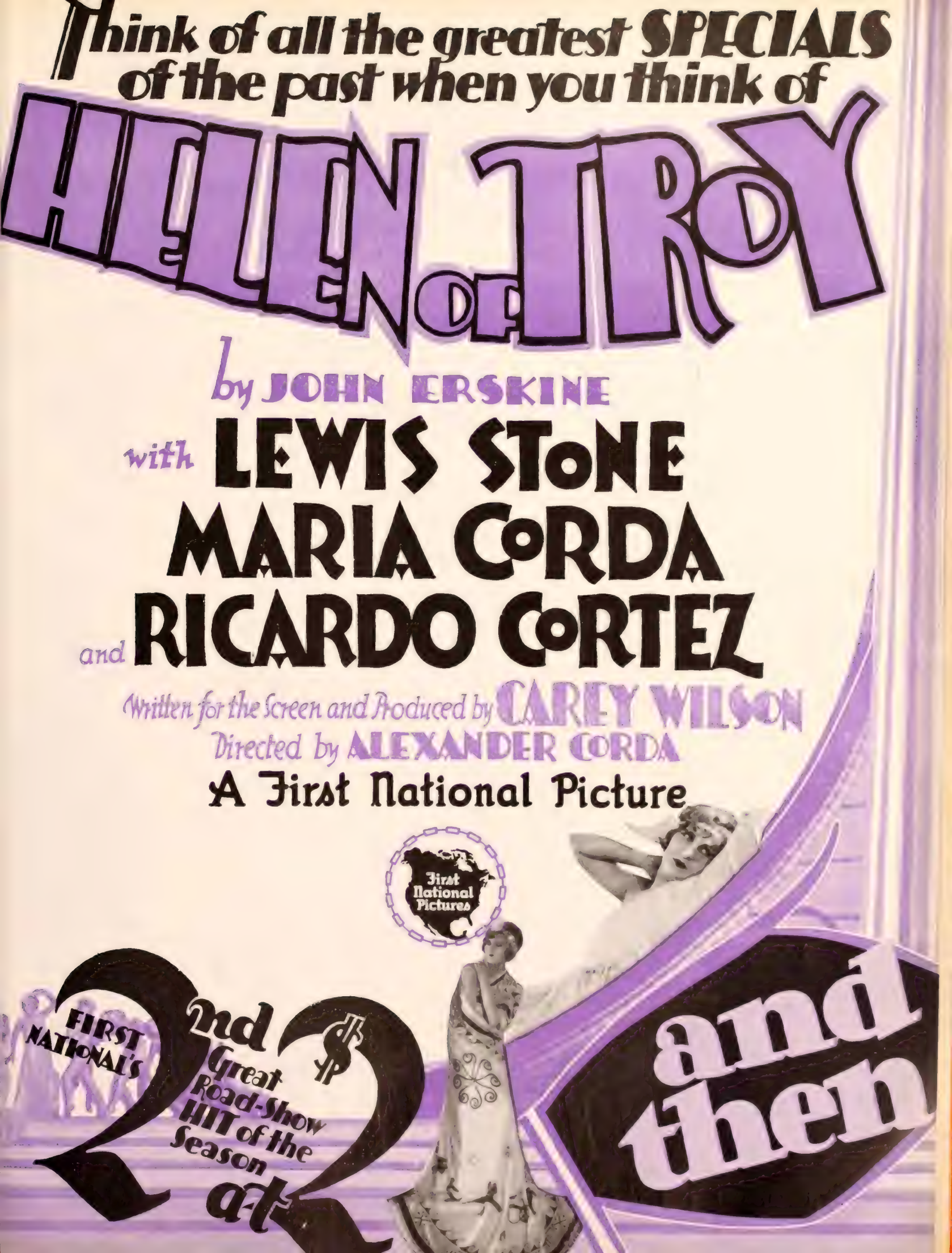
HELEN OF TROY

by JOHN ERSKINE

with LEWIS STONE
MARIA CORDA
and RICARDO CORTEZ

Written for the Screen and Produced by CAREY WILSON
Directed by ALEXANDER CORDA

A First National Picture



9 other BIG ONES in the HELEN of TROY Manner!

John McCormick presents

COLLEEN MOORE
in HER WILD OAT

Richard A. Rowland wires:—"Colleen at her best. Positive that it's going to be one of the most enjoyable Colleen Moore pictures we have released in a year. I enjoyed it immensely and know that the audience will also."

A TEXAS STEER
with WILL ROGERS
LOUISE FAZENDA

and 5 other star names in the cast. Nation-famous before release—with $800,000 "Pep" tie-up and preview by the President's Cabinet reported in newspapers from Coast to Coast. Masterly direction by RICHARD WALLACE. (SPECIAL)

THE SHEPHERD OF THE HILLS
by HAROLD BELL WRIGHT

More months-in-advance bookings by key showmen than any other picture in years—because they KNEW the fame of Harold Bell Wright and his Greatest Novel meant sure profits, even without the superb First National Production, with a 5-Favorites cast including Molly O'Day. (SPECIAL)

Directed by Al Rogell Produced by Chas. R. Rogers

A George Fitzmaurice Production

Starring **BILLIE DOVE**

in THE LOVE MART (Formerly Louisiana)

You're losing money every day you put off signing a Billie Dove picture. She's the most beautiful thing in America—and now you get her first Special—and what a Special!—Romance and color of the glorious South . . . Gilbert Roland and Noah Berry in the cast. (SPECIAL)

RICHARD

BARTHELMESS
in THE NOOSE

Three in a Row for Barthelmess! "Patent Leather Kid"—"The Drop Kick"—and now "THE NOOSE" is your cash-in on the new fame he's built this year. New York—night life—a shot above the blare of Jazz—and a kid who faced the Noose rather than betray a woman's honor!

MILTON SILLS
in THE VALLEY OF THE GIANTS
with DORIS KENYON

BIG as all outdoors. Sills a Fightin' Fool at the top of his form, with not one but two great free-for-alls with brand-new thrill angles . . . And when that runaway train goes plunging down to a roaring smash-up, you'll know you've got Sills' greatest suspense-story since "The Sea Hawk"!

CHARLIE MURRAY and GEORGE SIDNEY
in FLYING ROMEOS

Up in the air—but sky shy! . . . A couple of Clowning Cloud-Hoppers doing nonsensical nose-dives with the joy stick full on! The sure-as-shootin' hit-team of "Lost at the Front" and "Life of Reilly" turned into Amorous Aeronuts—all for the love of a Manicure Momma who wants them to fly to Europe—and stay there!

SAILORS' WIVES
with MARY ASTOR—LLOYD HUGHES

The lowdown on the high jinks of the fastest young married set this side of life . . . Beautiful young wives "playing around"—Mary outloving the most notorious male experts in the game of hearts . . . from the great novel by Warner Fabian.

ALLAN DWAN'S Production

FRENCH DRESSING
with H. B. WARNER, CLIVE BROOK, LOIS WILSON, LILYAN TASHMAN

Here's a fast one! American youth, smart stuff, 1928 modes and morals, turned loose in Paris—of all places! It can't miss!

First National Pictures

All Massed in One Great Profit Period!

January
FIRST NATIONAL MONTH

Motion Picture News

Volume XXXVI NEW YORK CITY, DECEMBER 23, 1927 No. 25

The Ford Advertising Campaign

Judged by the Ad. Rules of this Industry It's Crazy

By William A. Johnston

BY all the advertising rules of the motion picture industry, Henry Ford is undoubtedly crazy.

After receiving from the newspapers of the country the most remarkable publicity ever given anything for which the public pays money, Mr. Ford turns about face and buys full pages for five days in about 2000 newspapers at a total cost of nearly $1,500,000. Not only this but the fool dealers in Ford cars added to this some $400,000 worth of space out of their own pockets.

The most powerful papers in the land had been giving Mr. Ford the top center columns of their first pages, putting to one side such news as concerned only the next president of the United States; not only that but they wrote lengthy editorials explaining why they did such an unusual thing, said editorials redounding immensely to the prestige of the new Ford car.

All this space cost Mr. Ford not a nickel.

And then he spends a million and a half—only one tenth of a campaign still to follow—illustrating his models, their selling points and where they may be seen and purchased.

So we are also writing an editorial about Mr. Ford and his car.

The man is undoubtedly crazy.

* * * *

Of course there are things to be said in defense of the man's sanity.

For instance: however much you may inflame the public imagination about a new car, likewise a new star or a new picture—however much you receive or acquire of what is known as *general publicity,* you still have to tell the good public where and why and when they should spend their money for the thing publicized.

It would be nice if the newspapers would also give away this specific information: but if they did they would go out of business altogether or else back to the newspaper size that followed the war of the American Revolution.

And in that case if a man went suddenly crazy like Henry Ford and wanted to advertise he couldn't do so.

* * * *

Another thing: a crazy manufacturer like Ford arranges, in advance, a margin between the cost and selling price of his car which permits him to advertise it.

He doesn't admit to himself—or his bankers or board of directors—that the thing he makes is so utterly mysterious that his manufacturing executives must have salaries that are the marvel of the civilized world.

He doesn't "shoot the works", and then suddenly find that he is lucky to sell a thing for all it costs to make it.

Then, again, his dealers don't have to hire brass bands and give away premiums to get the people in to buy the car.

And *perhaps* his advertising—his sturdy willingness to stand openly behind his goods—takes the place of all these various bribes and tricks to win the public favor.

Perhaps he regards advertising as a great economic factor—like his steel supply, and railroads, like every effort and element of manufacture and distribution.

Perhaps he figures it as a great factor in

(Continued on page 1361)



Here's Paramount's "Abie's" unit in conference. Left to right: Harold Rosson, Nancy Carroll, Billy Kaplan, Charles Rogers, Barnard Gorcey, Vic Fleming, Ann Nichols, Jean Hersholt, Rosa Rosanova, Mildred Karns, Camillus Pretal, Ida Kramer



Here are the nimble minds that conceive the adventures of Felix, the Educational cat. All that is lacking is the presence of Pat Sullivan. They are, left to right: Burton Gillett, Harold Walker, Otto Messmer, Dana Parker and Raoul Barre



Nena Quartaro signs as a long-term contract player with James Cruze for work in Pathe-De Mille pictures. Behind them are Harold Schwartz (left) and Willey B. Mather, James Cruze, Inc., officials



Jimmie Walker, New York's debonair mayor, receives Maria Corda in his reception room in City Hall. Miss Corda is featured in First National's "The Private Life of Helen of Troy"



These 60 golf trophies were won during the past 15 years by C. W. Deibel, Youngstown, O., exhibitor. Besides perfecting his game during that time he built four theatres



The "kiddies" premier of "The Gaucho" at the Grauman Chinese was attended by some pretty famous names. Sid Grauman is at the right end of the final row



Hal Roach and his M-G-M comedy directorial staff. Left to right: Fred Guoil, Bob McGowan, Roach, Leo McCarey, Hal Yates, James Parrott and Clyde Bruckman

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

A WIRE from the West assures us that the well known banking interests of the well known picture industry have made a discovery. It is nothing less than this: that overpaid and under—competent production executives are responsible for the high cost of pictures. Which is no less astounding, it would seem, than a present day discovery of the law of gravitation. The next discovery to be made is what causes the high cost of executives.

* * *

WE are assured gravely right along by the editorial writers that the big bankers are now in the picture business. One has only to converse a few moments with the said big bankers to learn that this is true. But as to their running the business there arrives out of the said conversation a sizeable doubt. You get the impression from some that they'd like to run away from it. It is also quite plain, whether they will admit it or not, that they are at a loss to know just how to untie and retie the present day Gordian knots of the business they are so heavily interested in.

* * *

WE have a banker in the picture business who does know something about it, whether he will admit it or not. We refer to Joseph P. Kennedy of F B O. He has his feet on the ground; he has a distinct policy of production and sticks to it, which is rare in this field. He also sticks to his production budget, which is an admirable thing. Then again—and importantly—he has lots of backing; and the backing, we happen to know, is both sage and solid. So we dare to prophesy that he will go far. He is now announcing a jubilee sales month in February next. We have many sales drives in the business and we let our advertising pages take care of them. The pictures announced, however, come from the studio team of William Le Baron and Edwin King and this fact plus Mr. Kennedy's enthusiasm over them leads us to believe they will be worth watching.

* * *

THE departure to Europe of Sidney Olcott seems to us to be of more than passing importance. The best of the European directors have been coming over here for the past two years. Is the tide now turning?

We have little doubt that Sidney Olcott, at the British Lion Studios, where he goes on an indeterminate contract, will make pictures which the American market will have seriously to consider. His ability is well established. He can work within a budget. He knows his Europe—and in this important respect he will do much toward those reciprocal relations which must come about between film Europe and the United States.

* * *

A SHREWD and important observer told us a few weeks ago that the much talked of merger of the Stanley and Keith-Albee theatres would not happen. Apparently he was right. There has been nothing so far except headlines.

The Keith-Albee Orpheum merger is a sound financial affair and puts this large group in a strong position.

West Coast in the meantime, with Hayden Stone as the active factor, is apparently developing a Mid West Wesco of most important proportions. With a juncture with Stanley we would have here the largest group of theatres in the country.

Later on these two great camps may be able to negotiate a union.

But much water will flow under the mill before that comes about, if ever it does; and many things may happen one way or another.

* * *

UP from the sticks come two of Broadway's current presentation features.

At the Roxy there is a "fashion revue," these many years the annual or semi-annual "big noise" in theatrical affairs on the Main Streets of the country.

Equally "out-of-town" are the antecedents of the "atmosphere stunt" which introduces the Tod Browning-Lon Chaney screen thriller featuring this week's bill at the Capitol. The "stunt" consists of a bit of by-play in which a green spot-light searches about here and there in the auditorium, is brought around to the screen and then a pistol shot is fired as the leader of "London After Midnight" flashes on the screen

Ever admirable is the man, the idea or the thing that from an humble beginning ultimately reaches the top. Mediocrity never does that, only to merit is the road open.

Both the Roxy fashion revue and the atmospheric device at the Capitol are meritorious showmanship inventions, and they have made good on Broadway. Only remarkable is the fact that this is a reversal of the usual order—or is that only a myth?—that the "big ideas" originate in the "big theatres" and then by the imitative filter through the entire scheme of showmanship.

There are more good ideas to be borrowed from the showmen of the small towns, gentlemen of the Broadway picture palaces. You've made a beginning, now go and look further.

* * *

"THE PRIVATE LIFE OF HELEN OF TROY," premiered at the Globe, New York, the other night, is the first full-length motion picture satire. It's a bold attempt to give the screen something different—and how!

The foibles, frailties and ironies of twentieth century married life are moved back a couple of thousand years, via wise-cracking sub-titles, to ancient Greece. The result is corking comedy, which never falls into slapstick, but is sophisticated and merry nearly all the way.

Maria Corda is remarkable as Helen and Lewis Stone gives a capital performance as Menelaos, the husband. Then there is Ricardo Cortez as Paris, the lover. He fills the role adequately. George Fawcett, in a minor part, shines as always.

A most unusual picture is this. Alexander Corda, the director, has handled the whole matter very skillfully. The sets and background would do justice to a super-spectacle, and, of course, their very dimensions and excellence serve to bring out the comedy stuff in high relief.

The picture is one of the season's best. No doubt about that. Also, it gives exhibitors an opportunity to show what they can do with an out-of-the-ordinary film. The possibilities are there, but run-of-the-mine showmanship won't do. Like the picture, it will have to be unusual.

* * *

THE Associated Motion Picture Advertisers, under the [illegible] orous presidency of Bruce Gallup, has amended its constitution so as to admit trade paper men in a lay membership classification.

This strikes us as a constructive step, which may well be

Pictures and People–*Continued*

productive of very fine results. The amendment, which passed unanimously, is as follows:

"Any male person of good moral character, over the age of 21 years, who is and for six consecutive months has been employed by a publication, magazine or newspaper, classified as a trade publication in the motion picture industry, shall be eligible to lay membership in the association."

* * *

A. M. BOTSFORD, advertising director of Publix Theatres, takes strenuous exception to an illustrated article, printed in our issue last week, with reference to the advertising of presentations. Mr. Botsford writes:

* * *

"IN your issue of December 16, page 1887, you carry an illustrated story that I think you would be willing to correct, with complete knowledge of the facts.

"This story purports to set forth the fact that the de luxe theatres (particularly mentioning two Publix Theatres) are neglecting the motion picture advertising and devoting practically its entire space to the other elements of the theatre's program. To make this point you have unfairly, and I presume innocently, depicted two ads, which, taken by themselves, make your point perfectly clear. The thing which you have neglected to explain in your article is that these ads are separate and individual ads on the stage show, and in the same issue and during the same week other ads were taken which did full justice to the picture.

"A natural inquiry as to why it is necessary to take an ad on the stage show is answered by the fact that in these two cases, Omaha and Dallas, there were two personality leaders who had made their debuts in the town that particular week. Jimmy Ellard went to Omaha from Des Moines, where in the last eight months he has been so successful a personality that he has (and actually without the pictures having much to do with it) turned the house from red into black. His reputation and ability, and his drawing power in every way justified a special advertisement to be taken on him. This is consonant with every principle of good showmanship.

"The same thing is true in Dallas. The personality leader who made his debut that week was Art Landry. I may say that a personality leader has come to mean a definite box-office reaction in the Palace Theatre, Dallas. The patrons of that theatre have come to judge a great portion of their entertainment by the personality leader, and in order to properly merchandise the Palace Theatre show it was absolutely necessary that the personality of Art Landry, a Victor recording artist, should be established in the minds of the patrons, hence the special advertisement on Art Landry, also special tie-up advertisements arranged through the Victor dealers in Dallas.

"By every principle of good showmanship these ads were entirely justified. To pick them out and set them down by themselves as indicating the fact that the motion picture itself has been neglected, is not only unfair but is entirely untrue.

"For some particular reason the present agitation about the manner in which de luxe theatres are handling their stage shows to the detriment of motion pictures, is leading some journals into wrong channels, both in publishing interviews which are manifestly inspired with particular axes to grind and in trying to make points by false and misleading representations.

"I am sure you, of all people, would not care to be placed in this latter category and will be glad to correct the false impression that has been created.

"I will be glad, at any time to suit your convenience, to argue with you on the thesis of stage presentations in the de luxe theatres, and how it affects motion picture production and motion picture theatre grosses. I really think a little more insight on the part of those who are publishing one side of the question would be valuable to a proper understanding of what it is all about."

* * *

WE are interested in Mr. Botsford's offer to discuss the effect of presentations on picture production and theatre grosses. This is about the livest topic we know of in the industry at the moment. Mr. Botsford's letter is itself eloquent testimony to that fact. An article from him on this particular angle of the subject would be, we are sure, widely read. We shall be glad to have him submit it for publication.

* * *

The Ford Advertising Campaign

By Wm. A. Johnston

(*Continued from page* 1945)

that important matter of personality, prestige, public good will.

But, then, why continue to argue in favor of a man crazy enough to tell the public when and why and where people can buy his goods when he gets so much free publicity?

In the business of motion pictures advertising is regarded as an expense, and a most irritating one.

And so it will continue to be regarded till men come along who know what advertising is and how to apply it, and who will see that it gets into the budget before the latter is milked dry.

December 23, 1927 *Motion Picture News* *Vol. XXXVI, No. 25*

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"Presentation" In the Big Cities Backfires on Towns

Many Patrons See Elaborate Shows Away from Home and Return To Complain About Their Local Theatres

By J. S. DICKERSON

Associate Editor, Motion Picture News

THE adding of some sort of presentation number to the film bill, as has been done in many of the best theatres of the United States, has been the topic of much conversation—and still is, for that matter. No small amount of adverse opinion can be found in practically every branch of the industry relative to the practice and this criticism is not confined to any one section or any one class of people.

Plenty of exhibitors join the anvil chorus, even though they themselves are among the alleged offenders.

But, no one has as yet reported that the cash customers are complaining and in that fact lies the answer to the continued use of the presentation act in the houses where the custom has been inaugurated and to the added number of theatres that are adopting it in various parts of the country.

In the minds of an audience, all shows are comparative. When the big city downtown houses give more for the money than has been served locally, it is viewed as a bargain only until such a time as competition gives an equally big show for the same admission and then the public readjusts its expectations to a new standard.

The idea back of presentation acts, vaudeville or even better pictures, of course, is fundamentally, so far as the individual theatre is concerned, attracting new patrons to the theatre and the taking away from some other houses a part of their hitherto natural patronage. How far this theory actually works probably defies actual measurement.

Generally speaking, it is safe to say that the presentation act has allowed the big houses to set new attendance records and permitted them to charge admission prices that would never have been possible with a straight picture policy. Therefore, for the big house the presentation idea is justified and a success, although there are some wrinkled brows where the presentation act theatre owners also have second string houses unable to meet the competition of the first string theatres.

In other words, there is nothing wrong with presentation and a big show for the money if you have only the one class of theatre to take care of.

The net result, however, when all classes of theatres are concerned and all theatre owners are considered, is quite another matter.

It Has Backfired

To epitomize it, it could be said that the presentation idea has backfired. It was designed to meet a condition, existing in the large theatres with a big investment "nut," where a larger gross revenue than it was fair to expect straight pictures could command, was necessary.

But when the neighborhood theatre, hurt by the competition of the presentation house, tried to hold its business by a similar policy so far as was practicable, the standard of entertainment, as the public saw it, was simply stepped up a peg. Also, a greater number of people became acquainted with the more-for-the-money standard and, in turn, the public demand extended further away from its initial starting point, the big new house, in the big town.

At the present writing, it can be safely asserted that it has not only reached the neighborhood houses in the large cities and the first runs of nearby towns but actually has worked its way down into the small villages.

Modern transportation, makes Oshkosh a neighbor of Chicago and Grand Island, Neb., next door to Omaha. When Oshkosh residents see a Chicago Loop presentation show, in a Loop theatre, as they do in sufficient numbers to act as more than scouts, Oshkosh theatres hitherto considered the equal of either New York or Chicago, suffer in comparison. The greater number of people who journey to Omaha, on whatever mission, if any, and all of these are bound to see the big show in the big new theatre, the greater number of people begin to feel the local exhibitors are not keeping up to date and the more often they stay away from the local shows, because of this undefined idea that they are no longer getting their money's worth.

So, Grand Island, not without misgivings, tries to keep his patrons happy and satisfied. Some sort of presentation, a pretty cheap imitation usually, of course ,is tried out with fairly satisfactory results. Business is better, new faces are noted at the box office window, the gross is bigger and sometimes the net is pleasing.

Towns Feel the Pinch

But again the pinch is felt by the "20 mile away towns" and then in turn there is the attempt to do something to meet this falling off in business on the average picture. (The big ones don't seem to be hurt.)

It is in this class of town that there is more than just loud wailing on the part of the theatre owner. He has no illusions about how far he can go in the matter of overhead or just how much he is handicapped by the lack of a fine new theatre.

The net result, so far, of the presentation backfire in the small town houses is to seriously decrease attendance. Exhibitors are reluctant to reduce admissions with rental prices at their present level and there is considerable opinion that smaller prices would not materially increase business anyway. Also to complicate this situation, is the insistence of distributors in certain instances that their productions be shown at a specified top, usually above the regular price, which the theatre owners are afraid is already too high.

So the average small exhibitor is watching his gross and net shrink slowly, except on the big features, hoping for better times but fearful of the final result.

Net Profit Is Less

Where circuits operate in the smaller towns, there will undoubtedly be an attempt to supplement the film bill, with some sort of a stage show. Just how far anyone can develop presentation for the smaller towns on a profitable basis is a matter of varied opinion. Vaudeville, except for an occasional "wildcat" act, is too expensive for the average town, and the quality of the acts available too uncertain.

Music seems to hold forth the best opportunities, and in this connection there has been a notable advance. Organists good enough to be featured are playing good instruments, and in many cases very capable small orchestras have been developed. Where this has been done, business is holding up well, but the net profit is still much less than the theatre owners have been making, and there is a good deal of complaining.

The demand for better pictures (usually for less money) is as great in the smaller towns as in the large ones, where it is admitted that the picture is still the actual box office attraction.

The difference in gross business between the box office attraction in the presentation houses and the average feature is easily twenty-five per cent. A competent Middle West managing director in a new house playing stage acts, admits that the feature is seventy-five per cent of the draw, and then adds the paradox, that without the presentation numbers he could not get his present top price or play to half the people that he does with the present policy.

So the whole problem comes back to its starting place.

You can't blame the presentation house people for using something that they all agree is essential for their particular needs; you can sympathize with the theatre owners who can't compete on the same basis, and certainly we have to admit that the public will select what they believe is the best for their money.

Butterfield to Invade Northern Michigan for State Circuit

THE W. S. Butterfield Theatres are planning early invasion of Northern Michigan, which when completed will give them a complete circuit of the state. With a booking office planned for Chicago or Milwaukee and a unit show that will cover the larger houses, one or two vaudeville acts will also be available for the smaller towns.

The plans call for the erection of theatres extending from the Soo to Calumet, Michigan, and down to the Michigan border on the West side of Michigan to Milwaukee. This Peninsula expansion program will be in charge of E. J. Miller, who for fifteen years was connected with the Fitzpatrick and McElroy circuit.

Butterfield will build theatres at Battle Creek, Jackson and Muskegon. During the year the circuit has opened new houses at Ann Arbor, Flint, Kalamazoo, Grand Haven, East Lansing, Niles and Saginaw. Other houses are under way at Jackson, Battle Creek and Muskegon.

William P. Gray Passes

Active Manager of Publix in New England Succumbs on Coast, Where He Had Gone for Rest

WILLIAM P. GRAY, active manager of Publix theatre in the New England territory, passed away last week at Beverly Hills, California, where he had gone for a stay of several months to regain his health and strength. He departed for the west coast from Boston three weeks ago. His health had been impaired following an operation in Boston in September.

R. D. Maron, head of the Gray Supply Company in Boston, accompanied the remains back from California to Boston, where they arrived last Wednesday. The body was at once taken to Lewiston, Maine, his former home city, for services and interment.

Gray was born in Denver 48 years ago and when a small boy returned to New England with his parents. He had his first venture into what approximates show business as organizer and manager of a professional basketball team which toured the country. The venture was a marked success, and, as a result, Gray decided to devote his efforts to activities to amuse the public.

With the advent of motion pictures he leased a hall on the fourth floor of a building in Portsmouth at $20 a week and established his first motion picture theatre. His box-office statement for the first night showed 50 cents. Within a few weeks it was netting a profit of $200 a month.

Gray's next venture was in Portland, Maine, where he bought a dance hall and added a motion picture theatre to it. This prospered from the start and he built larger theatres and established branch offices in other parts of the New England states. In 1921 he was stricken with pneumonia, but he insisted that a telephone be installed in his bedroom and from his bed he directed the activities of the 114 theatres that comprised the Gray Circuit. Since that time new theatres have been added, bringing the total to 150.

Gray was president and treasurer of the Maine and New Hampshire Theatres Corporation. When Publix took over and expanded the Olympia Theatres, Inc., Gray was made active head of the company. This is the holding company for New England Publix Theatres.

New Commissioner Urged

New of Hays Organization Asks Trade Representative for Far East Territory

BERT NEW, Washington representativeof the Motion Picture Producers and Distributors of America is seeking increased funds for the motion picture section of the Department of Commerce, so as to permit the employment of a film trade commissioner in the Far East.

Members of the sub-committee of the Department of Commerce were appealed to to provide the necessary funds for the protection of the American film industry. It was pointed out to the sub-committee, of which Representative Milton W. Shreve of Pennsylvania is chairman, that when an emergency arose in Europe last year steps were immediately taken to provide for a trade commissioner in that area.

Within the past few weeks, Mr. New declared, there has arisen in the Far East an emergency very similar in nature. No less than four countries—Australia, New Zealand, India and the Straits Settlements—are agitating actively against American films and are very likely to pass legislation which will materially cut down the showings of American films. Besides this, in China and the Dutch East Indies, our pictures have been pirated and illegally shown, and in Japan local production of films is rapidly threatening to drive American motion pictures from the market.

"This state of affairs is all the more serious because the Orient has tremendous potentialities as a market for American films," he pointed out. "In 1913 we sent about 4,000,000 feet of films to this territory as against 17,000,000 feet to Europe; in 1926 this had reached a total of 62,000,000 feet, only 1,000,000 less than to Europe, with Australia standing as our largest quantity market in the world, India eighth, Japan tenth and New Zealand twelfth. This rate will be about maintained in 1927, but in the face of the difficulties just mentioned future expansion in this region is problematical unless the motion picture industry can secure the special type of service which has proved so beneficial to it in Europe during the past year and a half."

Sunday Show Movement Spreading in Kentucky

Since the recent state and city election in Louisville there is a widespread movement in favor of opening theatres on Sunday, throughout the state of Kentucky. Within the last week, an announcement has been made by exhibitors that theatres in Paducah, Frankfort, Ashland, Danville, and one or two other points, will soon be open on Sunday. Already the houses in Louisville, Lexington, Covington, Newport, Bellevue, Dayton and Hazard are operating on Sunday.

The suggestion has even been made that an effort will be made at the coming session of the Kentucky Legislature to repeal the "blue Sunday" law, and, instead, legalize Sunday shows.

But Few Picture Firms Secure New York Papers

In papers filed with the Department of State at Albany during the past week, the following companies proposed to engage in the motion picture industry in New York state, either in the production end of the business or in the operation of motion picture theatres: F & S Amusement Corporation, $10,000, with Carl Mittenthal, Murray Bernstein and Harry Ostrov, New York City; Sesom Theatre, Inc., $10,000, Peter Lewis, Lillian Cunningham, New York City; Florence Abramson, Middle Village.

D. S. Mitchell, Sales Chief for "U," Dead

DONALD S. MITCHELL, sales manager, on the West Coast, for Universal, died last Sunday in the Dante Sanitarium in San Francisco following a sudden heart attack. His wife was in Honolulu at the time of her husband's passing, but has rushed back to San Francisco. Mr. Mitchell was only 33 years old, one of the youngest executives in the industry. Strangely coinciding with the news of Mitchell's death was the letter of congratulation from the stricken man to Morton Van Praag, his newly appointed superior, who had just been raised to the post of Western sales director.

Mitchell was born in Whitewater, Wisconsin, and started in the film business as shipping clerk with Universal's Los Angeles office in 1915, ultimately working his way up to the rank of salesman. After leaving the Laemmle company, he returned to it in 1921 and the following year was appointed short subject sales manager and later assistant exchange manager. He ascended to his West Coast position in 1926.

Bill Would Ban Block Booking and Blind Booking

Measure Introduced by Senator Brookhart Would Give New Powers to Federal Trade Commission

By CLARENCE L. LINZ

Washington Correspondent, Motion Picture News

WASHINGTON, December 13.—Block booking would be made illegal, as would blind booking and restraint upon the leasing of motion picture films, under a bill introduced in the Senate December 13 by Senator Brookhart, of Iowa.

The ban on block booking would become effective six months after the enactment of the bill; blind booking would be illegal after 18 months from enactment, and after six months after the adoption of the bill it would become unlawful for any producer or distributor to allocate, lease or rent films to theatres which are affiliated directly or indirectly with such producer or distributor, or with any other producer or distributor, without affording all competing exhibitors an equal opportunity to bid for such films in free and open competition.

Administration of the act would be vested in the Federal Trade Commission, and violations of its provisions would be punishable, upon conviction, by a fine of not less than $1,000 nor more than $10,000, or imprisonment for not exceeding one year, or both.

Brookhart's Statement

"A continuous supply of attractive motion picture subjects is essential to the successful conduct of a film exchange or motion picture theatre," it was explained by Senator Brookhart in introducing his measure. "Certain producers and distributors who, by means of direct ownership or through total or partial stock control, leases, operating agreements, or otherwise, are also exhibitors, enjoy a controlling advantage over distributors and exhibitors who are not so affiliated. Such controlling advantage is theirs by virtue of controlling the production as well as the distribution and exhibition of films. Their control of production and distribution has resulted in conditions that have made it necessary for many exhibitors to affiliate with the producers and distributors in order to obtain an adequate supply of suitable motion picture subjects, such affiliations being established by means of giving to a producer or distributor control of such exhibitor's theatre or theatres through total or partial stock control, leases, operating agreements, or otherwise, or by former exhibitors acquiring a substantial interest or control in a producer or distributor.

"As a result of this condition, theatres controlled by or affiliated with one distributor are in many cases operated by another distributor. There is an increasing number of cases of control of a theatre or group of theatres by two or more distributors. Such common, interlocking interest or control by one distributor in the theatres of another distributor results in restricting the supply of suitable copyrighted motion picture films obtainable by exhibitors who are not so affiliated with a producer or distributor. The continually increasing control of motion picture theatres by producers and distributors results in restricting the number of motion picture theatres in which may be exhibited the film productions of producers and distributors not affiliated with motion picture theatres.

"Certain practices have grown up in the distribution of films, the continuance of which tends to increase the restrictions above described and threatens to create a monopoly in the business of producing, distributing and exhibiting copyrighted motion pictures. These practices consist of (a) blind booking and block booking; (b) unfair discrimination in the allocation of product in favor of exhibitors affiliated with producers and distributors and to the prejudice of exhibitors not so affiliated."

What Bill Provides

The important sections of the bill follow:

SEC. 3. A continuous supply of attractive motion picture subjects is essential to the successful conduct of a film exchange or motion picture theatre. Certain producers and distributors who by means of direct ownership or through total or partial stock control, leases, operating agreements, or otherwise are also exhibitors enjoy a controlling advantage over distributors and exhibitors who are not so affiliated. Such controlled advantage is theirs by virtue of controlling the production as well as the distribution and exhibition of films. Their control of production and distribution has resulted in conditions that have made it necessary for many exhibitors to affiliate with the producers and distributors in order to obtain an adequate supply of suitable motion picture subjects, such affiliations being established by means of giving to a producer or distributor control of such exhibitor's theatre or theatres through total or partial stock control, leases, operating agreements, or otherwise, or by former exhibitors acquiring a substantial interest or control in a producer or distributor. As a result of this condition, theatres controlled by or affiliated with one distributor are in many cases operated by another distributor. There is an increasing number of cases of control of a theatre or group of theatres by two or more distributors. Such common, interlocking interest and control by one distributor in the theatres of another distributor results in restricting the supply of suitable copyrighted motion picture films obtainable by exhibitors who are not so affiliated with a producer or distributor. The continually increasing control of motion picture theatres by producers and distributors results in restricting the number of motion picture theatres in which may be exhibited the film productions of producers and distributors not affiliated with motion picture theatres.

Certain practices have grown up in the distribution of films, the continuance of which tends to increase the restrictions above described and threatens to create a monopoly in the business of producing, distributing, and exhibiting copyrighted motion pictures. These practices consist of (a) blind booking and block booking, (b) unfair discrimination in the allocation of product in favor of exhibitors affiliated with producers and distributors and to the prejudice of exhibitors not so affiliated.

Blind booking and block booking is the system of [illegible] to view the product he is to lease and to select such part thereof as he deems suitable to the tastes of his [illegible] is compelled to [illegible] a given [illegible] for [illegible] a given [illegible]

an exhibitor to lease films which are not suitable for [illegible] films which from the descriptive matter he concludes his patrons will demand and which he must have in the successful conduct of his business. This system of [illegible] to show films of poor quality or to suffer the loss of [illegible] producer or distributor having no theatre affiliations, because the latter by block booking successfully monopolize the playing dates of the exhibitors.

This practice of blind and block booking is frequently waived for the benefit of theatres affiliated with pro[illegible]

By the practice of arbitrary allocation of product theatres affiliated with producers and distributors are arbitrarily given the choice of product without affording the unaffiliated exhibitor competing with such controlled or affiliated theatre the opportunity to bid or compete for such choice product.

SEC. 4. Six months after the date of this act it shall be unlawful for any producer or distributor of copyrighted motion picture films in the current of interstate commerce to lease or offer for lease for exhibition in any theatre or theatres copyrighted motion picture films in a block or group of two or more films at a designated lump-sum price for the entire block or group only and to require the exhibitor to lease all such films or permit him to lease none; or to lease or offer for lease for exhibition such motion picture films in a block or group of two or more at a designated lump-sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump-sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition, or shall bear such relation to each other as to tend to require an exhibitor to lease such an entire block or group or forego the lease of any portion or portions thereof, or shall bear such relation to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several states, to wit, the business of the production, distribution and exhibition of motion picture films.

SEC. 5. After eighteen months from the date of this act it shall be unlawful for any producer or distributor of motion picture films, in the current of interstate commerce, to make or enter into any contract, agree[illegible] films for exhibition to the public, unless such copyrighted film or films have been completed and are available for immediate release and without first affording the exhibitor desiring to lease such film or films an opportunity to view a projection of such film or films upon a screen if he so desires.

[illegible] it shall be unlawful for any producer or distributor to allocate, lease, or rent copyrighted films to theatres [illegible] distributor without affording all competing exhibitors [illegible] open competition.

SEC. 7. Administration of this act is vested in the Federal Trade Commission, which is hereby authorized [illegible] for giving effect to the provisions hereof, including the power, after full hearing, to fix the differentials which may be observed between the price of a block or group of films and the price of a separate and several film or films less than such block or group as mentioned in section 4 of this act.

SEC. 8. Any person who shall knowingly and wilfully violate any provision of this act or any order, [illegible] sion, shall, upon conviction in any district court of [illegible] than $10,000 and not less than $1,000, or to imprison[illegible] and imprisonment, in the discretion of the court.

Half Million Building Expansion Program for First National

A HALF million dollar building expansion program at First National's Burbank studios will be inaugurated at once, according to announcement by Clifford B. Hawley, president of the company, who has just returned from the west coast. The work will extend over a period of three months.

The program calls for the erection of additional stages, a building especially devoted to scientific photography, and additional executive offices for the fast growing personnel at the studio.

In regard to the extension plans, Hawley said: "We are definitely committed to a policy of expansion of all our activities, of which the details will be announced by Mr. Watterson Rothacker shortly after the first of the year, and which I expect will have definitely developed by the time of my next visit in the early Spring."

Congress in Movietone

Second Issue of Fox News Reel Accurately Depicts Important Events of Week

THE opening of the seventieth session of Congress is the leading subject in the current issue of Fox Movietone News, released as issue No. 2 on December 10th. It marks the first time in history that the scene of the Congress and its voice are reproduced on the screen.

The attendance at the opening was not limited this year, as it was in former years, and the Fox cameramen shot all of the interesting highlights. From the first exterior scene of the Capitol, with accompanying street noises, to the customary speeches from the House of Representatives dais, the subject is given an accurate and unique treatment.

Speaker Nicholas Longworth is shown taking the oath of office, and William Tyler Page, clerk of the House, is heard as he reads President Coolidge's annual message to the assembled Representatives.

While the Congressional opening is the feature subject in the Movietone issue, it is not without other unusual attractions. Events in connection with the dedication of the Women's Transept at the Cathedral of St. John the Divine in New York City are seen and heard. The singing of the choristers and the music of the Cathedral organ blend perfectly into the beautiful interior setting. On the ground of the proposed Transept, Bishop Manning is heard in an eloquent dedicatory address, following which a giant steam shovel bites into the earth to start excavation.

Scenes are shown and the incidental sounds heard, even to the gurgling of the liquor and the smashing of bottles, as $600,000 worth of confiscated Scotch is destroyed at the Army Base in Brooklyn.

In a Movietone interview, Miss Kathlyn Sullivan tells of her duties as one of the three San Francisco policewoman, while the concluding scene, showing a group of serenaders in a gondola on the Grand Canal in Venice, lends a touch of variety, which is enhanced by the reproduction of the Italian songs.

M-G-M Studios Active

Production Nears Peak With Eight Features in Work and Thirteen in Cutting Room

METRO-GOLDWYN-MAYER studios are in the midst of the greatest production schedule since the tri-studio merger of three years ago, with eight features in production, thirteen in the process of cutting and editing, and a large number in the final stages of preparation for actual filming.

Robert J. Flaherty and W. S. Van Dyke recently departed for the South Seas where they will co-direct "Southern Skies." This makes three big specials before the camera and two others in the cutting room.

Of the pictures now being filmed, John Gilbert is starred in "The Cossacks," which George Hill is directing; Norma Shearer is starring in an unnamed vehicle which Sam Wood is directing, and William Haines is being starred under the direction of Jack Conway in "The Smart Set."

Joan Crawford and James Murray are featured in "Rose Marie," adapted from the very popular musical comedy stage success. Lon Chaney is making "The Big City," which Tod Browning is directing, and Tim McCoy is working in "Riders of the Dark." George K. Arthur and Karl Dane are being directed by Robert Z. Leonard in "Baby Mine."

Norma Shearer is preparing to do "Trelawney of the Wells" under the direction of Sidney Franklin. Other stories are being prepared for John Gilbert, Greta Garbo, Ramon Novarro and George K. Arthur and Karl Dane.

Lon Chaney is next to be starred in "Laugh, Clown, Laugh," while two other stories soon to be filmed are, Gaston Le Roux' "The Convict Ship" and Peter B. Kyne's "Tide of the Empire."

Two of the specials in the cutting room are "The Trail of '98," featuring Ralph Forbes, Dolores Del Rio and Harry Carey, and King Vidor's twelve reel production, "The Crowd," featuring James Murray and Eleanor Boardman. Other pictures now being cut and edited are, "The Divine Woman," "The Patsy," "The Wind," "Law of the Range," "Spoilers of the West," "His Night" and "Mixed Marriages.'

Business Associates Fete Moe Silver

Moe Silver, who recently was advanced from the Boston office to the home office of the Mark Strand Theatre Corporation in New York, where he took over the position formerly held by the late Walter Hays, was a recent guest of honor at a dinner given by business friends at the Copley-Plaza Hotel in Boston. He was made the recipient of several gifts, including a platinum watch and chain from his New England associates in the picture industry, and was lauded in many speeches.

Toastmaster for the occasion was Thomas H. Meehan, of Worcester. Speakers included Moe Mark, Major Sidney H. Cliff, Sunday motion picture censor for the Department of Public Safety, who represented Governor Fuller; John M. Casey, Boston city theatre censor who represented Mayor Nichols; Judge J. Ablert Brackett, of Boston; Mayor John J. Whalen, of Chelsea; Joseph M. Levenson, Max Levenson and Nathan Sallinger, directors of the Mark Strand Corporation.

Tom Mix's Father Passes on at Dubois Home

Edwin E. Mix, father of Tom Mix, died suddenly at his home in Dubois, Pennsylvania, of heart failure on November 29. He was 73 years old. He is survived by his widow, with whom he celebrated his golden wedding anniversary two years ago, and Mrs. Esther Bell and Mrs. Emma Yoder, both of Dubois, besides the film star.

The elder Mix was born at Mix Run, near Dubois, spending the first 30 years of his life there. He then went to Dubois and assumed charge of the horses of the lumber mill owner, John E. Dubois. Young Tom got his training in horsemanship while his father was in charge of these horses.

Fox Planning Third House at Philly

FOX FILMS is having plans drawn up for a new theatre at 17th and Market Streets, Philadelphia, one block from the present Fox theatre, which, it is rumored, will be dismantled and converted into an office building. The proposed house will seat 4,000 and, with the office structure with which it will be housed, will represent an expenditure of $4,000,000, this sum exclusive of the cost of the site, it is said. A policy similar to Roxy's in New York will prevail to be started shortly after February 1, when plans have been completed by Howard Crane of Detroit.

The Fox-Locust and the recently opened Fox theatres have been offering Stanley strong opposition, the Fox and the Stanley both having gone in heavily for presentations.

The site of the present Fox Theatre is sought, it is reported, by the Pennsylvania Railroad.

First National P. C. T. Merge

Alliance Also Brings in Stanley Company and Powerful Subsidiaries of British Concern

FIRST NATIONAL PICTURES, INC., of New York, has entered into an alliance with Provincial Cinematograph Theatres, Ltd., of England, the largest theatre holders on the other side of the Atlantic, which provides for production, distribution and exhibition of pictures. It is the first large international alliance, and it gives First National product a wide preference in all of the numerous theatres controlled by P. C. T.

The deal, which is a three-way affair, was engineered by E. Bruce Johnson, vice president in charge of foreign distribution for First National. The contract was signed in London on November 29, and was ratified by the First National Board of Directors during the week. The announcement of the consummation of the contract was made in London by Will Evans, managing director of P. C. T.

The alliance is a considerably involved one, bringing together three powerful units, the British angle of which is governed by a strong group of financiers. The different units in the agreement are Standard Film Company, Ltd., and Film Investment Company, Ltd., of England, as one party, First National Pictures Co., Inc., of New York, which controls First National Pictures, Ltd., the English distributing unit of First National, as another part, and the Stanley Company of America.

The provisions of the agreement bring about a consolidation of Pathe Freres Cinema, Ltd., with First National Pictures, Ltd. The former is the parent organization of Pathe Gazette, Pathe Pictorial and Eves Films, while the latter holds the franchises for the United Kingdom for all First National releases, as well as the British rights for the product of Deutsche Film Unione, a German concern owned equally by J. Von Lustig and Richard Weininger, German bankers, and by First National Pictures, Inc., of New York.



E. Bruce Johnson

As another angle to the completed contract, First National Pictures, Ltd., and Pathe Freres Cinema, Ltd., will form a combined company under the name of First National-Pathe Company, Ltd., which will confine its activities to distribution in the United Kingdom.

Productions also figures prominently in the deal, a part of which provides for a unit to function under the title of First National-Pathe Production Company, Ltd., with a capitalization of $1,000,000, of which the British interests will subscribe 51 per cent and First National 49 per cent. The third unit will be a theatre unit, which will build a 5,000-seat house in the West End of London..

To adequately provide for the tremendous distribution angle Pathe and First National exchanges in England will be merged, with the better office of each concern in each of the key cities being retained.

Production plans have been provided for to a certain extent in the agreement. It is definitely decided that six pictures will be produced immediately in England by the combination. The first of these will be "Confetti," while the others have not yet been announced.

Will Evans, who has largely guided the destinies of P. C. T. through some trying periods, particularly those immediately following the war, has been named as managing director of all three companies. The directors will be, in addition to Evans, E. Bruce Johnson and Major Rex Benson, the latter head of Robert Benson and Company, British bankers.

It is figured that the consummation of the deal brings together combined assets of more than $150,000,000. The Stanley Company lists assets of $100,000,000, P. C. T., $25,000,000 and First National, $17,500,000. The assets of the Standard Film Company, Ltd., and the Film Investment Company, Ltd., will bring the amount well over $150,000,000. The two British companies are controlled by a group headed by Lords Ashfield and Beaverbrook, Major Holt, son of the governor of the Royal Bank of Canada, and Will Evans.

How New German Quota Works

Authoritative Article by News Correspondent on Drastic Regulations; American Profits Not Necessarily Cut

By HEINRICH FRAENKEL

Berlin Correspondent, Motion Picture News

MY cable published in an earlier issue has given the outlines of the complete overthrow of the principles which have been governing the German import situation for some five years.

While so far there has been no limit for imports, the only restriction having been the necessity for the distributor to handle an equal footage of home made and foreign productions, the new regulation provides for an actual limitation of imports, according to the estimated demands of the market.

Starting April 1, 1928, up to June 30, 1929, the total amount of foreign features distributable on the German market will be limited to 260. There will be no restriction, however, for educationals, news-reels and "shorts" up to 1,500 feet. No foreign feature, after April 1, may be distributed in Germany without a license. During 1928 only 85 lessons will be issued, and another 85 during the first half of 1929. The balance of 90 licenses will be kept by the authorities as an Emergency reserve, to be disposed of at their discretion. Transfer of licenses will not, under any circumstances, be permitted. District distributors ("state righters") may join their claims for licenses.

How the Scheme Will Be Worked

Individual distributors will share in the total allowance of 170 features on a special scale worked out according and in proportion to the amount of German features handled by them in the period from Jan. 1, 1926, to Nov. 19, 1925. Every picture actually in production at the end of this year and censored until April 30, 1928, will be credited to the renter handling it, improving his position in the future scale, apart from allowing him the right to import a corresponding foreign feature under the old Kontingent law which, after all, is still valid until next April.

The result of this stipulation will naturally be a tremendous filling of production during the next few weeks, and, obviously, December 31 will be the first stamp day of scores of pictures, just in time to prove their owner's position in the fight

How New German Quota Works—*continued*

for foreign picture rights. Anyway, the short time will not allow of materially altering the figures of the following list showing the amount of German features censored for individual companies during the critical period, thus disclosing their future possibilities for handling foreign product:

Emelka	48
Ufa	35
Parufamet	32
National	24
Phoebus	22
Bruckmann	20
Terra	16
Aafa	15
D. L. S.	12
Domo-Strauss	10
Matador	10
Dtsch. Nordische	9
Hegewald	9
Fox	7
Rofa (Sophar)	7
Pantomim	7
Meinent	6
Ziehm	6
Albö	5
Defina	5
Prometheus	5
Messtro	2
Ama	2
F. P. S.	2

Companies with one picture only are not considered at all. As far as the American companies are concerned, Paramount and Metro-Goldwyn (Parufamet) are rather high up in the list, Fox and Universal (Matador) are just in the middle. First National (Defina), with the bad luck of having only started some months ago, is still way down. Anyway it might be expected that the company's rapid German production will add considerably to that modest 5, as long as there is time, and will prominently figure among those who will start several productions, just a few hours before going home to change for their new year's eve party.

What About Newcomers?

So far, there has been no official statement regarding the rather important problem, what (if any) allowance newcomers in the business should get who have no record of former year's business. Obviously it would be rather unfair to give them no chance of handling any foreign product. Evidently the "Emergency reserve" of 90 licenses will be used by the authorities in cases like that.

It might seem strange that the new regulation has been scheduled for 15 months instead of 12, viz., up to the end of June, improve their owner's position in the fight 1929. This is due to the fact that the agreements of the recent Geneva conference will take effect July 1, 1929, which is bound to alter the whole position and to, probably, necessitate another entire revision of the import situation. Motion Picture News readers will remember that the object of the Geneva conference having been the abolition of all import restrictions granting possible exceptions, no such exception has so far been officially discussed; as far as films are concerned. As a matter of fact, the former German situation did not call for any official discussion on the point, as the old German Kontingent law (just as the new British quota law) did not provide for any restriction proper of imports, but just for a regulation according to home production. The new German settlement, however, obviously is an import restriction, and thus falls within the sphere of the Geneva conference.

Why the System Was Changed

The reason for the sudden decision to do away with the old quota system, and to actually limit the number of imports,—this reason will be obvious to Motion Picture News readers who remember some startling figures published a few months ago and emphasizing the fact that the German market is hopelessly overcrowded with material and that, as a matter of fact, at least 50 per cent more pictures are offered than the market can swallow without an indigestion resulting in the increasing difficulty to get play dates, and in the impossibility to have any picture properly exploited.

It is all very well to say that the elementary economic law of supply and demand would have righted matters after all. Economic principles are all right. But sometimes, before they set to work, a dozen sound companies may have busted. That's why the trade (or rather the government) preferred to take matters into their own hands, as long as there is time. It is another story how the scheme will work in practice, and still another one, what will happen after June 30, the year after next.

Effect On U. S. Business

There is no doubt that the American business (standing for roughly 90 per cent of what is called "foreign imports") will *most considerably suffer* by this change; anyway, as far as *quantity* of features placed on the market is concerned. While so far the American footage on the German market almost equalled the German one, the future relation will probably average something like 2:1, in favor of Germany.

On the other hand, it must be borne in mind that the necessity to release the pick of the best product only, on a less crowded and much sounder market, allowing once more 100 per cent exploitation,—that all this, combined with the obvious decrease of overhead expense corresponding to the lesser volume of business, will, after all, result in profits decreasing not nearly as much as, under the strain of the first shock of the news, some American executives controlling vast business interests in Germany, might imagine.

The essential thing at the moment seems to be to "keep steady," and quietly wait for developments and for the actual working of the scheme.

Rumor of M-G-M News Withdrawal Denied

RUMORS circulating about that the M-G-M News would be withdrawn by Metro-Goldwyn-Mayer were dismissed as idle gossip this week by Fred Quimby, short subject sales manager for Metro-Goldwyn-Mayer, who declared that the newsreel is here to stay. "In the short space of four months," Mr. Quimby stated, "M-G-M News has developed. Right now M-G-M News has reached a position that other news reels have struggled years to attain. Any talk of suspension of M-G-M News service is utter nonsense and we are right now accepting new contracts and renewing contracts for this service.

Ontario T. O. Elect Officers for 1928

The Ontario Division of the Motion Picture Theatre Owners of Canada recently elected new officers for 1928 at its annual meeting held at the King Edward Hotel in Toronto.

J. C. Brady, previously the head of the defunct Motion Picture Exhibitors Protective Association of Ontario, was again elected president without opposition. The new vice-president is Harry Alexander, of the Park Theatre, in Toronto. Elected treasurer was S. Major, proprietor of Major's St. Clair and Major's Rogers Road Theatres in Toronto. Nat Taylor, of Toronto, was appointed secretary. On the directorate are Roy O'Connor, of the Prince of Wales and Greenwood Theatres, Toronto; M. A. Pollakoff, Kingswood Theatre; A. Lester, Doric Theatre; and H. P. Redway.

Vandals Destroy Grand Riviera in Detroit

After binding and gagging Paul Schultz, watchman, three men demolished the moving picture machines, slashed stage curtains, and scattered an offensive liquid around the interior of the Grand Riviera Theatre, in Detroit, this week. Although the damage amounted to several hundred dollars, it was covered by insurance, according to Charles W. Munz, president of the Munz Theatrical Enterprises and owner of the house. Despite the depredations, performances were given as usual. The theatre, seating nearly 3,000, is located on one of the city's main thoroughfares, and offers picture-presentation shows at popular prices.

Roxy Shows for Fox Detroit House, Rumor

S. L. ROTHAFEL (Roxy) was a Chicago visitor last week, which revived rumors that the "Roxy" shows, which will go into the new Fox Theatre in Detroit, may travel on to Chicago, where they will be seen at Marks Brothers' houses. It is impossible to obtain confirmation of this report from any of those interested.

"Chicago" Opening at Gaiety December 23

"CHICAGO," transferred to the screen by Pathe-DeMille, will open at the Gaiety Theatre, New York, Friday evening, December 23rd.

Cecil B. DeMille personally supervised the production of this picture. Frank Urson directed and Leonore J. Coffee adapted Maurine Watkins' play to the screen. Phyllis Haver has the principal role of "Roxie Hart."

Elmer Pearson Becomes Navajo Chieftain

At a gathering of more than 2,000 Navajo Indians at Sainumo Altar in the Painted Desert of Arizona, Elmer Pearson, first vice-president of Pathe Exchange, Inc., was made an honorary chief of the Navajo tribe, the Indians christening him Chief Many Eyes.

The bestowal of this honor by the Indians was due to the fact that Pathe, co-operating with J. R. Bray, has a company of 100 people at the Painted Desert and in the Grand Canyon making a picture called "The Bride of the Colorado," previously titled "Menace." The braves with their ponies and families flocked to Camp Pearson on the Painted Desert and to the vicinity of the canyon to watch the progress of the picture unit.

Chief Sanguinetho of the Navajos performed the ceremony of receiving Mr. Pearson into the tribe, accompanying his actions by a speech in his native tongue welcoming the Pathe executive, to which Mr. Pearson replied, extending the greetings of the United States Government. Scenes of the picture were shown to the guests at the conclusion of the festivities.

Czechoslovakia Will Not Establish Film Contingent

The motion picture industry of Czechoslovakia at a meeting last November in Prague was informed by a representative of the Department of Commerce of Czechoslovakia that the establishment of a contingent law was not possible in view of the fact that Czechoslovakia, with 24 other European states, at the Economic Conference at Geneva, Switzerland, had resolved by signed resolutions not to set up contingents against other countries.

War Between Films and Vaudeville in Detroit

The war between Detroit downtown picture and vaudeville houses remains a highlight among the events occurring along theatre circles. During the past few months, Charles H. Miles' Oriental, booking through Pantages, Loew's State and B. F. Keith's Temple have been vying for public favor by means of heavy advertising and highly rated name acts.

Paramount Reports 9 Months' Profits

THE Paramount Famous Lasky Corporation, in its consolidated statement, which includes earnings of subsidiary companies, reports Combined Net Profits of $2,118,101.85 for the three months and $5,650,427.31 for the nine months ended October 1, 1927, after deducting all charges and reserves for Federal Income and Other Taxes. The nine months figures include $698,214.32, Paramount's undistributed share of earnings of the Balaban & Katz Corporation, a 65 per cent owned subsidiary.

After allowing for payment of Dividends on the Preferred Stock, the above earnings amount to $3.40 per share for the three months and $9.00 per share for the nine months, on the average number of shares of Common Stock outstanding.

Frank Wilstach Succeeds Beatty With Hays Organization

FRANK J. WILSTACH will join the Motion Picture Producers and Distributors of America, Inc., on January 1st, according to an announcement by Will H. Hays, president of that organization. Wilstach will take over many of the duties now handled by Jerome Beatty, who has resigned to join First National Pictures.

Wilstach is the author of "Wilstach's Dictionary of Similes" and the life of "Wild Bill Hickok, the Prince of Pistoleers." For two years he was with Producers Distributing Corporation.

He has a nation-wide newspaper acquaintance and has done a great deal of writing for newspapers and magazines.

Orpheum Adds Pictures to Vaudeville Bills

Merger With Keith-Albee Brings Radical Change to Western Circuit; Poli Invasion On

THE Orpheum Circuit has yielded to motion pictures. After having played nothing but straight vaudeville in the Western houses on the circuit, the new policy of a combined vaudeville show with a feature picture is the result of the merger just announced by the Keith-Albee and Orpheum circuits. Official announcement of the merger, as prophesied by MOTION PICTURE NEWS last week, was made on December 8th by officials of the Keith-Albee and Orpheum circuits, and confirmed by Maurice Goodman, general counsel of the former organization, from the Palace Theatre building in New York.

The Orpheum Circuit, which operates in all of the principal cities of the West, has held staunchly to vaudeville since the circuit came into existence. The only variation was a news reel. It is now planned to add the feature picture to the regular length bill and not to cut the vaudeville numbers.

On the other hand the Keith-Albee Circuit, which operates in houses of various classifications, has in many of the houses played pictures and "family" vaudeville. The Keith-Albee booking control of Pathe and Pathe-De Mille product undoubtedly influenced the Orpheum to change to the new policy, as it gives them a source of picture supply to meet the keen competition. The Orpheum will use independent product, however, as well as that of Pathe-De Mille.

Along with its consolidation with the Orpheum, Keith-Albee interests have also completed the first step in the invasion into the territory served by the Poli theatres in New England. This week it completed the purchase of a site in the heart of the business district of Worcester, Mass., for a theatre which will seat 3,600 persons, the largest house in that city.

In addition to the purchase of the Worcester property, announcement has been made that Keith-Albee are negotiating for sites in New Haven, Hartford, Waterbury, Bridgeport and Meriden, Conn., and in Springfield, Mass. It is said that in all of these cities transfer deeds will be ready to go on record within the next two weeks. Report has it that the contemplated building program involves an expenditure of $20,000,000.

The property purchased in Worcester is located directly opposite the Worcester postoffice, and consists of three parcels, the Rice building, fronting on Main street, with a frontage of about 100 feet; the building of the City Central Company, and the property of Dr. Thomas J. Barrett. Demolition of the present building will go forward at once, and the proposed new theatre will be rushed with all speed. It is understood that plans for the building are already being prepared and that completion of the theatre is expected within a year.

Famous Canadian Drops Vancouver Office

The Western division office at Vancouver, B. C., of Famous Players Canadian Corp., has been abolished, and H. M. Thomas, Western division manager, has moved to Toronto, Ontario, where he will have his headquarters at the head offices of the corporation. Mr. Thomas will make periodical trips through the Western territory from Toronto.

On his way East from Vancouver, Mr. Thomas made inspections of all Famous Players theatres in Western Canadian cities. It is understood that district supervisors will be appointed to keep in touch with groups of theatres in the various Western Provinces.

French Entertainment Tax Brings Heavier Return

During the first seven months of 1927, the French state tax on entertainments amounted to 47,662,000 francs as against 47,662,000 francs for the same period of last year; this is an increase of nearly 5 per cent. Motion picture theatres contribute more than [illegible] francs to these taxes, according to information received from Trade Commissioner George R. Canty in Paris by the Department of Commerce in Washington, D. C.

N. Carolina Convention

Record Breaking Meeting Endorses and Pledges Its Support to Woodhull and M. P. T. O. A.

AT an attendance record-breaking meeting of the Theatre Owners' Association of North Carolina, held December 12th and 13th, resolutions of endorsement were given R. F. Woodhull, president, and the Motion Picture Theatre Owners of America, for the able manner in which the affairs of the organization had been conducted during the past year. Endorsement and approval were also given the present program, aims and activities of the M. P. T. O. A., and the asemblage pledged its whole-hearted support to the parent organization.

The meeting, the sixteenth annual one of the North Carolina association, was held at Charlotte, and was the most enthusiastic ever held in the State. So far advanced is the State organization that a resolution was adopted making it necessary for proposed new members to submit their names for approval to a membership committee before being admitted as members. In this way it is hoped to keep out undesirables who would be a detriment to the organization, which is now nearing 100 per cent in membership.

As an indication of how well conducted are the affairs of the North Carolina exhibitors, the banquet at the convention was presided over as toastmaster by the Rev. Murdock McLeod, pastor of the Presbyterian Church at Pinehurst. The pastor expressed himself as recognizing the tremendous education and entertaing value of the screen, and his belief in its possibilities and desires to find a point where there can still be closer co-operation between the pulpit and the silent art.

Among the dignitaries present at the meeting, and who addressed the session, were: National President R. F. Woodhull; National Chairman of the Board of Directors, A. Julian Brylawski; Frank G. Conklin, of the National Service Department; Ohio State President, William M. James, and Charles C. Pettijohn, of the Hays organization.

The newly-elected officers of the North Carolina association are: Charles W. Picquet, President; U. K. Rice, First Vice-President; W. E. Stewart, Second Vice-President, and Nat L. Royster, Secretary-Treasurer.



Mayor F. M. Redd of Charlotte welcomes R. F. Woodhull, president of the M. P. T. O. A., to the North Carolina theatre owners' convention

Seven Fox Releases in Month of January

Fox Films has scheduled seven features for January.

At the top of the list, scheduled for New Year's Day, is "The Gateway of the Moon," the Dolores Del Rio vehicle which has a story laid in the South American jungle. Another important production, listed for the 29th, is "A Girl in Every Port," presenting Victor McLaglen as a sailor with many love affairs. There are to be ten episodes in this picture, each one laid in a different corner of the world.

"Woman Wise" and "The Branded Sombrero" will be released on January 8. The first production has a cast composed of 12 different nationalities. Two features are also set for release on January 15, "Sharp Shooters," a story of the American navy in foreign ports, and "$5,000 Reward," which has Tom Mix appearing as a Texas Ranger.

Completing the January attractions from Fox Films will be "Holiday Lane," a comedy-drama to be issued on the 22d.

Washburn Playing in "Skinner's Big Idea"

Bryant Washburn, who played the original title role in "Skinner's Dress Suit," the old Essanay film about a dozen years ago, has again been chosen to play the role of Skinner in "Skinner's Big Idea," which Lynn Shores will direct for F B O. This will be Washburn's fourth appearance in the role of Skinner, as he also played in "Skinner's Baby" and "Skinner's Bubble" for the old Essanay film company.

Production is to start on the new F B O film next week with Martha Sleeper and Hugh Trevor playing the juvenile roles.

Simultaneous "The Dove" Shows in 127 Cities

On January 21st, the national release date of "The Dove," Norma Talmadge's first United Artists Picture, 127 first-run exhibitors will play the picture simultaneously. Loew and Publix have booked the picture for their circuits, so United Artists estimates there may be 300 first runs playing "The Dove" simultaneously on that date.

Christmas Eve "The Dove" opens at the United Artists-Rialto in New York. Christmas Day it opens the new United Artists Theatre in Chicago.

Billboard campaigns, beginning January 15th and extending for one month, have been contracted for by United Artists with the General Outdoor Advertising Co., New York, for 13 key cities and 60 towns surrounding them.

New York, Chicago, San Francisco, Washington, St. Louis, Philadelphia, Boston, Toronto, Kansas City, Cincinnati, Cleveland, Pittsburgh and Milwaukee are the key cities in which "paper" on "The Dove" will be posted.

Three towns in Maryland, two in Virginia, 18 in Ohio, 11 in Pennsylvania, 8 in Wisconsin and 11 in Missouri will also be posted with the United Artists paper.

W. A. Finney New Loew Western Division Chief

W. A. Finney has been appointed division manager for Loew's theatres in the Western division, with headquarters in Pittsburgh. He will be in charge of Pittsburgh, Canton, Akron, Cleveland, Toledo, Columbus, Dayton, Indianapolis, Louisville, St. Louis and Kansas City. All bookings, business and various transactions for 11 cities will be made from Pittsburgh, making that city a theatrical center of its own. Offices have been established in the Penn Theatre.

Finney started with the Loew organization 16 years ago in Memphis, Tennessee. Two years ago he was transferred to Baltimore, where he had charge of three theatres.

Managers School Limits First Class to 35

Announcement was made this week by the directors of the Moving Picture Theatre Managers Institute of New York that the first class will be limited to about 35 students. The school will open its first class on January 16.

The course is to comprise three months' intensive training. Classes will be held daily, except Saturdays and Sundays, from 9:30 A. M. to 4:30 P. M. The subjects have been subdivided under three main headings: Management, Advertising, and Theatre Technic. According to the announcement students enrolled in the first class will include men with experience in theatre operation as well as those who have had no previous training in this work.

Universal Has Own Vaudeville Agency

BECAUSE of the growing number of houses in the "U" Chain working under a vaudeville policy, the Universal Chain Theatrical Enterprises, Inc., has decided upon the formation of its own vaudeville agency. William Stephens, who has been handling all the Gus Sun Vaudeville Agency, has been appointed to head the new agency which will commence operation immediately under the name of the Chain Vaudeville Exchange.

The Chain Vaudeville Exchange has opened offices on the first floor of the Colony Theatre Building, Broadway at 53rd St., New York City. The Chain Vaudeville Exchange will have about 14 weeks to offer acts in the east and has already lined up a list of standard acts.

New York Governor Prefers Comedy Films

GOVERNOR ALFRED E. SMITH of New York prefers comedies to dramas, when it comes to screen entertainment. He makes no bones of the fact. The Governor has a projection machine at the Executive Mansion in Albany, and he finds entertainment on many an evening through newsreels and comedies loaned by the Albany exchanges. On such evenings, the Governor generally invites a few friends to become his guests. But as for dramas, they are off the list.

The other day the manager of an Albany exchange sought to have the Governor view a certain feature picture, probably with the idea of having the Governor later on issue a favorable word or two concerning the picture. But when the Governor found that it was a drama, he refused to look at the picture.

Increase in Surplus of Famous Canadian

The surplus brought forward for the past fiscal year by Famous-Players Canadian Corporation, Limited, Toronto, and affiliated companies, before providing for income taxes of 1927, was $708,267.78, as compared with the surplus of $399,639.65 for the previous fiscal year, according to the eighth annual report issued at Toronto by J. P. Bickell, vice-president of the corporation.

It is pointed out in the remarkable statement that the operating profits of $1,191,877.66 were the largest in the history of the company, the comparative figure for the previous fiscal year being $800,581.61. Depreciation for the past 12 months is put down as $299,715.06, the land, building and equipment assets being designated as $6,328,603.26. Another large item in the assets is $8,611,521.44 for franchises, contracts, leaseholds, etc.

The number of theatres owned, operated or controlled by Canadian Famous Players is 126, or an increase of 25 over the total of one year ago. Regular dividends were paid on the First Preference stock and two dividends of $2 per shape each were also paid on the Second Preference stock during the year.

Final Ban on Sunday Shows in York

A final ban was placed on the Sunday motion picture show in the city of York, Pennsylvania, where a battle for a liberal Sunday with regard to amusements has been waging for the last two and one-half years, when the Supreme Court of Pennsylvania ruled on December 5 that the ordinance adopted by the York City Council on August 10, 1926, was constitutional.

The decision ended the controversy led by the ministerial organization, which began a fight after Ed. R. Moore held a Sunday motion picture showing in the Hippodrome Theatre. Moore conducted these shows for six months.

Fred C. Bothwell, amusement proprietor, brought injunction proceeding in the York county court to prevent the city from enforcing the ordinance. He lost in the lower court and then carried the case to the Supreme Court, which found that the ordinance is legal.

First National Ahead of Production Schedule

New Cycle of Ten Features Now Under Way or Due for Shooting at Early Date

CLIFFORD B. HAWLEY, President, and Richard A. Rowland, Vice-President in charge of production for First National, just back from an inspection trip to the coast, are immensely pleased with production activities at the coast studios under the supervision of Watterson R. Rothacker. Production work is reported five months ahead of the schedule, with a new cycle of ten pictures now under way or ready for the call of "camera" within the next few days.

The Harold Bell Wright story, "The Shepherd of the Hills" directed by Al Rogell, has so pleased First National executives that it is now being considered as a road show attraction. The production was made under the supervision of Charles R. Rogers.

Work is now under way on the Colleen Moore starring vehicle, "Lilac Time," which is being produced by John McCormick and directed by George Fitzmaurice. Miss Moore has the role which Jane Cowl scored heavily in on the speaking stage.

In another production now under way Richard Barthelmess is being directed by Alfred Santell in "The Little Shepherd of Kingdom Come," from the novel by John Fox, Jr. Barthelmess only recently completed "The Noose."

Milton Sills has started work in the Jack London story, "Burning Daylight," with Charles Brabin directing and Doris Kenyon as leading woman. The next for Sills will be "The Barker," which George Fitzmaurice will direct.

Billie Dove wil start work in a few days in "The Heart of a Follies Girl," from the Adela Rogers St. Johns' story. Alexander Korda will direct. Ken Maynard has started "The Canyon of Adventure," a western of early days in California, with Al Rogell directing. Charlie Murray will be featured in an original story written by Harry Green, which Bernard McConville is preparing into continuity form.

The C. C. Burr production, "Chinatown Charlie," with Johnny Hines as the star is ready to get under way under the direction of Charles Hines. Edna May is cast for the role opposite the star. Allan Dwan's new production for Robert Kane, "The Mad Hour," is in work with Sally O'Neill and Donald Reed in the leads. "Do It Again," featuring Mary Astor and Lloyd Hughes went into work last week with Marshall Neilan directing. "Lady Be Good," with Dorothy Mackaill and Jack Mulhall is ready for filming. Richard Wallace will direct.

The Harry Langdon comedy, "The Chaser" is almost ready for the cutting room. Six other pictures are already in the cutting room. They are; "The Shepherd of the Hills," "The Whip Woman," "Sailor's Wives," "The Noose," "Flying Romeos" and "Ladies Night in a Turkish Bath."

"Love" Music Will Be Broadcasted Dec. 20

STATION WPAP will broadcast the entire showing of "Love," the Metro-Goldwyn-Mayer picture playing at the Embassy Theatre in New York, at a special performance to be given 11:30 A. M. on December 20 before an audience of radio critics, newspaper reviewers and motion picture figures. The picture will have the regular orchestral accompaniment.

Ted Hausig of WPAP will begin describing the picture scene by scene as it is thrown upon the screen. Personal messages from the important members of the cast will be read over the air. A stenography speed contest in connection with the broadcasting will enable speedy stenographers to win prizes of $100, $50 and $25. Tausig expects to speak at the rate of 170 words a minute. Radio fans sending in remarks about the program will receive a scene still from the picture signed by its two stars.

Quebec Legislature May Pass on Sunday Ban

His Grace the Archbishop of Quebec, Mgr. M. R. Rouleau, O. P., of Quebec City, who is being made a Cardinal of the Roman Catholic Church at the Sacred College in Rome on December 19, has intimated that he is not in favor of Sunday labor or Sunday shows and, prior to his departure from Quebec, was the principal signatory of a pastoral letter in which the faithful were called to refrain from attending Sunday performances in the Province of Quebec. His Eminence also looks with disfavor on church bazaars, and it is probable that there will be no more of them in Quebec parishes.

Semi-official announcement has been made that the matter of banning Sunday shows will be brought up in the Quebec Legislature at its session in January, and the exhibitors of Montreal, Hull, Quebec and other cities are organizing to oppose the legislative move.

"The Jest" Second First National British Film

First National has purchased the screen rights to "The Jest," the stage success by the Italian dramatist, Sam Benelli. The screening rights have been acquired with the plan of making the production through First National's British unit.

E. Bruce Johnson, First National vice-president in charge of foreign affairs, returned the above information upon his arrival last Wednesday from Europe. He brought with him prints of the first German and British films to be made by his company, "Dancing Vienna" and "Elstree."

The original title of the Benelli play was "La Cena delle Beffe." Under the title of "The Jest" the play was successful on Broadway with John and Lionel Barrymore. It played Europe also.

Three Pathe-Bray Units Filming Canyon Story

The Pathe-Bray expedition filming "The Bride of the Colorado" in the Grand Canyon of the Colorado, is divided into three divisions. There are 13 men in the boat party that set out from Green River to travel the 500-mile course through the Canyon. After resting a few days at the Painted Desert, the party, in charge of E. C. LaRue and Leigh Smith, left Lee's Ferry to again brave the dangerous stream to emerge at Needles, California.

A second unit is located on the Painted Desert, some 20 persons in all making up the party. Included in this group are: J. R. Bray, Gilbert Gable and members of the Signal Corps of the United States Government. The tented camp on the Desert is the headquarters for the entire expedition.

The third unit is the studio party, under the direction of Elmer Clifton. This party, including the two leads in the picture, Donal Blossom and John Boles, William Irving, Richard Alexander, Henry Sedley, Carl Stockdale, cameramen, helpers and guides, has entered the Canyon at Lee's Ferry and are already in the midst of production.

Columbia Officials to Confer at Coast Studio

Joe Brandt, president, and Jack Cohn, treasurer, left New York for Hollywood last Friday, December 9, to join the other Columbia executive, Harry Cohen, vice-president in charge of production, with whom they will discuss the production plans for the completion of the current picture program and the schedule now being lined up for the new season.

Several names, including directors', are to be added to the executive personnel of the studio to take care of the increase in production acivities, it is said. A decision will also be reached regarding a number of stars, now being considered for various roles.

Two Leading Ladies in Barthelmess Vehicle

Having returned to the Burbank studio of First National, which he left for a brief vacation after finishing the screen picturization of "The Noose," Richard Barthelmess is again back on the studio lots working in "The Little Shepherd of Kingdom Come," under the direction of Alfred Santell.

Barthelmess will have Molly O'Day and May McAvoy as leading ladies in the new picture, and Gardner James as the second male lead.

Chaplin's "Sunnyside" on Pathe List for Dec. 25

Among the Pathe short subjects intended for release during the week of December 25, the first in importance is the old Charlie Chaplin comedy, "Sunnyside." The week will also see the issuing of "Love in a Police Station," a Mack Sennett comedy; "The Junk Man," an Aesop cartoon; the eighth chapter of the serial, "The Masked Menace;" Pathe Review and Topics of the Day, No. 52; "Bucking the Handicap," a Grantland Rice Sportlight; and two new issues of the Pathe newsreel.

The Sennett comedy features Madeline Hurlock and Eddie Quillan, directed by Earl Rodney. The Pathe Review includes "The Rider of Death Avenue," "Lilies, Serpents and Hobgoblins" and "Bazaars of the Black Empire."

Stern's Christmas Film Heads Week's Releases

"The Newlyweds' Christmas Party," the Christmas two-reel comedy produced for the holidays by Stern Bros. for release through Universal, is the principal offering on the program of six short subjects for the present week. Another Christmas number among the Universal releases is "Empty Socks," an Oswald cartoon produced by Walt Disney. "Run, Buster!" is another of the current releases, featuring Arthur Trimble, Doreen Turner and Pete, the dog comedian. "Andy Nose His Onions," a new comedy telling the predicaments of "The Gumps," is also included on the schedule, with Joe Murphy and Fay Tincher in the leads.

"King of Hearts," a two-reel western with Jack Perrin and Barbara Starr, and the sixth chapter of "The Trail of the Tiger," are the concluding releases for the week.

Educational Releasing 14 Shorts in January

INCLUDING the first of a series of comedies from Charley Bowers, and vehicles from Larry Semon, Al. St. John, Dorothy Devore, Johnny Arthur, Jerry Drew and Monte Collins and novelties from Pat Sullivan, Lyman H. Howe, Walter Futter and Robert C. Bruce, the Educational program of 14 subjects for the month of January is a diversified collection.

"There It Is" is the first Bowers comedy for Educational. Scheduled for January 1. It has Buster Brady, Kathryn McGuire and Melbourne McDowell in supporting roles. H. L. Muller photographed and directed. "Dummies" starring Larry Semon is also scheduled for the 1. The story was written and directed by Semon.

Al St. John is seen in the Mermaid, "Racing Mad," in the cast of which are Estelle Bradley and Phil Dunham. Dorothy Devore stars in "Cutie," directed by Norman Taurog with Earl McCarthy as her leading man. Johnny Arthur is featured in the Tuxedo "Wildcat Valley," which Charles Lamont directed. These three comedies are scheduled for January 15 and 22.

Another Mermaid is "High Strung," featuring Jerry Drew and set for January 29; Mark Sandrich directed. The three Cameos are "Fall In," with Monte Collins, "Wedding Slips," also starring Collins, and "All Set," featuring Wallace Lupino. These have been scheduled for January 1, 15 and 29 respectively.

The Sullivan cartoons are "Felix the Cat in the Smoke Screen" and "Felix the Cat Draggin' the Dragon." The Hodge-podge subject is "Recollections of a Rover." "Dog Days. "The Sun and the Rain" are the titles of the Bruce Outdoor Sketch. "New York's Sweetheart" is the Curiosities release for the month.

Two New Series for Pathe Review in 1928

Pathe Review has acquired additional novelties for the coming year's subjects, which will further exhibit the Review's qualities of a magazine reel.

Fontaine Fox, author of the Toonerville cartoons and characters, is interviewed by the Pathe Review camera in the first issue of the series for the new year. He is shown at his home with his wife and daughters, playing golf and in his studio. There will be later on, it is said, camera interviews with other artists, and these will be treated in much the same manner.

Another new series for the Review will feature English and American writers of fiction, the first, a camera interview with Charles Francis Coe, apearing in issue No. 3. These also will show intimate scenes of the human subject.

Baxter Replaces Varconi for Tiffany-Stahl Role

Victor Varconi, whom Tiffany-Stahl Productions, Inc., had engaged to play the principal masculine role in "The Tragedy of Youth," will not appear in the picture, having been replaced by Warner Baxter. Varconi, who had been loaned by Cecil B. De Mille, had made preparations to go abroad and John M. Stahl released the actor until his return from the foreign trip, when he will be cast for the chief role in another production.

Lya De Putti May Make Another Universal Film

Lya de Putti, European screen star, arrived back in the United States last Wednesday on the S. S. Berengaria. She will remain in New York several weeks, after which she will go to Hollywood. She is expected to start the new season by making another picture for Universal. She was featured in two Universal pictures last season, "Midnight Rose" and "Buck Privates," both yet to be released.

Larry Darmour Will Make Al Cooke-FBO Comedies

A dozen Karnival Komedies, to feature Al Cooke, will be made by Larry Darmour for release by F B O, under the terms of a contract just signed. Joseph Jefferson O'Neill and E. V. Darling are joint authors of the first of the series. The comedies will be two-reelers. This is the third series Darmour is producing for F B O, the other two being the "Micky McGuire" comedies and the "Fat Men" comedies.

Harron Placed Under Tiffany-Stahl Contract

Johnny Harron has signed a long-term contract with Tiffany-Stahl Productions, Inc. He is to be cast immediately in a production now under way. The actor has appeared in two Tiffany-Stahl releases, "Night Life" and "Once and Forever." He made his first screen appearance in Mary Pickford's "Through the Back Door."



M. H. Hoffman, Vice-President and General Manager of Tiffany-Stahl

Carewe Finishes "Ramona" for United Artists

Dolores Del Rio's initial starring vehicle "Ramona," for United Artists, has been finished by Edwin Carewe, its director and co-producer, with Inspiration Pictures. Cameraman Robert Kurrle turned the last crank last Friday at the Tec Art studio in Hollywood.

The same director, actress, producers and releasing organization which presented "Resurrection" have combined to make the screen version of the novel of the American Indian and early California by Helen Hunt Jackson. Warner Baxter and Roland Drew have featured parts. Carewe is now cutting the picture.

Paramount Changes Dates of Three Releases

Instead of on the 21st, Adolphe Menjou's "Serenade" for Paramount will be released on December 24. "The Secret Hour," featuring Pola Negri, has been set back from the 24th to February 4. "When Romance Rides," a Zane Grey western story, has also been set back, from April 21 to a June date, not yet determined upon.

Columbia Engages Lois Wilson for Five Films

Lois Wilson signed a contract this week with Columbia Pictures for a series of five pictures, a variety of roles being planned for her which will display versatility. The actress first appeared beneath the Columbia banner in "Alias the Lone Wolf" with Bert Lytell.

Antonio Moreno Signs Tiffany-Stahl Contract

Tiffany-Stahl Productions, Inc., has signed Antonio Moreno to play the male role opposite Claire Windsor in a new production now being filmed under the direction of Christy Cabanne. The title of the new picture is yet to be announced.

Orchestraphone Audition

New York Exhibitors Hear Musical Scores Played by Instrument Developed for Theatres

A DEMONSTRATION in which musical backgrounds for two short subjects were the feature introduced to exhibitors in the New York district the Orchestraphone, which is being distributed by National Theatre Supply Company. The instrument plays ordinary phonograph records, reproducing the music by means of an electrical amplification system which provides volume sufficient for auditorium presentations.

The Orchestraphone is one of the first auditorium phonographs particularly developed for use by motion picture theatres. It was demonstrated in New York at the Tivoli theatre, 8th Ave. and 51st St., last Friday. The installation for the demonstration was temporary.

Though this was the first public demonstration in New York, the Orchestraphone has been in use at theatres in Chicago and other cities for some time. The device consists of two electrically-operated turntables equipped with electrical pick-ups and two large Temple loud speakers, which are located in the orchestra pit.

It is not a "talking picture" device, but is designed to supply musical accompaniments for the pictures, supplanting organ or orchestral accompaniments. The entire equipment is sold outright for $3,500. This includes the instrument, speakers, accessories, and a filing cabinet containing 200 records suitable for theatre use.

The Tivoli demonstration put the Orchestraphone to the severest test. The first subjects presented was a newsreel. The change over required by the events depicted in the reel were necessarily abrupt, and occasionally there was a tendency to confuse the ear, in cases where the contrasts were extreme—as when an orchestra of one type broke in upon one of an entirely different instrumental make-up.

Possibly because better preparation was possible in scoring the piece, the two-reel drama for which the Orchestraphone supplied the music seemed more successful. The selections here were judicious and the cuing more perfect, with the result that this score was most satisfactory, and gave a better gauge of the potentialities of the instrument for practical theatre use.

In the usual case the instrument and the speakers are located in the orchestra pit. In this position the operator is enabled to follow the picture with the aid of such cues as subtitles or particular scenes.

The dual turntable permits the ready changeover from one record to another. This is done by pressing a button located on the operating board. Individual volume control knobs are placed in front of each turntable, for the modulation of each record or portions to suit the occasion.

The operation is very simple. Skill in the manipulation of the device can be acquired within a comparatively short time. For the best results the picture is scored in advance, with selections of suitable themes made from the record file.

The Tivoli demonstration showed the instrument capable of volume resources, which makes it practical for use in very large as well as small theatres. No distortion beyond that which is present whenever sound in reproduced, whether electrically or mechanically, was noticed during the renditions at the Tivoli theatre. T. C. K.

Hoffman Denies Rumor

Declares There Is No Truth in Report that Louis B. Mayer Will Join Tiffany-Stahl

COMMENTING upon the various rumors being circulated to the effect that Louis B. Mayer is expected to become affiliated with the Tiffany-Stahl organization, M. H. Hoffman, Vice President and General Manager of the company, when interviewed, said:

"This is one case where the old 'Smoke and Fire' adage won't hold because there isn't even a whisp. Whereas we admire Louis B. Mayer as a man and as an executive, there would be no good reason or advantage for any of the parties in such an affiliation.

"The Tiffany-Stahl company as it now stands has all the necessary elements that spell success. L. A. Young, its president, one of the wealthiest and most able business men in the country, is well able to supply finance and good business judgment. John M. Stahl, who needs no introduction to the trade or public as a genius in direction and production, is well able to cope with production problems."

M. H. Hoffman is in executive charge of the company and is supervising distribution and exploitation.

"So that from a standpoint of executives," Hoffman continued "the Tiffany-Stahl company is a complete triangle, a tower of strength and nothing lacking.

"On the other hand, L. B. Mayer is very happily situated as one of the important factors of another big company and would have nothing to gain by a change.

"There have never been any negotiations for or intentions to have Louis B. Mayer join the Tiffany-Stahl organization, and for once in this instance Dame Rumor has gone totally wrong."

Brenon Begins Casting of "Laugh, Clown, Laugh"

Herbert Brenon, fully recovered from an attack of influenza, has started casting players for "Laugh, Clown, Laugh," the Lon Chaney vehicle which he will direct for Metro-Goldwyn-Mayer. Maurice Murphy and Betsy Anny Hisle, the two children who appeared in Brenon's "Beau Geste," will have roles in the new photoplay and it is likely that other additions to the cast will be announced soon.

The Science of Film Exporting

Expert Urges Adoption of Definite Procedure for Efficient Handling of Foreign Shipments; Makes Valuable Suggestions

By PALMER HALL STILSON

General Traffic Manager, Paramount Famous Lasky Corp.

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THE intent of this article is to bring to the attention of film exporters the importance of adopting some definite procedure for the efficient handling of foreign shipments.

Worldwide distribution of films is one of never-ending detail requiring closest application. Motion pictures are usually released in foreign countries on scheduled dates, as in vogue in the States, but not necessarily at the same time. Hence the question of release date abroad, is of immediate consideration when contemplating an export shipment. It is recommended that the various phases of the subject, outlined below, be carefully considered. Verily it is true that an export shipment is well on the road to satisfactory delivery when properly prepared and authenticated by correct documentation.

Footage Measurements

Films should be accurately measured and such measurements recorded on a packing list. Duties in many countries are based on footage and, accordingly, it is desirable to inform oneself of such requirements, because allowances are made in some foreign customs for leaders, spacings, etc., and, therefore, same need not be always recorded on documents, creating, thereby, some slight savings in duty payments. Where duties are specifically based on weights, full measurement of film, tip to tip, should be recorded.

Packing

This is very important. Here again duties are sometimes affected because some countries consider classes of packing material as part of the legal net weight, and assess duty thereon. For instance, the use of individual single reel tins increases the duty in some customs. Packing is also subject to regulations of various steamship lines and, if not adhered to, will result in declination of shipment with resultant delay and dissatisfaction. Further, fire hazard and possibility of "on deck" carriage must be considered. Packing requirements are diversified. Some shipments may be prepared by enclosing the reels in separate single reel tins, and then enclosing several tins in a stout wooden case; other shipments may be prepared by wrapping the actual film in oiled or water-proofed paper, and then enclosing in a wooden case with metal lining, with the metal cover securely soldered before making fast the wooden case cover; other shipments must be prepared by enclosing the reels in tins within a metal case with wooden lining, as required for shipment on English passenger liners. In this last connection the French Line accepts such metal wood-lined cases or equally as well packed one to a gross weight limit of one hundred pounds.

Case Construction

It is decidedly false economy to use any but the best of constructed cases. If wooden cases are used, select only those of stout lumber not less than seven-eighths to one inch thick, strongly built and reinforced. It is desirable at times to clean cases to raise same from open deck floors, thereby permitting sea-wash to run under and not into case. When metal-lined cases are used the lining must be very carefully soldered on all seams to result in a hermetically-sealed case. All export cases should be securely bound in at least two places with metal straps. Strapping is generally placed around the ends of cases, although some may prefer to strap away from the ends, and, perhaps, with a third strap around the center.

As it is desirable to nail straps make sure nails are not driven into actual case contents. Straps on metal-lined cases should be placed on case ends, because nailing a strap in the middle of case will, without question, puncture the metal lining. Equipment may be purchased which enables the shipper to draw his metal straps to a tight condition. Case pilferage may be prevented by careful strapping and by use of seals for strap ends.

Case Weights and Measurements

It is imperative that cases be accurately weighed and the weights so marked thereon in net, tare and gross. Films are to be weighed before enclosure to obtain the net, empty case and packing weighed to obtain the tare, and the packed case then weighed to secure the gross weight. The shipper must familiarize himself with foreign customs requirements, because many countries base calculations on the Metric system, and weights must be recorded in kilograms. Too much care cannot be exercised because, if weights are nor correct, severe fines and penalties are assessed and collected at destination. Where Metric system is used there is no objection to recording on cases, weights in both pounds and kilos. Scales are for sale which have bars showing both classes of weights. It is advisable to record case dimensions as thereby you secure the base for determining cubical contents. This information is necessary as ocean freight rates are largely based on the cubic space consumed.

Case Numbers

Every export case should ride under an exclusive number, distinctly marked thereon. It is desirable to establish a book record and allot to each country served a block or series of numbers. Starting all countries from one on is quite satisfactory, or a group may be assigned to the first country and the second country continued in the next group. For illustration—England, one to two hundred; Australia, two hundred one to four hundred; Spain, four hundred one to six hundred. When allotting a number to a case same should be closed on the book record by date under proper country. By carrying such number through on all office records it is possible to instantly identify a given transaction and ascertain case contents. In the event of a loss or a stray shipment, being located at some point, it is of great importance to have the case number and actual case mark or address.

Case Marks or Addresses

As all export cases transported by steamer are controlled by ocean bills of lading, it is unnecessary to address cases in full, so shipper should resort to the use of a mark. In doing this it is suggested that standard symbols be adopted which may be used for all countries by changing the names of respective foreign cities. Marks similar to the illustrations below may be adopted, but the shipper should study same for originality pertinent to his particular company, and to avoid conflict with other shippers' symbols or marks.



Method of Marking

All cases should be marked by the use of stencils and fountain brush. Free hand marking is to be discouraged. Many steamship lines will refuse to handle shipments unless stencil method is employed. Some lines also specify the size letters, and stencil should be used in letter size proportionate with case size. In addition to symbol or mark, weights and case numbers should be stenciled on all cases. Every film case must have affixed the customary yellow film caution label or some equally significant means of indicating to cargo passers that they are handling films. Steamship lines appreciate this identification of all hazardous cargo.

International Parcels Post

Films forwarded via foreign mail service must be absolutely addressed in full, and may be insured or registered to some destinations. Such shipments should be packed similar to the method employed for Interstate Domestic shipments, in strong wooden cases or metal shipping cases, keeping within weight limits prescribed by postal regulations.

Marine Insurance

Insurance is of prime consideration, and each export transaction should be analyzed to determine as to amount of coverage necessary. The protection should cover cost of manufacture, freight expenses, insurance premium and incidentals. Shippers should at all times be careful not to overinsure as the practice is costly. Royalties due on film rights should not be insured except for a specially good reason. The shipper should study his policy to see that risks are fully covered, and should engage marine insurance only through the most reliable companies or brokers to be sure that the protection is there.

Film Drawbacks

The United States Treasury Department permits exporters to claim drawback on films manufactured from imported raw stock. Application in due form must be filed with the Government for permission to file claims for refund. After consulting Treasury officials and receiving registered approval, the exporter should engage a reliable drawback broker who will assist him in executing the Governmental requirements in this technical procedure.

Documentation

Serious delays and difficulties will result if your export shipment is not attended by proper documents. Many countries require surrender of Consular Invoices and Certificates of Origin before delivery is permitted. The exporter must secure signed ocean bills of lading, and prepare commercial invoices. These invoices must contain a complete history of the transaction insofar as case numbers, footages, weights, production names, values, etc., are concerned. Particu-

HERE'S A NEW TEAM FOR YOUR FANS TO ADMIRE!



WILLIAM FOX PRESENTS

"SHARP SHOOTERS"

with

GEORGE O'BRIEN LOIS MORAN

The clean but devil-may-care heart of a hard-fisted young gob from one of Uncle Sam's ships—Morocco nights—the love-light that lies in the trusting eyes of a tender young girl—the conflict of heart's desire and duty's call. An audience picture supreme, teaming George O'Brien and Lois Moran. Story by Randall H. Faye.

J. G. BLYSTONE *Production*

William Fox presents for your audience a delectable hour-and-a-quarter of entertainment



MADGE BELLAMY *in* "SILK LEGS"

with JAMES HALL *and* Joseph Cawthorn

Youth, Beauty and Personality in the spirit of the day! Stone Age! Iron Age! Bronze Age! And now we have the Silk Age—with every woman claiming as her right a peaches-and-cream satin complexion and fine-spun silk to adorn her legs. Madge Bellamy triumphs as the exponent of civilization's ultimate demands—Silk Legs, modern woman's mark of emancipation from the dark ages of dust-trailing skirts (when legs were suspected but not visible). Undoubtedly one of Bellamy's biggest hits. Story by Frederica Sagor.

ARTHUR ROSSON *Production*

WHO PLAYS *with* FOX PROFITS *with* FOX



In this picture McLaglen has ten leading-women, headed by Louise Brooks. Here's a sample assortment of the fair array.

William Fox presents

VICTOR McLAGLEN *in*

"A GIRL IN EVERY PORT"

with LOUISE BROOKS

What a theme for a McLaglen picture! A girl in every port—romance in every clime—virile adventure over the Seven Seas! An important production, as great as its theme, planned and produced as a big time performer in first run houses.

Besides Victor McLaglen, starred for the first time, the cast boasts ten leading women, *Louise Brooks, Gladys Brockwell, Myrna Loy, Sally Rand, Eileen Sedgwick, Elena Jurado, Natalie Joyce, Maria Casajuana, Dorothy Mathews, Natalie Kingston;* also others. Robert Armstrong, William Demarest, and Francis McDonald are among the men.

Audience demand is already created for this McLaglen epic. Keep the patrons of your theatre informed.

Story by J. K. McGuinness

HOWARD HAWKS *Production*

WHO PLAYS *with* FOX PROFITS *with* FOX

The Science of Film Exporting—*continued*

lar care must be exercised to record accurate values, as sometimes freight rates and duties are affected thereby. Bills of lading, consular papers, certificates, invoices, etc., must be forwarded to consignee abroad on same steamer carrying the goods, and, if shipment travels on a slow boat, the papers should be dispatched on a faster boat. Bills of lading are usually issued in sets of three, other documents generally in duplicate. It is advisable to forward the original bills of ladings and documents on steamer transporting shipment or faster boat, and the duplicates on a subsequent steamer, to be sure the consignee receives some papers to assist in clearing the goods.

Commercial invoices must be certified by exporter and negotiable bills of lading must be endorsed. Insurance certificates are usually furnished in duplicates, but do not affect delivery; however, subject to the opinion or wishes of your consignee and yourself, it may be desirable to mail the duplicate copy abroad. Upon receipt of documents the foreign consignee calls at his Customs House, makes an entry, pays the duties and receives permission to take delivery of films, provided his documents are in proper shape. In many cases he employs an import broker to attend to these formalities. From the foregoing we realize the extreme importance of careful documentation.

Shipping Agents or Forwarders

Every export shipment must be manifested by means of a Shipper's Export Declaration, which document is submitted to the Collector of Customs for his observation and approval. Steamship space must be engaged, shipping permit secured and filed at pier, shipments delivered to pier and dock receipt obtained. At time of delivery a Notice of Intent to claim Drawback is filed with Customs Inspector at pier, in order that he may examine shipment and certify as to its right to obtain benefit of drawback due to use of imported stock in manufacture. Dock receipt must be exchanged for regulation ocean bill of lading. Some exporters prefer to attend to all this detail themselves, whereas others find it as economical to employ a reliable Shipping Agent or Forwarder. The Agent will attend to all formalities and, in most instances, to the mailing of controlling documents abroad. He will arrange with his foreign correspondent to make import entry, pay duties and deliver promptly to consignee. This work being most important, great care must be observed in the choice of a shipping agent. He must be efficient, versed in the science of exporting and, to say the least, must be trustworthy and enjoy good repute in shipping world. One point worthy of mention is that of Forwarder's Bills of Lading. Such ladings only constitute a receipt for goods to be shipped, and are not to be confused with steamship Ocean Bills of Lading. Many steamship lines will not recognize forwarder's ladings, and some do not convey any resposibility to the steamship company, except under special arrangement.

In-Bond and Inter-Exchange Shipments

An exporter may sell a picture for ultimate delivery in some foreign city after certain financial obligations have been complied with. For illustration, the London branch of a concern in Egypt may negotiate for the purchase. The exporter here will ship the films, "In Bond," via London, and same will be stored in customs bonded stores there upon arrival. The exporter's London branch will have the observation of same and the controlling documents. Upon the obligations being satisfied, the shipment will be re-exported from London to the final destination, Egypt. In-Bond shipments are employed for many various reasons. The exporter here may have excess films in Canada, Cuba or other adjacent countries which he can ship to some foreign destination from Canada or other point "In Bond via New York." Shipment will ultimately move abroad from this port, or it is possible to In Bond same from other ports on the Atlantic Seaboard. The exporters may believe it desirable to Inter-Exchange an excess print from one foreign country to another one, where he may use same to advantage. Care should be exercised in such matters, because it may result more costly than having a new print made. A film having been cleared through Customs into Spain has created a debit by virtue of shipping, clearing and duty charges. Upon exporting this same film to Roumania, Turkey or South America, further duties and expenses at final destination will increase the debit. It may cost less to print a new film and ship direct from New York. This is a matter of dollars and cents requiring analysis.

Steamer Routes—Transshipments

Great care must be exercised in the choice of steamer routes on which to make prospective shipments. If the exporter is not fully informed it is desirable to consult a reliable forwarder. Much time may be saved by proper routing, and further shipments may be subject to lower freight rate if proper steamer is chosen. Transshipments should be avoided, and resorted to only in unusual lapse of time between direct steamer departures. However, in this connection we must remember that some foreign points are always subject to transshipment. For illustration, some parts of the Orient require transshipment at Hong Kong when shipped from the Pacific Coast.

Inland Export Shipments

At times it is convenient and desirable to ship inland for export at some other point; for illustration, Cuba may be served from Key West, New Orleans serves some of the southern points such as Guatemala City. It is quite customary to ship Mexico City via Laredo, Texas. Few exporters, indeed, use direct steamers to Mexico from New York. Inland shipping is a matter of judgment.

Pacific Seaboard

Films requiring speed in transit, for Australia and the Orient, might well be shipped overland express for export from San Francisco and Seattle. It is customary to ship to a reliable forwarder at either point, issuing prompt instructions as to ultimate destination. It is preferable to write the forwarder in advance of shipment or, in emergency, by night telegram. Here, too, instructions may be sent by Air Mail. All details of shipment, footage, production names, etc., must be furnished because the agent will have to handle all the details and get his controlling ladings, etc., forward to consignee on the same steamer carrying the films. It is interesting to note that savings in time are created by using steamers from Seattle. Shipments for Pacific Coast export may be addressed by "Mark or Symbol" with cardboard tacked securely over the entire mark. On this cardboard should appear the full name and address of the Coast forwarder.

Panama Canal Route

Considerable savings are created by use of steamers plying the Panama Canal destined to the Orient, Australasia, etc., but unusual care must be exercised in packing and choice of steamer. Owing to climatic changes due to the zones through which vessels passes, new films with heavy emulsion have been known to congeal and be rendered worthless, hence, in shipping via the canal it is well to consider the stowage offered by the steamship line.

Some foreign cities are known as Free Ports; for illustration, Copenhagen is free, and Scandinavian shipments pass through without hindrance. Danzig is free for Baltic shipments.

Films Special Stowage Cargo

Most steamship lines consider films as special stowage, and give same exceptionally good care, which works materially to the exporter's good. However, the freight returns good revenue to the bottoms, and the lines are alert for this class of business. Passenger liners generally carry the films in the Purser section or strongroom, or equally accessible location. While this is considered good protection against ships' fire hazard, still it is advantageous to the industry.

Negatives—Positives—Advertising Matter

It is desirable to always ship negative films in separate containers from positives; in fact, most foreign customs demand separation. This is very much to be desired for many reasons, chief of which is the question of insurance. It naturally follows that shipments of adequate advertising material are imperative. By all means, have the various lithos, photos, cuts, etc., accompany the films on the same boat, or, if at all possible, on earlier steamer. The faster the importer abroad secures his advertising matter, the earlier he can plan his campaign for successful exploiting of the films. At any event pack the advertising material in separate, strong, water-proofed, paper-lined cases, giving careful consideration to weights, etc. Some customs require separate net weights recorded for miscellaneous items, and the exporter needs to inform himself of such requirements.

Commercial Credit Shipments

Great care must be executed in the handling of shipments made under auspicies of bank credits. The Credit, or authority to purchase, should be closely scrutinized, that you may comply with all the terms and tenor of same. Case shipments may be packed, weighed and marked as previously indicated because the Bills of Lading control their delivery. Ladings, commercial invoices, insurance papers, drafts, etc., must be made out in exact form prescribed by the bank. When shipments are authorized by international parcel post, it is generally specified that the packages be addressed in full to the correspondent bank abroad, and never to the ultimate purchaser. Prompt advice must be sent to the foreign bank and the purchaser, and all documents as indicated in credit must be turned over to the New York bank in ample time for them to audit same and forward via the same steamer transporting the shipment. The preparation of drafts is one requiring careful attention; here the exporter is practically issuing his own check for the value of the consignment, royalties, costs, etc., and ultimate responsibility for payment of this draft must be fully understood and determined. After shipment has gone forward and the bank has paid your draft, recourse may still be had to the exporter in the event of need, so this phase of the situation deserves full consideration. Long bills or drafts drawn at sixty or ninety days' sight should be issued without recourse to exporter, because here the bankers are extending that much credit to your patron and, in event of default at maturity, the exporter would be held for all monies involved, unless he had protected himself against such contingency when issuing the draft.

Forms

The exporter will simplify operations and keeping of records if he will equip himself with proper forms pertinent to the various phases of export procedure. Comprehensive records are vital in efficient exporting.

Exhibitors Service Bureau



Harmonious with the dignified surroundings was the lobby display, illustrated above, which featured an advance campaign for the showing of "Chang" at the New Fruitvale Theatre, Oakland, California. The animals, killed by H. A. Snow on his big game hunt in Africa, are the property of the Snow museum and were displayed by courtesy of that institution

Stunt Exploiting News Reel Thrills Brady, Texas

NOT all of the showmen of the country are on the Broadways of the big cities. There is, for instance, Manager W. W. Jackson of the Palace theatre in Brady, Texas. The entire population of Brady, Texas, probably could be comfortably accommodated in the Roxy theatre, even though it is the center of the turkey industry of the world.

Each year the "turkey trot" just before Thanksgiving is a great event, comparable with Atlantic City's bathing beauty parade and similar events. It was this event, recorded in a news reel, that gave Manager Jackson his opportunity to flash a showmanship stunt that thrilled Brady and at the same time ranks as one of the best feature exploitation ideas used in connection with a topical film.

Reed Haythorne, M-G-M News representative in San Antonio went to Brady and made pictures of the "Turkey Trot." Manager Jackson was particularly anxious to show these scenes in Brady the same night that they were made. Haythorne hurried back to San Antonio with his negative, developed it, made a print and shot it back to Brady by airplane. The same plane that brought the print to Brady carried ten thousand "dodgers" which read: "Palace Theatre—Tonight! M-G-M News presents the Brady Turkey Trot six hours after the pictures were taken. They will be shown on the screen at the Palace Theatre 7:15 P. M. tonight. You can't afford to miss it.

The pilot of the airplane circled the entire surrounding neighborhood several times, dropping the "dodgers."

The Brady Daily Sentinel tied up with the stunt and "led the paper" with the story of the Palace's achievement, carrying a seven-column "ribbon" across the first page.

Series of Xmas Parties at Tampa Theatres

John B. Carroll, general manager of Consolidated Amusements, Tampa, has arranged a series of Xmas "parties." There will be five matinee parties staged. The first was on Dec. 5th at the Victory; next at the Franklin on Dec. 6th; then at the Strand on Dec. 9th; the Grand on Dec. 12th and the final one on Dec. 15th at the Tampa.

At these "parties" all the ticket a child needed was a toy of some kind. The toys collected will be all re-made and wrapped in fancy packages and given away to the poor children of Tampa at a big morning party that will be staged at the Victory on Dec. 24th.

To see that the needy children get the toys, tickets will be given out by the Sunday school teachers and those holding the tickets admitted to the party and to receive a present.

Serials Return to High Favor in Canada

The growing popularity of film serials is indicated by announcements of managers regarding bookings of the chapter stories. Practically all neighborhood houses in Ottawa, Ontario, are now presenting serial pictures once more.

Showmanship

Briefs

ONE of Manager J. L. Cartwright's stunts to exploit "The Cat and the Canary" was a 'spook' parade the night before the picture opened at the Capitol Theatre, Macon, Ga. Fifteen boys were dressed as spooks—using white sheets and false faces to hide their identity as well as to give the parade a 'spooky' appearance. The parade took the boys through all the main streets. Four boys carried two large banners announcing the title of picture, name of theatre and play dates while other boys in the line-up carried fuses to light up the banners.

FEATURING two local players in one-act play as a prologue feature, has brought considerable publicity to the Aztec Theatre, of San Antonio. This prologue feature was introduced recently with the presentation of "Man Crazy" when a one-act comedy was presented with Jack Edwards and Edna Parks as the stars. These two players have long been favorites in San Antonio in a stock company, and their return after an absence of about two years created much interest.

EVERY high school in Pittsburgh, including the parochial schools, is actively interested in "Les Miserables" through the efforts of Universal's exploiteer, Charles Loewenberg. Carl Laemmle's essay contest on "What Ideals for Life Do You Find in Victor Hugo's 'Les Miserables'?" is arousing a warm response on the part of both pupils and school authorities.

MANAGER JAMES H. McKOY had a unique window display for Constance Talmadge in "Breakfast at Sunrise" when the film was shown at the Rex Theatre, Spartanburg, S. C. The display was in the window of one of the furniture stores that contained a breakfast room window. The decorator had a special window background that made the whole place look like a sun porch. A flood lamp with gelatin was used to give the effect of early morning.

MANAGER F. J. MILLER had a miniature airplane under the marquee to attract attention for "The Lone Eagle" at the Modjeska Theatre, Augusta, Ga. A banner placed on each side of the plane read, "The Lone Eagle." The propeller was kept in motion by a small motor inside the plane, and a buzzer hitting against an empty cigar box made a noise similar to a plane motor running.

THROUGH the courtesy of William Raynor, manager of the Lafayette Theatre, Buffalo, 3,000 newsies attended a special Saturday morning showing of "The Shield of Honor." The Buffalo release featured the dedication of the picture to Chief of Police James W. Higgins and his force.

MANAGER F. J. MILLER, of the Imperial in Augusta, used a simple device to put motion into his marquee display for "Ben Hur." The display was a large cutout of a chariot racer. Miller placed a loose scarf around the neck of the driver which was kept in motion by the wind from a concealed fan. The wheels of the chariot were cut out and pinioned to the display. Another motor was used to turn the wheels continuously.

Old Gag Revived in Herald for "The Unknown"

The old gag of partially concealing the figure of a woman, and leaving the unconcealed portion to mislead the beholder into thinking that the picture in its entirety would be a full nude was adapted with remarkable success for use as an exploitation novelty in connection with the showing of "The Unknown," at the Apollo Theatre, Peoria, Ill.

Manager W. R. Lawler's novelty consisted of a folder of light weight cardboard the front of which was shorter than the back. When folded over, the front sheet, bearing the caption, "Oh Boy! What a Picture! 'The Unknown,'" allowed only the shapely legs and thighs of Joan Crawford to be seen. When opened the reader found that she is clothed in a revealing dance costume.

Roy Helms Designs Novel Window Display

A novel window display featuring "Ten Modern Commandments" and various articles of drug store merchandise was designed by Manager Roy Helms, of the Egyptian Theatre in Greenville, S. C., and used by a local store.

The centerpiece was a cutout in the form of a tablet bearing various modern commandments, from each of which a ribbon was led to some article it advertised or stills from the picture showing at the Egyptian.

Two of the commandments were: "Thou shalt not park or pet; go to the Egyptian to see 'Ten Modern Commandments'" (a ribbon was run from this to a quarter card holding a still), and "Pose not in thy one-piece bathing suit. Hot is the Sun and great the pain from sunburn" (this commandment was tied up with a display of Ungentine by a ribbon).

Use Novel Tie-up to Stir Interest in Sousa Band

One of the finest publicity campaigns to be put on in Pittsburgh, was staged by Loew's and United Artists Penn Theatre the week of November 28th. Manager Livingston Lanning and Publicity Director Wallace R. Allen got together and with the cooperation of Director of Music Will Earhart and the Board of Education it was arranged for Sousa to attend four high schools, direct the band and give them advice on music.

A gold cup was offered to the best band of the four. A newspaper cooperated, taking half the credit and giving big space to this stunt.

Incidentally one night the bands came to see the show, in a body, played selections in front of the theatre and then paid their way in.

Still Title Contest Tieup for "The Gorilla"

Keith's Palace Theatre, Cleveland, ran a picture titling contest in one of the city's daily newspapers for the showing of "The Gorilla." The tie-up was made by John Royal, manager of the theatre.

Money prizes and theatre passes were offered for the best titles for stills taken from the production and published daily in the columns of the newspaper.



An interesting marquee display featuring "7th Heaven" at the Rialto theatre in Waterbury. The arrangement was designed by William Leggiere, manager. The stair effect—seven steps on each side of the display, tied-up cleverly with the title. The display was floodlighted at night.

Cooperative Ads Query Fans About "My Best Girl"

A DOUBLE-PAGE spread of local merchants' ads in the daily newspaper, coupled with window displays in all the stores of those advertisers, featured a Mary Pickford "My Best Girl" exploitation stunt worked by the Olympia Theatre, New Haven, Conn., in conjunction with the advertising staff of the New Haven "Times-Union."

The paper printed on November 25th a front-page box, mentioning the picture and the theatre, and directing readers to answer the questions about Mary Pickford in the merchants' ads on pages 8 and 9. Readers would get cash prizes and free tickets to the Olympia Theatre for answering most questions correctly.

One question was set in each ad, directly below the name of the advertiser. Such queries as "Who is Mary Pickford's husband?", and "Who was Mary Pickford's first director?", were asked. The paper got two solid pages of ads out of it, banks, department stores, restaurants, dress shops, furniture stores, piano manufacturers, shoe stores, jewelers, furriers and [illegible] stores being among the advertisers.

The answers, printed November 30th in exactly the same places as the questions were set (in the merchants' ads), gave the "Times-Union" another double-page spread. Prizes were announced and again the theatre and "My Best Girl" were given front-page space.

The Olympia Theatre made the most of the attention attracted to the ads by taking a two column, 100 x 2 set in the center of each page.

Vitaphone Trailer for "The Jazz Singer"

WARNER BROS. now has an unusual accessory ready for use in connection with showing of its Vitaphoned production, "The Jazz Singer." In the trailer for this picture, the voice of John Miljan, one of the players in the film, is heard describing highlights of the photoplay. While he talks, flashes of the action are showing along with the musical accompaniment that is synchronized with it. The world premiere of "The Jazz Singer" is then shown with Jolson and other celebrities arriving at the Warner Theatre.

Fashion Show Feature of Stage Bill at Roxy

In cooperation with Russek's, a Fifth Avenue store, the Roxy Theatre is this week presenting a style revue in connection with the feature picture, "Ladies Must Dress." Models display gowns said to represent a cost of $250,000, in which are included "exclusive Paris designs," as the purveyors of feminine finery put it.

The fashion show is augmented by the Roxy ballet corps. Other numbers on the program include the "Faust" overture played by the symphony orchestra with chorus by the Roxy ensemble. Another stage number is "La Tapisserie Japanese" (A Tapestry of Old Japan), in which Maria Gambarelli and Dorothy Drakefield dance and Douglas Stanbury and Ruth Williams sing. A Fox Movietone Newsreel is presented as an added screen attraction.

Cooperative Advertising by 24 Cleveland Houses

During the day and date run of "What Price Glory" in Cleveland, which started December 4th, 24 theatres joined in [illegible] ative newspaper advertising.

Key City Reports

New York City

WITH a few exceptions most of the Broadway theatres felt the pre-Xmas shopping slump which always hits the street about this time of the year. Probably the most talked of picture the last few days was **"Helen of Troy"** which opened at the Globe last Friday evening. **General comment dubbed this picture "delightful satire" and one that the smart crowd in the big towns and other communities would "eat up."** Some advanced a theory that this show could easily be sold outside New York at higher than ordinary prices but there has been no talk of a road show to date.

The Capitol did an excellent trade with "Man, Woman and Sin," John Gilbert proving his drawing power not only at this house but at the Embassy where he is teamed with Greta Garbo in **"Love."** The latter **is doing what is reported to be turn-a-way business. At the Paramount, Clara Bow with still another "It" show did average business** and average at the Paramount spells profit. Although Martha Ostenso's picturized novel **"Wild Geese" was highly rated by most critics** it, too, was caught in the season slump and undoubtedly would have brought up the Roxy's receipts to an average gross at any other time. Even Milton Sills in **"The Valley of the Giants" at the Strand couldn't get the customers away from the department stores,** resulting in a mediocre week for this house.

Among the two-a-day offerings even such consistent performers as **"Wings" at the Criterion shared in the slowing-down process due to the pre-holiday occupations** which cut so deeply into the time and purses of the populace. The aviation thriller, however, gives every promise of reestablishing its rating as a heavy draw after the holidays.

"The Student Prince" in its twelfth week at the Astor **continued its tapering off tendency,** apparent for a few weeks back. The down curve since this state of affairs set in has followed such a definite trend that it is felt that it won't be long now before the curtains will be drawn on that particular engagement.

The Gaiety with "King of Kings" did no better than was expected in view of the fact that it is in the closing days of a long run. The De Mille Biblical spectacle is concluding its 35th week on Broadway. **It will be succeeded at the Gaiety by "Chicago,"** which is due to open there on December 23.

"The Gaucho" showed drawing power in the fourth week of the run at the Liberty, though it, too, felt the seasonal pinch. **At the Central "Uncle Tom's Cabin" showed further reduction of the weekly gross. "Sunrise" continues at the Times Square,** rounding out its twelfth week with the rather lean returns which have been characteristic of this run of late. **"The Jazz Singer" at Warners is still a big draw** and while under its best averages somewhat, its momentum was not very noticeably affected by the general depression.

"Sorrell and Son" dropped off considerably in the fourth week of an engagement which proved highly profitable up to this. **It is being succeeded by "The Devil Dancer" at the Rivoli this Saturday.**

Chicago

THE first blizzard of the season cut into the mid week business of Chicago houses generally and reduced box office totals for the seven day period ending December 10th, although for five days attendance was normal.

"The Gay Defender" was the Chicago's screen feature and usual elaborate stage and musical shows rounded out the program, which **did satisfactory business,** considering weather handicaps. **"Underworld" closed its long run at the Roosevelt to good business** and at McVickers **"Ben Hur" closed** its run, **attendance being slightly off.** The Oriental offered a program including Mark Fisher leading Paul Ash's Gang, and on the screen, **"Now We're in the Air," normal business being done.** The Monroe was another theatre bringing an extended run to an end, where **"Seventh Heaven" did a good business.**

"Hard Boiled Haggerty" Vitaphone and Buddy Fisher's Stage Band, were the attractions at the Avalon, **attendance being fair,** while at the Capitol, **"The Cat and the Canary"** Vitaphone and Husk O'Hara made up the program, **which drew well. "The Fair Co-Ed"** and Benny Kreuger and his or- at the former while Meroff officiated at the Tivoli, which had an excellent week.

The Granada and Marbro both offered "The Wreck of the Hesperus" as their screen feature, Kaley conducting the stage band at the former while Meroff officiated at the latter, **both theatres enjoying average business.**

Pittsburgh

BUSINESS in most houses this week settled down to below average with the usual pre-Christmas crying of poor houses prevalent. **The exceptions to this were the Grand where "Seventh Heaven" did a huge business.** Matinees at this house usually are very small with the afternoons this week almost capacity and the nights huge. About the best business this house has done since the 3600 Penn Theatre opened Labor Day.

Ruth Elder in person at the Penn failed to cause any excitement but the big house did average business, with the picture "In Old Kentucky" having no drawing power at all, the cast being slightly known, if at all. The Davis, playing **"The Last Waltz"** and vaudeville, was as popular as a waltz at a college prom, and **had a very poor week.** The Olympic with **a revival of "The Covered Wagon" and Vitaphone meant nothing in the lives of movie fans and fared accordingly.** Loew's Aldine with **"The College Hero" fared a little better** as they had a good supporting show and business was better in comparison than other houses. **"Les Miserables" was held over a second week at the Cameo and did nicely,** all things considered. State had **"The Girl from Chicago" and she might have stayed there if the gross means anything.** Harris had **"A Harp In Hock" and did a consistent business.** Legit business was also off with no house writing in black ink at the end of the week, Alice Brady in "The Ark" having 150 people in the orchestra one evening.

San Francisco

BRISK and sunny weather during the past week, brisk and pleasant business, so to speak, in the local motion picture theatres. The downtown and residential motion picture theatres both reported good business.

Nora Bayes proved popular on the stage at the Granada Theatre, which **with the picture "Figures Don't Lie," attracted many. "Get Your Man"** at Loew's Warfield, with Fanchon & Marco's production, "Oil" and the music masters, **was very popular** and filled that house. **"The General"** at the Imperial Theatre, was enjoyed by the audience, all liking the comedy.

"The Gorilla" continued to draw crowds to the California Theatre **and "Now We're in the Air," shown for a third week** at the St. Francis theatre, **also continued to do good business.** The second week of **"The King of Kings' 'was by no means what was expected** for it by the management of the Columbia Theatre, which is spending quite a sum in both newspaper and other advertising stunts. It is felt certain that the arguments of the local rabbis and club members against that picture is what has injured it here. **"Turkish Delight,"** the farce on harem life shown at the Golden Gate theatre, together with high class vaudeville, **drew crowds each night.**

"The Bandit's Son," shown together with the Scotland Yard pictures at the Cameo Theatre, proved popular. The Union Square Theatre reported good business with **"The Unknown Treasure," "The Speed Hound"** and five acts of vaudeville.

Cleveland

THE first touch of winter, coupled with Christmas competition, brought the average business of the week below par. Even the unusually strong attractions offered had difficulty in getting by.

"Sorrell and Son" was one of the outstanding attractions of the week from the financial angle. It played at the Stillman with a presentation, **did good business, but failed to run** a second week. **"Tea for Three"** a society play, with Paul Whiteman and His Band as the headline attraction on the presentation bill **did good business, but failed to break any records** as such a program was expected to do. Will Rogers in his **"A Texas Steer,"** unusually good fun, **did average business** at Keith's Palace, instead of chalking up a new house record, as was its due. **The State, on the other hand, did fairly well with only a moderately well liked picture, "The Woman on Trial,"** in which Pola Negri had little opportunity to display her talents. **"Tell it to Sweeney,"** better than average comedy feature, **had a moderately successful week** at the Cameo, but not an outstanding week. Reade's Hippodrome played to the **usual big audiences with Tom Mix in "Silver Valley"** as the attraction. **"Publicity Madness"** surprisingly snappy, clever, fast-moving comedy, **did average business** at Keith's East 105th St. The Park played a first run neighborhood engagement of **"The Magic Flame" and had a good week considering the average** of the downtown houses. Neighborhood houses are complaining bitterly. Legitimate competition was lively but not acute.

St. Louis

THE first touch of real Winter weather, with the thermometer dipping close to the zero mark, had its effect on the box office receipts of all the theatres of St. Louis and vicinity the week of December 4. This fact coupled with the universal business depression and the advance effects of the pre-Christmas lull naturally prevented any and all of the houses of this district from breaking any cash receipt records during the week.

"The Girl from Chicago," who wasn't really from Chicago at all but just a little innocent Southern gal, was the screen feature at Skouras Brothers' Ambassador theatre. **Backed by one of Ed Lowry's stage shows it had a fair week** when one considers the general conditions.

Over at the Loew's State Theatre the film attraction was **"Adam and Evil"** in which Lew Cody had the leading role. Lew's meandering down the primrose path didn't really do any harm to himself or the box office. He has quite a following in St. Louis.

Out at Skouras Brothers' Missouri Thea-

tre the chief screen offering was Reginald Denny in **"On Your Toes" and it enjoyed a good week** under the circumstances. Brooke Johns had prepared a very special stage show in celebration of the seventh anniversary of the opening of the Missouri as the de luxe first run picture palace of the community and this fact aided the business of the house. The St. Louis theatre, which is the up-town Orpheum vaudeville house, screened **"The Forbidden Woman." It proved a popular attraction.** The Orpheum at Ninth and St. Charles, the down-town Orpheum first run palace, featured **"Once and Forever,"** in which Patsy Ruth Miller, a St. Louis girl, was the starette. **Patsy is a big favorite with the movie fans and fanettees of her native community.**

Boston

BOSTON theatres were hit this week with the pre-holiday slump which had been expected and which was about a week later in arriving than is usual. Theatre managers have little complaint, however, for Boston's season to date has been far ahead of that in any former year.

"The Gay Defender" had its world's premiere at the Metropolitan and was favorably commented upon by the critics and received with acclaim by large audiences. **Undoubtedly this premiere boosted the receipts of the Metropolitan considerably** because that theatre was the least affected by the general falling off of any of the Boston theatres.

Loew's State showed "The Garden of Allah" and the beauty of this film resulted in keeping up a **fair showing at the box office.** At any other season of the year packed houses would have been the result. The week end business was heavy but mid-week totals were nothing to brag about.

"Now We're In the Air" was shown simultaneously at five theatres, **its grosses comparing favorably** with those of the other theatres at this season.

Modern and Beacon presented **"A Man's Past" and "Night Life" for an average week's** business. **"The Life of Riley"** was the attraction at Waldron's Casino. **"On Your Toes" grossed well** at the Keith-Albee Boston. Other films at the down town houses include **"Captain Salvation"** at the Howard, **"The Fighting Eagle"** at the Allston, **"The Racing Romeo"** at the University, **"Twelve Miles Out"** at the Strand and **"The Magic Flame"** at Loew's Orpheum.

Salt Lake City

WINTER appears to have set in at last in and about Salt Lake, with a drop in temperature and a heavy snow having been experienced during the past week. Theatre business averaged very good although some of the smaller houses notice a slight drop in receipts due to the pre Christmas activities.

The Capitol Theatre is still playing to capacity house. The feature picture last week was "The Gay Defender," with Richard Dix. Fanchon and Marco's Idea, "Sea Nymphs" was a very beautiful stage presentation and was received with enthusiasm. John Gilbert with Jeanne Eagles in **"Man, Woman and Sin," went over exceptionally good** at the Pantages Theatre, it is reported by the management. **Good results** were obtained by the Paramount Empress Theatre during the showing of Billie Dove in **"American Beauty"** with Lloyd Hughes.

Corinne Griffith in **"Three Hours" proved to be a drawing card** at the American Theatre with this large house averaging fairly big crowds throughout the week. The feature picture offered at the Victory Theatre last week was **"The Gay Retreat"** with Ted McNamara and Sammy Cohen, and **a fair share of business** was enjoyed. **Marie Prevost and Harrison in "The Girl in the Pullman" went over big** at the Gem Theatre, it is reported.

"Underworld" attracted a great deal of interest at the Rialto Theatre, this being a second run house. **Very good results** were had during this presentation.

Baltimore

WITH the exception of two isolated cases, patronage at the first-run moving picture theatres in Baltimore for the week beginning Monday, December 5, held up very nicely, except on one night when it turned cold.

The big surprise was at Ford's Theatre where "The King of Kings," continued for its second week there at prices ranging from 50 cents to $1.50. **Business was not much to brag about during the first week but during the second it fell down to poor.** This was not due to the production, however, for critics praised it highly, but it is thought rather due to the fact that people here do not wish to spend the high prices for their movie entertainment knowing that they will be able to see them later at regular movie admission prices.

During its second week at Loew's Valencia, **"The Garden of Allah" proved only a fair drawing card.** In this instance it seems to be a case of artistic work not appealing at the box office. **"Seventh Heaven" continued to stand them up during its third week** at Whitehurst's New Theatre. **"Topsy and Eva,"** co-starring Rosetta and Vivian Duncan with John Philip Sousa and his band on the same bill, **proved a pretty good** drawing card at Loew's Century, but did not do the business expected.

Another surprise for the week was at the Stanley where **very good business was done by "She's A Sheik,"** starring Bebe Daniels. That oriental comedy proved enjoyable to the audiences, with a special stage attraction, including Cliff Edwards.

The Rivoli had pretty good attendance throughout the week with "The Wreck of the Hesperus." On the same bill were Arthur Johnson's Three Melody Maids. This house is again advertising in all Baltimore papers. **A good business was done consistently at Keith's Hippodrome in "The Land Beyond the Law,"** featuring Ken Maynard with five acts of Keith family time on the same bill. At Warner's Metropolitan **good business was done also with "The Girl From Chicago,"** and Vitaphone presentations.

For Friday and Saturday, the opening days of the Little Theatre, the **business done with Emil Jannings in "Tartuffe, the Hypocrite," was excellent.**

Albany, Schenectady and Troy

COMMENT on the part of exhibitors in the three cities of Albany, Troy and Schenectady, relative to the past week's business, embodied the free use of such words as "Not so good!" "Terrible!" and "Fair," with a decidedly slim sprinkling of "very goods." Striking a balance, the week's business may be considered as below normal. This may have been due to a little tightening up on the part of the nickels and dimes, due to the approaching holidays, to the mediocre pictures shown, and perhaps the shifting weather, ranging from springlike to midwinter.

At the Leland, in Albany, **"Battling Butler" went bad,** and did not draw anything to speak of. The women did not take to the picture and that meant two-thirds of the audience lost. At the Clinton Square theatre in Albany, **"Woman Power" appeared to get the business,** the house being well filled evenings throughout the week. At the Mark Strand, **"When a Man Loves"** with the entire Vitaphone musical score, **did the best business any Barrymore picture has done in many a day,** and ran ahead of **"Don Juan." The Mark Ritz, in Albany, proved the best box office bet of the week with "Old San Francisco,"** the crowds standing nearly every evening and with the business holding up day in and day out, and **practically equaling "Man, Woman and Sin,"** which thus far has brought more money to the theatre this fall than any other picture. **In Troy, the business done at the Troy theatre with "Now We're in the Air," was characterized as being little short of "terrible."** The picture opened to poor business and Sunday was worse, and by the end of the week, there was just an occasional dribble at intervals to the box office. At the Lincoln there was a split week with **"The Gay Retreat" drawing just ordinary** crowds, **while "Good Time Charley" seemed to hit the popular fancy a bit better and went over to good business.** At Proctor's **"Les Miserables" contributed its full share** to the box office receipts for three days and was **followed by "Figures Don't Lie" and this picture also pleased.**

In Schenectady, **"My Best Girl"** at the State theatre, **went over but fair** with matinees only about normal, and causing many to remark that Mary Pickford had lost much of her drawing power, at least in that city. **"The Waltz Dream"** at the same theatre **ran but fair** during the last of the week. **"White Pants Willie" went over better than "The Nest"** at the Strand in a split week.

Ottawa

A GOOD week all around was the situation in Ottawa, Ontario, during the week of December 5. There was excellent variety to the pictures, each house got a good share of business and the managers reported that Christmas buying had not started to cut in on the patronage. There were good houses even on the nights when big hockey matches were played.

First-class results were obtained with "The Blood Ship" at the Centre Theatre and **"Two Arabian Knights" made a good showing** at the Regent Theatre, accompanied by a chapter of "The Collegians." This feature was liked far better than "Now We're in the Air" which recently played the Regent. Orville Johnston's Orchestra has made many new friends at this theatre since it was reorganized recently and is doing much to draw crowds.

B. F. Keith's Theatre is building up an excellent following for Pola Negri and **big crowds enjoyed "The Woman on Trial."** One of the local newspaper critics knocked **"The Fair Co-Ed,"** starring Marion Davies, at the Imperial Theatre **but the picture registered one of the best patronage weeks of the past year for this house.**

The pick of the suburban shows was Colleen Moore's "Orchids and Ermine" at the Fern, while **"Pluck"** with George Walsh at the Rex Theatre and Ken Maynard's **"The Overland Stage"** at the Columbia Theatre had juvenile patrons all stirred up.

Des Moines

AT the Des Moines, Clara Bow in **"Get Your Man" bids fair to be a big attraction, almost making records. But the big snow storm cut into business** at the end of the week and brought down the average. At the Capitol **"The Gorilla" seemed to turn away trade** and "Making Movies" on the stage, though well exploitated, did not do any better. At the Strand **"The Garden of Allah" did very fine business** on a half week run while for the last half **"Honeymoon Hate"** had not so good a chance bucking the blizzard.

Tampa

CLARA BOW **was the big draw of the week.** The opening Sunday at the Tampa, in her latest, **"Get Your Man," was immense, with receipts coming pretty close to the Tampa record** and running well ahead of her former record in "Hula." The following three days registered good. **"The College Widow" was featured the last half and it did nicely,** though the cold spell put a crimp into the receipts Friday.

The Victory had Will Rogers in **"The Texas Steer"** the first four days. **It looked like Will would be a sure-fire draw** here as the Tribune uses his articles and he is well liked, **but he could not overcome the big draw at the Tampa and business was just about average.** The last half, with **"Cheating Cheaters" and the 5 acts of vaudeville, did well** but the chilly weather cut into the re-

ceipts. Tampa just naturally won't leave the old fire-side when it's cold.

"Honeymoon Hate" gave the Strand two days of fairly good business though the Sunday opening was below the average. **"The 13th Juror,"** used the following three days, **proved a real good draw** and ran the receipts above average. **"The Tigress" felt the cold of Friday but ran about average** on Saturday. The Franklin kept them coming to about **average business with "The Coward," "The 13th Hour" and "The Haunted Ship."**

Birmingham

"THE GORILLA" First National's mystery comedy, featuring Charlie Murray and Fred Kelsey, **proved a great box-office attraction** at the Ritz Theatre here last week, when it grossed $9,484.90 for the six days' showing.

Saturday proved the biggest day, with an intake of $2,424.60, although the picture opened on Monday to a big attendance, the receipts for the opening being $1,521.90. Every day, from Monday until Saturday, saw increasing interest in "The Gorilla," and the total for the week indicated most conclusively that the picture was one to capture the popular fancy.

Milwaukee

MILWAUKEE has just finished a fairly good week in down town picture houses. The weather was mild for this season of the year and the programs at the theatres attractive.

The Wisconsin offered John Gilbert in **"Man, Woman and Sin,"** supplemented by the Playboys, **a combination which kept the house well packed** throughout the entire week. **"Ben Hur" was held over at the Merrill for a second week and bringing better business was unusually good. "My Best Girl," was very well received** and kept the Strand well filled at all performances. **"Swim, Girl, Swim"** was featured at the Alhambra where **business was unusually good. "My Best Girl" held over from the previous week, continued to bring in good business** at the Garden.

Business in the neighborhood theatres was fair, better early in the week than later. **"What Price Glory" played at the Milwaukee to good** houses. **"Breakfast at Sunrise" was a popular attraction** at the Oriental and netted good business. **"Loves of Carmen"** at the Modjeska and Garfield **brought in fair** business. **"Annie Laurie" was not an especially strong feature** at the Tower and Uptown.

Minneapolis

ONE of the worst blizzards that Minneapolis ever experienced raised hob with the theatre business there last week. The blizzard continued for the better part of two days, and the city's streets were blocked for miles with big drifts which rendered them impassable. Street car service was badly slowed up, but the transit company managed to keep the cars going. However, most everyone preferred to stay home during the hectic days of the blizzard, and the theatres suffered as a result.

"Underworld," showing for its second week at the Garrick, did a very good business considering the conditions. **"Man, Woman and Sin" averaged fair crowds,** while Lillian Gish in **"Annie Laurie" did as well as could be expected under the circumstances.** The revival of **"The Covered Wagon"** at the Lyric **was pretty much of a flop.**

At Pantages, the film attraction was **"College"** with Buster Keaton, and many thought this was Keaton's best picture. **It proved to be a good drawing card.** The Hennepin-Orpheum showed the Swedish-made picture, **"Discord," and as there is a large Scandinavian population in Minneapolis, the film was an excellent attraction.**

The neighborhood houses fared little better than the down town houses and most of them had several lean days as a result of the blizzard. Pictures shown at the Lagoon, Lyndale, Loring and Rialto, included **"The Way of All Flesh," "Paid to Love," "Loves of Carmen" and "Metropolis."** The Aster revived **"Sorrows of Satan," but not with a great deal of success.**

Kansas City

EXTREMELY cold weather caused patronage at most first run down town houses to suffer this week, although there were some exceptions.

At Loew's Midland, Bebe Daniels in **"She's A Sheik," drew well all week, as did "Unwed Mothers"** at the Liberty. At the Royal, however, Sally O'Neil and Owen Moore in **"Becky" played to a meager attendance,** which has been in keeping with most weeks' attendance records at that house since the opening of Loew's Midland. **"Seventh Heaven" in its second week at the Pantages played to only fair crowds, as did "His First Flame"** at the Capitol. **"Ben Hur"** at the Newman **attracted only fair** crowds, **but "The Gorilla"** at the Mainstreet **did a bit better,** playing to about normal attendance. Cecil B. DeMille's **"King of Kings,"** showing at the Shubert as a road attraction, drew only a light attendance.

Seattle

LAST week was a good one for Seattle picture houses—business in the theatres seemed to reflect the increase in retail business occasioned by the Thanksgiving holiday and the opening of the Christmas season.

Topping the list, taking into consideration seating capacity and total attendances, was the United Artists Theatre with the first engagement of "Ben Hur" at popular prices. It is just a year since the film was first shown here, and its opening week this season at a straight 50c admission charge packed the U. A. house at every performance, breaking all previous records. Manager W. S. Perutz put across a fine campaign, and the return of Jan Sofer as director of the United Artists orchestra was another big factor in the tremendous week. The gross was around $16,500.

Not far behind came "The Gorilla" at the Fifth Avenue Theatre. The film was enjoyed by every audience, and Manager James Q. Clemmer had put across a fine teaser campaign the week before that helped matters greatly. Fanchon-Marco's "Polar Idea" was not a very strong stage attraction, compared to the many handsome revues that they have been presented during recent months. Hermie King and his Orchestra, however, helped matters out with a good musical program. Gross about $16,000.

"The College Widow" and a good string of Vitaphone subjects headed by Madame Schuman-Heink **kept the box office at John Hamrick's Blue Mouse Theatre clicking all week at a fast clip.** Business was fully up to the usual high standard at this house, perhaps slightly greater than usual.

At the Columbia Theatre, "Les Miserables" played to very good houses for the opening week and Manager Robert Bender kept the film over for a second week that began with continued big patronage. The film was well received by the audiences, and **business was decidedly above the average.**

"The Girl From Rio" at the Embassy Theatre **played to average houses,** coupled with a few novelties on the stage program. A good cast helped this film with the public.

"Figures Don't Lie" was the attraction at the Liberty Theatre, and it pleased most audiences, despite the fact that attendance was below average. This house has just been plugging along at a slow clip, and it appears impossible to bring it back to its former dominating position in the screen life of Seattle. Apparently no effort is being made to push the house, West Coast apparently having other plans in mind.

"Dress Parade" at the Orpheum was the first film presented at this house to be featured above the vaudeville program, and it **did a good business for the new theatre.** Gross was decidedly lower than the previous week, however, when Gene Austin on the vaudeville program created a new box office record that was the highest ever established by a vaudeville house in the Pacific Northwest.

"Slaves of Beauty" at Pantages was an average attraction only, and business was not very strong. Neighborhood and suburban business picked up somewhat during the week, but is still not very much above average.

Los Angeles

CLARA BOW in **"Get Your Man"** at the Metropolitan does not hesitate to stop at one man **but is getting all the men and women, too, as crowds daily fill the theatre** at every show.

Loew's State did very good business with Billie Dove in "The Love Mart." Abe Lyman appeared on the stage in his farewell week program which may account for the unusually large audiences.

"The Wreck of the Hesperus" attracted the average Boulevard attendance. Gene Morgan and his band drew well.

"The Gorilla" finished its last week of showing at the Million Dollar. The public seemed to like this picture and **it was a good money-getter.**

"Sunrise" had a second good week at Carthay Circle. The picture is receiving favorable comment in all the newspapers.

Large houses have been Los Angeles' tribute to "The Gaucho" at Grauman's Chinese and every performance continues to draw crowds.

The second week of "Old San Francisco" with the Vitaphone at the Criterion was very well received and played to good houses.

Good sized audiences attended the Broadway Palace the past week to see **"We're All Gamblers"** and also the recent Notre Dame-U. S. C. game on the screen.

Central Penn

DESPITE several days of extremely cold weather and the fact that the Christmas shopping season was in full swing, the picture theatres of Harrisburg enjoyed a fairly profitable week. **"Sorrell and Son,"** featuring H. B. Warner, **made a very favorable impression** at Loew's Regent.

"The Gorilla," starring Charley Murray and Fred Kelsey, **attracted paying crowds to the Colonial.** It made a distinctly favorable impression among that class of Harrisburg fans who enjoy exciting entertainment.

At the Victoria the feature at the start of the week was **"A Gentleman from Paris,"** with Adolphe Menjou. It may or may not be significant, but it is a fact that the management, **contrary to its usual custom of six-day bookings, at midweek substituted Zane Grey's "Open Range,"** a Western thriller, for the Menjou picture. The Victoria did **only fair business** during the week.

The offering at the State, where there always is a midweek change of bill, was Pola Negri in **"The Woman on Trial,"** for the first three days, and the last half of the week the main picture was Buck Jones in **"Black Jack." With its combined vaudeville program the State did a nice business.**

The Broad Street presented **"No Man's Law,"** featuring Rex, "the King of Wild Horses," and another Western show was on the screen at the Royal, which exhibited **"The Broncho Buster,"** with Fred Humes.

Portland, Ore.

WEST Coast's Broadway led the town with Lon Chaney's "London After Midnight" and Fanchon and Marco's "Collegiate Idea." Red Corcoran, banjoist, and big favorite at this house, who was until recently master of ceremonies of the West Coast Bellingham house, was responsible for the extra business.

"Les Miserables" at the Columbia, opened up to very good business but slowed down the balance of the week. It will be held over

for a second week. **The Liberty could not hit the running with "The Enchanted Island"** and inferior vaudeville, but showed an improvement. **"The Blue House" was way off on "The College Widow,"** the Vitaphone bringing in the bulk of the business. Vitaphone featured Mme. Schuman Heink.

The Orpheum had an excellent week with "Stepping Along" and six vaudeville acts, which were better than average. **Pantages fell down from former weeks with the Fox re-issue, "St. Elmo"** and five acts.

"The Garden of Allah' at the Rivoli brought just average business.

Alois Reiser Conductor of N. Y. Strand Orchestra

Alois Reiser is the conductor of the new Mark Strand Symphony orchestra which will be a feature of the presentations at this Broadway cinema. Reiser, who has been associated with the Strand for several years as associate conductor, replaces Nathaniel Shilkret and the Victor Salon orchestra, for the past several weeks a Strand feature.

The stage number offered this week by Joseph Plunkett, managing director, features the Tivoli Girls, Kitty McLaughlin, coloratura soprano, and Lafayette and La Verne, dancers. The screen feature is "French Dressing."

Cleveland's Little Theatre Discontinues Movies

The Little Theatre of the Movies, Cleveland, has been discontinued as a motion picture theatre. Last week Fritz Leiber and his company took over the house for an eight weeks' engagement to present Shakespearean plays. The Little Theatre of the Movies was started early in September, most auspiciously. Newly decorated, with the moral support of the club leaders and lovers of art, it attracted city-wide attention. But, like most novelties, interest waned. The public sought the usual avenues of entertainment. The Little Theatre had spurts of success, but nothing of a sustained nature.

Third Opening of "Life of Helen" Scheduled

First National's special, "The Private Life of Helen of Troy," is now having extended run engagements in two cities, with a third opening scheduled for next week.

The picture opened to audiences at the Million Dollar Theatre in Los Angeles on last Thursday evening, December 8, one day in advance of the New York premiere at the Globe, where a $2.20 top scale of prices is in vogue.

The third extended run will be in The California Theatre in San Francisco, where the production opens Friday, December 16.

New Date for "Circus" Showing at Strand

"The Circus," Charlie Chaplin's comedy for United Artists, will come to the Mark Strand, in New York, January 7, instead of the 14th, as previously announced. On this same date it will have its European premiere at the Salle Marivaux, in Paris. During the first week of March, the Chaplin vehicle will be seen in London for the first time at the New Gallery Kinema.

News Reel Resume

Again a personality who stirred the newsreel field last summer is the subject of the various reels. Charles Lindbergh's hop off on his solo flight to Mexico City was the foremost screen story for the week.

A brief outline of the contents of the various reels follows:

Pathe News, No. 101: Forest fire in [illegible] Calif.; U. S. bomber wrecked in Buffalo blizzard; Turkey celebrating founding of republic; Kaiser's sister and young Russian husband; likely Republican nominees; lake freighters covered with ice in port of Sault Ste. Marie; Christmas trees; America's healthiest child on her first birthday.

No. 102: Lindy off for Mexico City; Formosan fisher folk and their peculiar ritual; winners of bike race; Mexican motorcyclists in daring feats; Moors pledging homage to young sultan; Kansas City's kindergarten band; manicuring horses; mixing Christmas pudding for King George at Buckingham Palace.

M-G-M News, Vol. 1, No. 35: Emperor of Japan viewing army; college tug-of-war; German runner, who defeated Nurmi; extent of blizzard in Great Lakes; Colonel Lindbergh with Capitol notables, in trial hop; New York aquarium inmates receive medical attention; police dogs as motorcycle cops.

Kinograms, 5351: Cal Coolidge, Hughes, Lowden, Hoover and Dawes; French sanitarium inmates hold dress party; Viscount Willingdon welcomed at Washington; Virginia State Troopers capture bootleggers; Santa Claus; Seppala, hero of Nome dash, tries out his huskies.

No. 5352: Lindy beginning his flight to Mexico City; namesake of President who lives in Massachusetts; two singers chosen by opera stars as best of radio vocalists; winter in Norway; marionettes in Chicago; magnet used to pick up dismembered auto; new French skidding car.

International News, Vol. 9, No. 100: Railroad clearing path through snow in Canadian Rockies; wrecked tanker battered by waves; Viscount Willingdon, Gene Tunney, Charles E. Hughes; old mission at Santa Barbara consecrated; dog actor buried; Florida children hold castle-building contest; Brooklyn Bridge painters on the job; president and his recommendations for navy enlargement.

No. 101: Jap school children in fire drill; English liner split in two by reef; 1,000,000 volts of electricity; initials branded on babies by ultra-violet ray to prevent mix-ups; Germany's champion runner welcomed at Georgetown University; fashions for young ladies during 1928; whole of England helps to make king's pudding; police dog on motorcycle; ovation given Lindbergh at Capitol.

Paramount News, No. 39: Winter throughout the country; Rockefeller on the golf links; Sec. Hughes, Viscount Willingdon, Mildred Pinkenfeld (America's perfect baby), Gene Tunney; cops learning proper way to walk; boy sultan acclaimed by Moors; Mussolini having portrait painted by Howard Chandler Christy; toys at Santa's zoo; New congress opened.

No. 40: Lindbergh after Congress had bestowed decoration and taking trial spin; Japan's yearly chrysanthemum show; new German balloon tested; fish in N. Y. Aquarium kept healthy by doctor; Roumania mourns dead premier; trip to top of mountain railway in Calif.; Lt. Gavin receiving Schiff Cup from President; the falls at Niagara; President Calles and Ambassador Morrow.

Fox News, Vol. 9, No. 22: President Coolidge and Republican aspirants towards the presidency; motorcyclists climbing mountain; Seppala putting his team of huskies through their paces; Kemal, president of Turkey, reviewing army; Atlantic storm wrecks ships; prominent figures in the ranks of the Anti-Saloon League; a log jam in the Northwest; camera interview with Kaiser's sister and her newly-acquired husband.

No. 23: Congress decorating Lindbergh; new bridge connecting Staten Island with New Jersey; Santa Claus; scientists propose 13-month year; steeplechase races at Newbury, England; Niagara Falls decorated by Jack Frost; wind-up of Spanish bull-fighting season at Zaragoza.

The Fox Movietone for the week (release No. 2) had four subjects: The ceremony at St. John's Cathedral in New York at the beginning of work on the woman's transept; the opening of the 70th Congress; prohibition agents destroying cargo of seized liquor, and a San Francisco policewoman in a talk on her city's methods in dealing with girl criminals.

Mae Murray Star of Stage Feature at Paramount

Mae Murray is the star of the stage program currently showing at the Paramount theatre in New York. Miss Murray appears in the "Merry Widow Revue" devised and staged by Frank Cambria. The number is notable for the effective pictorial composition and striking color arrangement for which this producer is celebrated.

The specialty numbers presented in the revue are introduced by Lou Kosloff, leader of the Paramount stage orchestra, who acts as master of ceremonies. The setting is Viennese in atmosphere and costuming. Specialists appearing in the number include Joseph Griffin, tenor; Paramount Quartette; Felecia Sorel Girls; Bern and Lawrence, comedians; and Diero, accordianist.

The screen feature is "Honeymoon Hate," starring Florence Vidor. An overture, Jesse Crawford's organ feature, a "Krazy Kat" cartoon, and the news reel complete the program.

"Devil Dancer" Goes Into Rivoli Instead of Rialto

As the Rialto stage is not large enough, Samuel Goldwyn has booked "The Devil Dancer," the United Artists release featuring Gilda Gray, into the Rivoli Theatre. The producer [illegible] as part of Miss Gray's personal appearance with the film could not, it was found, be mounted on the Rialto stage.

It is said that "The Devil Dancer" and Miss Gray's production will go into the Rivoli on December 17, tentatively.

Opinions on Pictures

Now We're In The Air

Slapstick Comedy Well Gagged for Laughs

(Reviewed by Laurence Reid)

THE comedy duo from the Famous lot—Raymond Hatton and Wallace Beery, put on another of their laughable side-shows and when the incidents and scenes are all in, it can be catalogued as a nifty. It's burlesque with a vengeance. Some of it borders on the vulgar. The old lady from Newton Center may not like it, but her young relatives will. The comics put on kilts and have a lot of fun with the Scotch national dress. They are represented as Americans bent upon getting the wealth of their Scotch grand-dad—an oldtimer with a yen for aviation. So they take to the air. And the fun begins.

The piece is packed with gags of the slapstick brand. Ray and Wally get mixed up with the aviation forces and are carried into the enemy lines via a circus balloon. When they return in an enemy plane they are mistaken for spies and nearly executed.

For such a slapstick film considerable money has been spent on the production. Which proves that the producers are taking their comedies seriously. These settings and details tone up the picture and balance it. Too much horse-play is featured, but you don't notice the shortcomings with the scenes and the lively high jinks. George Marion's subtitles are gems of wit. And they are brief and to the point. In all a hilarious comedy.

Drawing Power: Stars are popular. Their names should interest fans. Title is provocative. For any house. **Exploitation Angles:** Feature comedy team telling they've gone in for aviation.

THEME: Comedy of Americans determined to get wealth of Scotch grandfather. They become aviators.

Cast: Wallace Beery, Raymond Hatton, Louise Brooks, Russell Simpson, Emile Chautard, Malcolm Waite, Duke Martin. **Director,** Frank Strayer. **Distributed** by Paramount. **Length,** six reels. **Released,** December, 1927.

Ladies Must Dress

Conventional Film Story Is Fairly Bright

(Reviewed by Laurence Reid)

THE biggest obstacle to overcome in fashioning a screen comedy is that of keeping it from falling off toward the finish. If the piece is spontaneous, if it clicks all of the way without spending too much of its sparkle in the early reels the result can always be chalked up as satisfactory, provided there is a germ of an idea to carry it by. The trouble here is that it sets too hot a pace—which is not maintained as it builds along. The best laughs come early—and a story has to be unusually lively to send out chuckles from inception to conclusion.

The idea exploited here has seen yeoman service. That is nothing against it. A shopgirl—very much to the flapper—sees to it that she has her adventures despite a husband who works at a nearby counter. There's a stenographer who doesn't know so much what it is all about. You mix up the characters, place them in the store and in a gay boy's apartment and eventually they are extricated from the necessary complications. In the shuffle the old-fashioned stenographer learns how to put them on to attract the men.

The story is just a tidbit of a plot—but it skips along pretty well, asking no odds and making no pretentions of trying to click out of its class—which is the average program field. The star is Virginia Valli, but she doesn't have the opportunities to flash the laughs. The other players outshine her—namely, Nancy Carroll and Hallam Cooley. M. S. Boylan's titles are first rate.

Drawing Power: Title should intrigue them. Needs advertising and well-balanced program. Suitable for average houses. **Exploitation Angles:** Feature tie-up with modiste shops. Make a bid for clerks and stenographers.

THEME: Romantic comedy of working girls—one old-fashioned, the other a flapper. Former gets her man when latter makes her over.

Distributed by Fox. **Released,** December, 1927. **Length,** six reels.

Cast: Virginia Valli, Lawrence Gray, Hallam Cooley, Nancy Carroll, Earle Foxe. **Director,** Victor Heerman.

The Private Life of Helen of Troy

Kidding An Ancient Triangle—Clever Film

(Reviewed by Laurence Reid)

THERE was only one way to handle "The Private Life of Helen of Troy"—and that was to kid it. So the sponsors proceeded to satirize the Erskine story. By doing so they out-Erskined Erskine himself. The book was smart reading and the film reaches out and grabs nifty wisecracks to help explain a very modern version of the love life of the first Helen.

Alexander Korda, the director, has been wisely coached in the American way of kidding an idea along. Had the story been done a la Homer, Helen's life would have proved boresome indeed. But he gives it a modern dressing and wastes no time in giving it the necessary color. There are traffic cops in Sparta—and patrioteers who talk the king into war. They even have a shipping board and adopt a slogan—"give 'til it hurts." Such a timely slant spells an entertainment which has them laughing all the way.

As for Helen and the king and the Trojan prince—well, it turns out to be a complicated affair between them—with the queen registering a deal of S. A.

History is upset in the bargain. We discover who started and won and lost the Trojan war. The merry quips keep pace with the humor of the situations. It is finely photographed and paced in artful style by Maria Corda and Lewis Stone—particularly the latter. The modern twists and touches make Troy your own town and its characters people you will recognize in some affair or other. A very neat picture and certain to please those who know their onions.

Drawing Power: Certain to go well because of book's popularity. O. K. for high class houses. **Exploitation Angles:** Feature author and star and tie up with modiste shops, etc.

THEME: Triangle of ancient love modernized with comedy trimming.

Distributed by First National. **Length,** nine reels. **Released** ————.

Cast: Maria Corda, Lewis Stone, Ricardo Cortez, George Fawcett, Alice White, Gordon Elliot, Tom O'Brien, Bert Sprotte, Mario Carillo, Charles Puffy. **Director,** Alexander Korda.

Brass Knuckles

An Exciting Underworld Melodrama

(Reviewed by Chester J. Smith)

A GRIPPING, tense melodrama, this feature narrowly misses being an exceptionally good picture. There are dramatic situations enough for a half a dozen thrillers; in fact there seems to be a tendency to overdo them a bit. An elimination here and there, possibly, or a slight cutting of some of the more dramatic sequences might have made them more effective.

Monte Blue seemed to lose some little sympathy from a very sympathetic role when he was sent out to participate in another job, after his gallantry in saving the life of the warden and receiving a pardon. The hiding of the jewels in Betty Bronson's doll lent plenty of suspense, but it seemed a little prolonged.

Monte Blue and Miss Bronson make a winning combination, though Miss Bronson was inclined to spring too rapidly from the little girl to the grown woman with the advent of her eighteenth birthday, with little to indicate so much passage of time. However, as a general thing the story ran smoothly, and it will have its appeal to followers of the melodramatic anywhere. The attempted jail break, the coming of the detectives to Monte's apartment and the battle between Monte and "Brass Knuckles" Lamont, well played by William Russell, all lend a lot of dramatic action to the film. The entire cast does its work well.

Drawing Power: A gripping story that should go well in almost any house. **Exploitation Angles:** The attempted jail break; the underworld atmosphere; the prominence of the leading players.

THEME: Melodrama of the underworld in which the daughter of a lifer is entrusted to the keeping of a pardoned prisoner, against whom all sorts of intrigue is directed, but he eventually falls in love with, and wins the girl.

Distributed by Warner Bros. **Released,** December 3, 1927. **Length,** 6,330 feet. **The Cast:** Monte Blue, Betty Bronson, William Russell, Georgie Stone, Paul Panzer, Jack Curtis. **Story** by Harvey Gates. **Scenario** by Harvey Gates. **Directed** by Lloyd Bacon.

The Swift Shadow

Has Melodrama and Lots of Action

(Reviewed by Raymond Ganly)

LARGE chunks of melodrama are contained in this story of a dog brought up to hate and kill. A good example of the compactness and interrelation of events, the picture, as directed by Jerome Storm, is a good program attraction, the intelligent performances of the dog and the heavy carrying conviction. An exhibitor can count on its entertaining qualities as it has the ingredients that have been found to please the public.

The character of the dog's owner has been painted a heavy black; he is a murderous fellow and the dog partakes of his savagery. After his master has committed a particularly vicious crime, the dog is captured as his confederate and is about to be put to death when the son of the murdered man wins the sheriff over to his plan of trailing the murderer with the latter's dog.

They trail him to a ranch, where he is making love to the owner's daughter. The villain realizes that his real nature is known so he frames the boy as a thief. Intercepting a note from the boy to the girl, the heavy realizes that his suit for the latter's hand is fruitless so he robs her father and threatens to molest the girl. At this crisis, the hero appears and tries desperately to subdue the heavy, but unsuccessfully. He is down on the floor in a helpless condition when the villain orders the dog to finish him, but the dog's respect for the hero is greater than he realizes. Later the dog kills his former master in a frenzy of hate.

Drawing Power: Good. **Exploitation Angles:** See press book.

THEME: Melodrama of dog whose hate for his murderous master leads him to kill him when he threatens the life of a boy, who had taught him the meaning of kindness.

Produced and **Distributed** by F B O. **Released** December 11, 1927. **Length,** 4,892 feet. **The Cast:** Ranger (Dog), Josephine Borio, Sam Nelson, William Bertram and Al Smith. Story and adaptation by Ethel Hill. **Director,** Jerome Storm.

Deadman's Curve

Plenty of Action in This Racing Story

(Reviewed by Raymond Ganly)

PRACTICALLY all the elements that go to make an entertaining program picture can be found in "Deadman's Curve," a little brother to "The Racing Romeo." Good acting, plenty of action and a constant shifting of events alternately favoring the two rivals combine to send it "home" to an audience with a punch. The polished performance of Charles Byer as the villain contrasts strongly with that of Douglas Fairbanks, Jr., as the intense young inventor. These two hate each other with vigor, part of the cause of the war between them being due to sweet Sally Blane. These three act their respective roles well. Playing an important part in the plot is Kit Guard, who lends snatches of comedy to relieve the tension. For "Deadman's Curve" is cast in a more serious vein than "The Racing Romeo." In several of its scenes can be identified shots from the Grange opus, but the racing scenes of that picture were so good that they enhance the auto climax of "Deadman's Curve."

Byer, the chief engineer of the girl's father's company, uses his influence to have Fairbanks' newly invented engine rejected, so that Fairbanks is hard put to find financial backing for it. Unknown to him the girl, whom he had suspected as a tool of Marshall's, finances the motor so that Fairbanks is able to enter the auto race provided he can get the entry fee. Byer, a competitor in the race, bribes Fairbanks' mechanic so that he can destroy what is presumably Fairbanks' motor; but he is purposely led to destroy another motor instead. The bribe money is sufficient as the entry fee, so Fairbanks, with the right motor in his machine, enters the race, and after a tight tussle defeats Byer, who has termed him yellow and afraid of "Deadman's Curve."

A good little picture all the way through.

Drawing Power: Good. **Exploitation Angles:** Use auto tires, horns and other motor vehicle paraphernalia. Play up Fairbanks and the auto race sequence.

THEME: Action drama of young inventor, who enters auto classic, emerging successful and proving the quality of his own invention—a motor. He has to fight odds to win the racing event, and he even thinks his girl is against him until after the race, when he finds out that she had been aiding him all the time.

Produced and **Distributed** by F B O. **Released,** January 15, 1928. **Length,** 5,511 feet. **The Cast:** Douglas Fairbanks, Jr., Sally Blane, Charles Byer, Arthur Metcalfe, Kit Guard, Byron Douglas, James Mason. **Director,** Richard Rosson.

Cheating Cheaters

Crook Drama with a Punch

(Reviewed by Chester J. Smith)

THE Max Marcin stage success has been capably adapted for the screen, but in the transition it has lost a little something. Where it drags in spots the spoken word undoubtedly added to the effectiveness. However, it is a good crook picture with a good story having a unique twist, and it is admirably acted by a cast headed by Betty Compson and Kenneth Harlan.

In the picture are all the qualities necessary for success. It is replete with suspense, there are some well built dramatic climaxes and Eddie Gribbon lends the story a rare touch of comedy when he departs from his thug role to assume that of a butler. It is a splendid piece of work.

The story holds the interest throughout except in those few spots where the action is inclined to drag just a trifle. It is the tale of a supposed shoplifter, Nan Carey, who is released through the influence of Lazare, a crooked lawyer in league with the Brockton gang, which has designs on the Palmer jewels. Betty Compson, as the girl, joins up with the Brocktons, who take a Summer place adjacent to that of the Palmers'. Tom Palmer, the son, becomes infatuated with Nan and the families are brought together. By some clever conniving Nan gets access to the Palmer jewels and the gang plans to purloin them that night. The Palmers, it develops, are another band of crooks out to do a job on the wealthy Brocktons. Both gangs are caught in the act of thievery and it is then revealed that Nan is the head of the detective agency employed to round up the crooks.

Drawing Power: It is a very clever crook story and one suitable as a drawing card in houses of all types from the best to the poorest. **Exploitation Angles:** The story is well known as a tremendous stage success, and this, with the popularity of the leading players, should be your best bet for exploitation.

THEME: Crook drama in which girl detective gains access to a gang of crooks and joins them in their exploits. They scheme to rob the alleged wealthy Palmers, as the latter, also crooks, scheme to rob them, thinking them wealthy. The girl succeeds in cleaning up both gangs.

Distributed by Universal. **Released,** October 9, 1927. **Length,** 5,623 feet. **The Cast:** Betty Compson, Kenneth Harlan, Sylvia Ashton, Erwin Connelly, Maude Turner Gordon, E. J. Ratcliffe, Lucien Littlefield, Eddie Gribbon, Cesare Gravina. **Director,** Edward Laemmle. **Author,** Max Marcin. **Adaptation,** Charles Logue.

"Hoof Marks"

Not So Good

(Reviewed by Raymond Ganly)

THERE'S not much of an appeal to this western starring the new cowboy performer, Jack Donovan. The story has seen service before on numerous occasions, but that would be inconsequential if it had been presented with the vim and dash a good western should have and if its central figure were a little more convincing. Donovan has not grasped the knack of acting before the all-watchful camera. The performance he gives is a negative one, due, perhaps, to the fact that he is a tenderfoot.

They've tried to inject some mystery into the reels. How is it that the rustled cattle can be traced only so far, their tracks disappearing as if they had flown away? This question confronts the hero, Cal, his sidekick, Rawhide, and Alice, the daughter of the owner of the ranch. The villains are quite successful with their rustling, although Cal is trying to stop their pilfering. Working under secret orders, he is never quite able to catch up with the villainy underfoot and for a time it looks as if he will be dangling from a nearby tree, as the chief rustler has implicated him in a murder.

He escapes from prison with the aid of the faithful Rawhide and the two of them watch the rustlers at their secret operations, witnessing their method of driving the stolen herds onto huge tarpaulins spread on the ground and then into waiting trucks, where they are driven hurriedly away. After solving the mystery, Cal and his friend give pursuit to the rustlers, who are trying to take the girl across the border. The usual slugging bee occurs at this time.

Drawing Power: Poor. Star is unknown. **Exploitation Angles:** Play up element of mystery.

THEME: Outdoor drama of cow hand, who saves cattle of his ranch from gang of rustlers. He wins daughter of ranch owner.

Produced by J. McConnell Productions, Inc. **Distributed** by Pathe. **Released,** November 13, 1927. **Length,** 4,076 feet. **The Cast:** Jack Donovan, Edward Brady, Edward Cecil, William Steele, Peggy Montgomery, Peggy O'Day, Peggy Shaw. **Director,** Tenny Wright. Story and scenario by J. A. Roach.

London After Midnight

Another Chaney Melodrama—Not Up to His Best

(Reviewed by Laurence Reid)

WHEN a star of the caliber of Lon Chaney hits the bulls-eye with such a melodramatic thriller as "The Unholy Three," it inspires him to try and duplicate the hit. And that's some assignment, as any popular star well grounded in his art will tell you. Chaney has never been quite as fortunate in his films since the above-mentioned film graced the screen. He's simply paying the penalty of doing something extraordinarily well. What follows, naturally, is brought into immediate comparison.

Take his newest entry for example. It is a good melodrama, but not a great one. With any other star who caters to the melomaniacs in the role it would be accepted as quite a picture. As it is, Chaney is popular enough to drag them out to see him here. They'll find him in an unsympathetic characterization—one which stands apart as having been written solely as a vehicle. He has an uncanny part, but he doesn't extract any sympathetic bond from the audience.

Tod Browning wrote it—and Tod wasn't up to his usual good form. He fails to attach much importance to the romantic side of the yard, the heroine having little in common with the central figure. Chaney plays a Scotland Yard detective who works on the theory that if a crook is hypnotized a crime may be solved no matter if it occurred several years before the hypnotic test. The idea as exploited is fairly interesting, but it gets involved with mystifying detail. Several characters come under suspicion, which makes it ring with the necessary suspense. It is competently acted.

Drawing Power: Chaney's popularity will attract them. O. K. for all types of houses. **Exploitation Angles:** Play up Chaney as having another different characterization. Exploit the theme as novel, etc.

Distributed by Metro-Goldwyn. **Length,** six reels. **Released,** December, 1927.

THEME: Crook melodrama in which detective tries to solve a mysterious death by hypnotizing certain suspects.

Cast: Lon Chaney, Marceline Day, Henry B. Walthall, Percy Williams, Conrad Nagel, Polly Moran, Edna Tichenor, Claude King. **Director,** Tod Browning.

Red Riders of Canada

A Type Story Is Made Interesting

(Reviewed by Raymond Ganly)

THIS latest addition to the film stories of Canada's red coats is a great deal more plausible than many of its predecessors. Charles Byer, one of F B O's new players, takes the leading role opposite Patsy Ruth Miller, and although he is called upon to do yeoman work in saving her from the clutches of a gang of cutthoats he makes his adventures fairly plausible. Beautiful scenery makes the picture decidedly pleasant to look at.

The father of Miss Miller and Rex Lease, her brother, had been killed by the notorious fur pirate, Le Busard, ably portrayed by Harry Woods. Byer, sent out to capture him, is bringing him back to the station when he sees a girl standing on a bank calling him. She tells him she is looking for her brother, who had gone to kill Le Busard, and upon learning the identity of the policeman's prisoner she conceives the idea of having them spend the night at her cabin so that she can kill Le Busard. He, however, tells her that if he does not return her brother, whom he holds as prisoner, will die.

It is here that a little inconsistency in the girl's actions is noticeable. Instead of revealing this information to the policeman, who surely would have been able to help her, she frees Le Busard and accompanies him to his stronghold, believing his promise to free her brother. He, of course, goes back on his word, orders her brother slain, and plans to keep the girl for himself. She had left a trail while traveling to the villain's rendezvous, and by it Byer follows them to the cabin where Lease is about to die.

In the scuffle that follows, Le Busard's henchmen are tied up and Le Busard, himself, killed by Lease just as he was about to finish the policeman. Lease was mortally wounded in the mix-up and he, too, dies.

Drawing Power: Good. **Exploitation Angles:** Mention Miss Miller's name and type of story. You can promise them action.

THEME: Outdoor drama of Canadian mountie, who rescues girl from clutches of notorious killer. Her brother dies while he is aiding the policeman conquer the villain and his gang. She finds happiness as the officer's wife.

Produced and **Distributed** by F B O. **Released,** April 15, 1928. **Length,** 6,419 feet. **The Cast:** Patsy Ruth Miller, Charles Byer, Harry Woods, Rex Lease and Barney Furey. Story by Wm. B. Morey. **Director,** Robert DeLacy.

Gold from Weepah

Bill Cody Western Is Weak

(Reviewed by Raymond Ganly)

THIS production by Bill Cody, in which he stars, is lamentably weak as a Western. Generally pictures dealing with the out of doors carry more of a wallop in their highlights and have at least action doled out in generous measure to recompense the shortcomings of the plot, nine times out of ten a slight variation of the theme of hero versus villain to save the girl. The little Western town of Weepah with its recent gold rush was not so long ago featured in the newspaper headlines. This fact—that the name, "Weepah," attained national publicity—will come in handy in exploiting a picture which otherwise has little to recommend it.

Cody, as a fancily dressed Westerner, first meets the girl, Doris Dawson, when he drags her auto out of a muddy stream. From there on he takes an interest in her, she finding a job in a dance hall where she is surrounded by the ever-present villains, including a jealous woman who wants Cody for herself. While the girl works in the dance hall her father searches for gold. Eventually, he makes a rich strike, the villains become aware of it, rob him and for a time exult until the confident Cody appears and snatches their catch with his whip.

The villains then attempt to jump the rich claim of the girl's father. They attack him, then rush to town to burn the records. Cody saves the records from the flames and chases the villains to a nearby town, where they endeavor to file a new claim on the mine. Before this he had to escape from the jealous woman in the dance hall and then rescue the girl when she was kidnaped. The villains are confronted with strong evidence and removed to prison.

Cody uses a whip instead of the customary six-shooter and this fact lends a touch of novelty to the usual climax.

Drawing Power: Fair. **Exploitation Angles:** Make strong display of lariat and cowboy outfits.

THEME: Western drama. Westerner saves girl and her father from claim-jumpers who are after their mine. By his efforts the villains are imprisoned and the girl is rescued from a kidnaper.

Produced by Bill Cody Production. **Distributed** by Pathe. **Released** November 20, 1927. **Length,** 4,968 feet. **The Cast:** Bill Cody, Doris Dawson, Dick La Reno, Joe Harrington, Fontaine La Rue, David Dunbar. Story by Bill Cody. **Director,** William Bertram.

"The Twenty-Four Dollar Island"

(Pathe-Flaherty—One Reel)

UNIQUE shots of the lower portion of Manhattan Island—unlike any other spot on the globe, an emblem of this industrial age, staggeringly gigantic in the quantity of its wealth, dwarfing the throngs of workers in its canyons walled by enormous skyscrapers. What Robert Flaherty has done here can be likened to a tone poem in celluloid, its motif a song of steel and strength. The lens of the camera glimpses scenes from different parts of the great city—scenes of activity which only slacken with the coming of night. Whether they be the transportation systems of the North and East rivers, the huge structures flung across the latter stream, the constant diggings of foundations going on ever and anon even in the dead of night, or the hard and cold majesty of a lofty tower of granite dedicated to the god of business—they have all been photographed beautifully with a remarkable sense of camera placement that will engross the attention of the epicureans of the cinema.

But, unfortunately, these shots following one another with such finely sensitized proportion cannot be called proper film fare for the average movie goer. It is without titles (except for one or two at the very beginning) and for that reason is not suited for the great majority. The only audiences that we can see taking a liking to it are those devotees of the little theatres which cater to a more intelligent clientele than do the larger houses punch-drunk with the presentation and vaudeville. Outside of these houses, it may go over here and there, but in most cases will miss its mark.

Robert Flaherty produced and photographed the reel which assures a fine quality. J. D. Permaine did the editing.—RAYMOND GANLY.

"Just Kidding"

(Pathe—One Reel)

HERE is a subject that should lend a bit of variety to most any program. It is of the Rare-Bit series, edited and titled cleverly by Beth Brown. It is a little interlude in the life of most any child, showing chapters from the time of birthright up through the love-sick age. The baby is first shown being footprinted, then as an entrant in the baby show, on through the early school age with its May day festival, to the old swimmin' hole and into the lovesick era. There are episodes that will recall the old days to any of the grown-ups or near grown-ups. It is splendidly done and entertaining.—CHESTER J. SMITH.

"The Pawnshop"
(Export & Import—Two Reels)
(Reviewed by Raymond Ganly)

EXPORT and Import has another good Chaplin number in "The Pawnshop," one even better in fact than "The Fireman." Considering the fact that "The Pawnshop" is one of the dozen comedies made by Chaplin for the old Mutual company under his famous million dollar contract, it is remarkable how the picture is still "there" (most emphatically) when it comes to the question of provoking laughter. How Charlie can capture and hold your attention! The foremost artist in dispensing chuckles, his antics of fourteen years ago are not passe when viewed even in the year '27 when the movies, no longer a swaddling youngster, can afford to look back at the days when it was young.

Charlie, looking so humble and self effacing, is great as the pawnshop clerk. Practically everything he does provokes some trouble with an innocent party, whether he be the old graybeard of a pawnbroker, the assistant clerk or the policeman. They have a scene with a stepladder that would make it hard for one to stifle an insistent chuckle even if one wanted to. Besides their hilarious affair with the stepladder they have another one with some pie dough. It is all good fun, at times superlatively good, with Chaplin's gift for comedy and pathos being well expressed in a scene with an alarm clock and another with a bluffing beggar.

There are many moments when the comedy of Charlie is so ripe, so artistically done, that even the densest movie fan could not fail to appreciate it. Besides portraying the leading role Chaplin also directed. Edna Purviance is seen as the pawnbroker's daughter and Mack Swain as a villain after the shop's jewels.

This old Chaplin is a sure bet for any program.

"Dummies"
(Educational—Two Reels)
(Reviewed by Raymond Ganly)

LARRY SEMON wrote and directed this two-reeler, produced for Educational by I. E. Chadwick. The picture is good for a fair number of laughs with its story of a traveling show and a gang of crooks after money bags. Some of Semon's gags are pretty old, but then Semon has more action—well done action, too—than you will generally find in a two-reeler. With the assistance of Photographer H. F. Koenkamp, Semon has incorporated more of thrills than comedy here. Such stuff as a rotten egg oozing down the countenance of an actor and a little monkey up to monkeyshines will create chuckles, but not of the uproarious sort. Such action stuff as Semon swinging from one high tower to another by means of a long rope will cause thrills, as care and nicety are noticeable in these shots.

With Marie Astaire, Jim Donnelly, Willie Dennis and Paul Dennis as his support, Semon is at his best after the comedy has been under way for a while. It is with the introduction of the crooks and their subsequent escape and capture that the action becomes lively and interesting. Semon is placed in various precarious positions, on the edge of a cliff a couple of hundred feet or so high or on top of a tower up which are climbing armed thugs anxious to beat him up.

"Injun Food—Moods of the Sea"
(Educational—One Reel)

COLUMBIA RIVER salmon trying to evade the watchful Indians on their way up the Celilo Falls to spawn are the subjects in the first half of this new Outdoor Sketch of Robert E. Bruce. A model for perseverance and tenacity is this fish, which will struggle against almost insurmountable obstacles. There are some shots close up to the struggling battlers—a large school of them. One of Bruce's titles refers to the alumni—the matured fish wise in the ways of evading man—among whom the Indian "works havoc."

Bruce has dealt with the sea before, but it is always a subject to which you can return to find new things and new aspects in its ever-changing grandeur. A sort of smoky, shadowing light is noticeable in these shots of a broad stretch of water (the Pacific, near whose waters Bruce makes his home). The dunes of sand along the shore, the beauty of a sunlit sky over the expanse of water, flying waves and sand—the sea has ever a fascination. It is also seen with the moon's soft light over its rippling surface. Bruce has thrown only eight titles into this sea subject, but they are appropriate selections.—RAYMOND GANLY.

"Bucking the Handicap"
(Pathe-Sportlight—One Reel)

GRANTLAND RICE has another of his interesting sportlights, which shows how handicaps in all lines of sport are overcome by determination and gameness. He has some exceptionally good shots of the diminutive halfback, who by his speed and gameness proves a star among the giants of the game. He depicts a one-armed golfer who consistently plays in the 70s and a one-legged golfer who shoots regularly in the 80s. There are baseball players who overcome the handicap of poor sight by wearing classes on the field and proving stars, and there is a deaf and dumb football team that is in no way handicapped by its affliction. Other features add to the general effectiveness of the film.—CHESTER J. SMITH.

"Bare Fists"
(Universal-Two Reels)
(Reviewed by Chester J. Smith)

THIS is another Northwest mountie, whose theme is identical with scores of others that have gone before, but somehow or other they all seem to hold the interest, illogical as their stories are. There is one thing about them, they do not lack for action, and this one is no exception.

Jack Perrin is Jerry Masters the mounty, the victim of many an intrigue, but in the end he gets his man, as usual. He is captured by two outlaws he is trailing and presumably is safely put out of the way, but he is only stunned by the fall from his horse and when he recovers he takes up the trail again. This time he goes to the cabin of Poiret, the trapper, where the outlaws have their rendezvous, and where he first comes upon the pretty daughter of Poiret, whom Lemaire, leader of the outlaws, intends to marry at all costs. Again Jerry is worsted in an encounter with the oulaws, but his faithful horse unbinds him. Again the chase is continued and this time Jerry arrives just in time to save Marie from the advances of Lemaire. Of course the mountie and the girl then realize that they are in love. It's good entertainment even if the story is hackneyed.

"Buster's Big Chance"
(Universal-Two Reels)
(Reviewed by Chester J. Smith)

BUSTER BROWN and his cohorts raise a lot of merry Ned in this entirely disconnected story that is built for fun purposes and succeeds in the purpose very well. It is more or less a series of gags and lively situations that culminate in the breaking up of a seance given by her mother and the turning up of a couple of crook spirit mediums.

It all starts out with a joy ride in a goat cart, with Buster and Mary Jane the occupants of the cart. Gustav, the rival, in a baby roadster weans away the fickle Mary Jane temporarily, until his car is wrecked and Buster and the goat overtake him. The trio, accompanied by Tige, proceed to the Brown home as the seance is at its height.

Behind the black curtain they impersonate the spirits called for and detect the medium and his assistant in the act of thievery. They rush for the police and, for once, win the commendation of the entire party. There are some humorous incidents in connection with the kids' impersonations of deceased ancestors, and generally the picture is above the average.

"A Case of Scotch"
(Universal-Two Reels)
(Reviewed by Chester J. Smith)

JOE MURPHY has a much better story than usual in this one of the Gump comedy series. In fact it is one of the best he has done. He is given a bevy of bathing beauties to assist him and he has some gags that are really humorous. As a Scotchman he appears right at home and is good for a laugh in the kilties alone.

The Hokum Realty Company provides a motor bus to convey prospective buyers to its realty holdings at the beach and Andy takes advantage of the free ride for a picnic outing for his Scottish society. Arrived at the beach Andy makes a distinct hit with the bathing girls, to the disgust of Min, who leads him away to a wheel of fortune, whose winning number is determined by an electric light. Andy seeing financial ruin cuts the wire controlling the light, and little Chester, at the same time brings into play a small mirror, which he shines continuously on the number 8, which his mother is playing.

They walk away with all the goods in the shop, as the cut wire is discovered by the proprietor. The Gumps elude the policeman, who gives chase, and become interested in a huge rubber frog on the beach. Andy inflates it with free gas, and to their complete consternation it floats into the air with the family aboard and lands in their own front yard, thereby completing an entirely inexpensive day's pleasure, to say nothing of the groceries acquired.

"Fall In"
(Educational—One Reel)

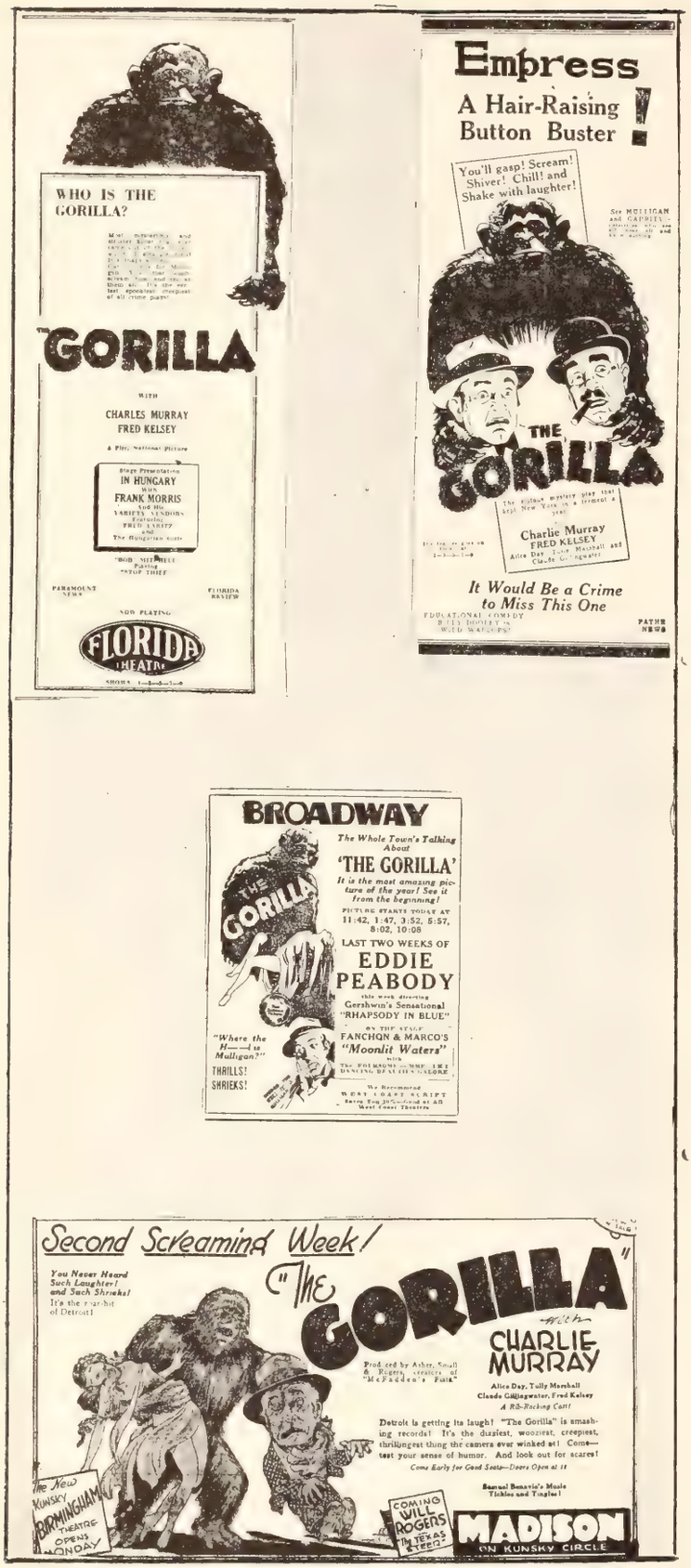
WE venture the observation that the Cameo brand of one-reel comedies has never had a better comedian than the slender Monte Collins. This number has a lot of laughs for a one-reeler and is of a different tone from the ordinary as its scene is laid in pioneer days when the Indian was ever ready to battle the white invasion.

Collins has the part of a gold-digger, who spoils the dinner of a nearby group of campers. He invites them to his own cabin and there they sit down to dine. Comedy is pigeonholed in various little incidents which also make this dinner a spoiled affair. A pet bear knocks the contents of a castor oil bottle into the stew they are about to eat and painted Indians enter upon the scene to put the diners to flight. That old gag of the twisted gun barrel also make its entrance. The comedy is fast moving and no small praise is due to the little bear, who ambles along humorously after he has tasted some whiskey. They have photographed him in slow motion so that his comical gait is emphasized. Jules White directed and Lucille Hutton and Jack Lloyd are in the supporting cast.—RAYMOND GANLY.

"Love In A Police Station"
(Sennett-Pathe—Two Reels)
(Reviewed by Chester J. Smith)

THIS Mack Sennett comedy featuring Madeline Hurlock and Eddie Quillan is a feeble attempt to be humorous. It is just a lot of hokum and slapstick hurled together apparently as the picture progressed without any pre-conceived idea of how it was going to progress. The Sennett cops figure prominently and do a lot of clowning that may have an appeal to the very young element of picture goers.

Eddie Quillan is a traffic cop, captivated by Madeline Hurlock, whom he halts for speeding in her new roadster. It would be difficult for anyone to be funny with the material at hand. Miss Hurlock does little more than beam her way through the picture. She vamps her way out of speed charges through her friendliness with the Police chief, whom she has completely captivated, though there is a rival in the grass widow. After much rough and tumble action, little of which is funny, Eddie manages to outdo the chief in the girl's affections.



Four newspaper displays which exploited showings of "The Gorilla" at first run theatres. The collection shows some clever adaptations of press book layouts, notably that for the Florida theatre, Jacksonville. This was two columns by 10½ inches. The other displays shown were used by the following: The Madison, Detroit; Broadway, Portland, Ore; Empire, Oklahoma City.

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Regional News from Correspondents

Atlanta

THE Atlanta Film Board of Trade will sponsor a meeting of managers, bookers and salesmen of all film exchanges at the Ansley Hotel, Monday, Dec. 19, at which time the various rules promulgated by the board will be explained in detail for the purpose of affording a better understanding of contracts and agreements as between exhibitor and distributor. A result of the meeting is expected to be a minimization of cases referred to the board.

John Ezell, of Warner Bros., president of the board, will preside at the meeting. After the business session, a banquet will be served, W. W. Anderson, of Pathe, being chairman of the entertainment committee.

Representatives of the various exchanges who will be present include: Pathe—Sam Wilson, O. K. Bourgeois, A. R. Kissler, W. D. Vandenburg, D. A. Wallace, L. J. Duncan, W. W. Anderson and M. Mitchell; Warner—A. W. Blue, W. D. Blue, W. D. Fulton, H. E. Strickland, W. E. Finch, J. T. Ezell; Enterprise—J. W. Quillian, G. L. Chester, Carl Mock, G. G. Goodale; F. B. O.—A. R. McRae, A. E. Groom, B. S. Bryan, C. P. Peavy and D. O. Graham; Universal—B. Y. Cammack, J. W. Greenleaf, H. M. Williams, F. W. Salley, C. T. Jordan, R. B. Williams, R. B. Gann; First National—C. R. Beacham, Fred M. Jack, J. M. Young, P. A. Strachan, George Almon, L. W. Crater, C. S. Hollingsworth.

Paramount—H. G. Ballance, Dave Prince, C. L. Freeman, Paul S. Wilson, L. C. Lowe, J. C. Campbell, J. C. Whitlock, E. B. Price; United Artists—W. S. Tuttle, Wm. Sharp, Wm. Specht, Wade Williamson; Fox—R. R. Bryan, E. B. Foster, Curtis Ware, P. C. Bryan, F. C. Groover, R. H. Ford, W. H. Rucicill, R. G. McClure; Liberty—H. Hearne, C. E. Jones, H. P. Rhodes, R. J. Barnes; Tiffany, W. G. Minder, Tom Thornton, A. B. Boyle, G. M. Baumeister; Educational—J. H. Scruggs, J. W. Butner; Eltrabran—T. E. Dillard, J. H. Thompson, M. D. Brannon; Bromberg—A. G. Bromberg, J. W. Mangham, Jr., G. Y. Harrell, L. A. Callen, Miss Ruth Roberts; Metro-Goldwyn-Mayer—J. W. Hanlon, J. Cunningham, J. J. Burfield, L. B. Butler, Sam McIntyre, L. C. Ingram, C. F. McGuire, Miss Lois Davis, Sidney Laird, Jack Elwell.

Celebrating its move into new quarters on Film Row, the Atlanta branch of F. B. O. gave a "house warming" last Monday, which proved a success in every way. Manager C. L. Peavy and his official staff did the honors.

Among those who called to pay their respects and offer congratulations were J. A. Rebb, Victory theatre, Atlanta; Rogers Toy, Toyland theatre, Atlanta; O. J. Wells, Ozark theatre, Ozark, Ala.; F. V. Merritt, Marvin Wise theatre, Birmingham; H. E. Edenfield, Dreamland theatre, Augusta; Paul Short, West End theatre, Atlanta; C. H. Pumphrey, Palace theatre, Atlanta.

Mrs. Willingham Wood, Strand theatre, Washington, Ga.; Joe Wheeler, Capitol theatre, Montgomery, Ala.; Miss Mary Brockett, Crescent Amusement Company, Nashville, Tenn.; J. R. McCurdy, New theatre, St. Mountain, Ga.; Thomas E. Orr, Orr Circuit, Albertsville, Ala.; F. L. Griffin, Strand theatre, Carrollton, Ga.; Alpha Fowler, Atlanta; Walter Price, Universal; James Harrison, Wilby Circuit; James Hanlon, C. F. McGuire, James Clark and Jack Elwell, M-G-M.; Ben Y. Cammack, Universal.

Mr. and Mrs. Willard C. Patterson; John Ezell, Warners; Hank Hearn, Liberty; A. C. Bromberg, Bromberg Attractions; Thomas Branon, Eltabran; Dave Prince, Paramount; W. W. Anderson, Pathe; Paul Bryan, Fox; E. L. Cole, Atlanta Film Board of Trade; Miss Lillian Wade, and C. J. Kelly, Weekly Film Review; J. H. Butner, Educational; E. A. Eschmann, Eastern District Sales Manager, Pathe; R. A. Morrow, Pathe's Southern District Sales Manager, and many others.

Local film exchanges were commended by Chief Cody, head of the Atlanta Fire Department, in a brief talk before the Film Board of Trade at the regular meeting of that body held Monday, Dec. 5.

C. R. Beachman, manager of First National's Atlanta exchange, celebrated his birthday anniversary last week while on a business trip in south Alabama and friends, who learned of the event, honored him with a wild turkey dinner.

Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, with headquarters in Atlanta, leaves today (Saturday) for Dallas, Texas, where he will confer with Jack Adams, head of the Home State Film Company.

Fred Creswell, formerly with Famous Players-Lasky, has joined Arthur C. Bromberg Attractions, it was announced last week, and will act as special representative, visiting all key cities in the South.

Carl Mock, well known and popular salesman for Enterprise Film Corporation, is now making his headquarters in Birmingham, traveling out of that city through the Alabama territory.

C. E. Long, manager of Joe Wheeler's theatre in Cedartown, Ga., the Grand, recently visited film row.

George Chester, manager of the Atlanta office of Enterprise Film Corporation, returned last week from an extended business trip in the East Coast, Florida, territory.

Frank Burns, of the Ark Amusement Co., Orlando, Fla., was a recent visitor on film row.

Major John W. Quillian, president of Enterprise Film Corporation, with headquarters in Atlanta, has returned from Tnenessee territory.

Earle E. Griggs, director of exploitaiton in the Southeast for Universal, will go to Jonesboro, Ark., immediately after the holidays to arrange for the first anniversary week of the Strand Theatre, the Universal house there, which he aided Locke Crumley in opening on January 1, this year.

Julian L. Jossey, vice-president of Enterprise Film Corporation, with headquarters in Dallas, Tex., is on a visit to the Atlanta branch.

Two popular and efficient young women, Miss Katherine Mancine and Mrs. C. B. Dunbar, cashiers of the Strand and Pantages theatres, respectively, were the subject of a special article in *The Birmingham News* the past week, paying tribute to their courtesy and unfailing good humor.

Manager John Howard, of the Saenger theatre, Mobile, presented a handsome loving cup to the winner of the most popular football player contest.

Herbert F. Kincey, popular executive of the Wilby-Lucas-Saenger-Publix Enterprises in North and South Carolina, will spend the Christmas holidays at his old home in Selma, Ala., visiting his parents.

Recent Atlanta visitors included Sam Borisky, operator of a chain of independent theatres, Chattanooga, Tenn.; Ernest Hatcher, Jr., of theSocial Circle theatre, Social Circle, Ga.; Mrs. Willimgham Woods, of the Strand theatre, Washington, Ga.; C. E. Peppiatt, special representative of United Artists home office; L. G. Habgood, of the Bowden theatre, Bowden, Ga.; T. F. Thompson, Jr., of the Palace theatre, Cedartown, Ga.; O. J. Wells, of the Ozark theatre, Ozark, Ala.; F. V. Merritt, of the Marvin Wise theatres, Birmingham, Ala.; H. E. Edenfield, of the Dreamland theatre, Augusta, Ga.; Joe Wheeler, of the Capitol theatre, Montgomery, Ala.; Miss Mary Brockett, of the Crescent Amusement Co., Nashville, Tenn.; J. R. McCurdy, of the New theatre, Stone Mountain, Ga.; Thomas E. Orr, of the Orr Circuit of theatres; F. L. Griffin, of the Strand theatre, Carrollton, Ga.; Preston Henn, of the Bonita theatre, Canton, Ga.; Mack Jackson, of the Strand theatre, Alexander City, Ala.; Ed Tolbert, of the Rialto theatre, Columbus, Ga., and C. W. Maxey, Royal theatre, Summerville, Ga.

Portland, Ore.

HERSCHEL STUART, northwest chief for West Coast Theatres, was in town last week, conferring with S. T. McDonald, local West Coast manager, as well as meeting the local houses managers of the circuit. Harold B. Franklin, president of West Coast, Sam Katz, Publix president, and Nicholas Schenck, Metro-Goldwyn head, are expected here within the next week.

One of the largest Neon signs in the world has been ordered by Walter Tebbetts, who is erecting his $500,000 Oriental theatre, to be opened December 26th. De Mille, F. B. O. and Tiffany pictures will be given a first-run outlet at his house.

Ike Geller, owner of the Walnut Park and who is also erecting a $100,000 theatre at Milwaukee and Powell streets, announces that his new house will be ready for occupancy December 22. He will manage this house. Geller also expects to build a few more houses.

A fire of unknown origin completely destroyed the Majestic theatre, Verania, Ore., causing an estimated damage of over $20,000. The theatre is under long-term lease to J. N. Busch, while the property is owned by Charles T. Early, of Portland. Early announces that the house will be completely rebuilt.

"The Big Parade" will soon go into the West Coast Hollywood, for a four-day engagement at 50 cents top. Edgar Hart, formerly connected with David Belasco, is [illegible]

Harry Percy, branch manager [illegible] from an extended sales trip through Eastern Oregon. Percy announces the closing of many contracts with key cities of the state.

Jack Tillman, formerly star salesman for Metro-Goldwyn ex[illegible] manager [illegible] change, while Fred Normand, formerly with Pathe, is salesman.

Denver

ROY E. SLENTZ, for the last six months manager of the Rialto theatre in Colorado Springs, Colo., arrived in Denver last Tuesday to relieve Walter League as manager of the Rialto and Victory theatres in Denver. Mr. League has been transferred to St. Petersburg, Fla., where he will be connected with the presentation department of the Publix theatres in the southern district. Mr. Slentz is one of the youngest theatre managers in the business, being 23 years of age. He is a graduate of the Publix manager's school, and has been connected with the theatrical business since he was 16 years of age. He has been the manager of the Colorado, Publix theatre of Pueblo, then manager of the Rialto in Colorado Springs, from there coming to manage the Denver houses. League left in his auto this week for the south.

Laramie, Wyoming, is to have a new $150,000.00 theatre next spring or early in the summer, according to an announcement made by J. F. Lynch, president of the Laramie Amusement Company, which now owns the Empress theatre of Laramie. Construction on the new theatre will start as soon as the weather permits. It will occupy the site on which now stands the old opera house, one of the land marks of Laramie, and one of the oldest amusement houses in the west.

Fred Parrish, Denver cameraman for a national producer of newsreels, made a thriller of a trip over Pike's Peak in an airplane last week in order to get some good scenic pictures.

Ben Rosenberg, home office representative for Fox in the Denver and Salt Lake districts, has returned to Denver after accompanying James R. Grainger, general sales manager as far as Salt Lake City on his way to the Coast.

Harmon Peery, owner of the Egyptian and Ogden theatres of Ogden, Utah, was a Denver visitor last week as the guest of Ben Rosenberg, home office representative for Fox. Mr. Peery is en route back home from a trip to Chicago.

Thomas Love's new Hanna, Wyo., theatre opened a week ago. The theatre is reported to be a beauty. It has a seating capacity of 400. It replaces the old theatre which was burned last Christmas eve. Mr. Love owns and operates theatres in Hanna, So. Superior, and Winton.

Everett Cole, owner of the Rialto theatre, Alamosa, Colo., spent a few days in Denver last week. Mr. Cole has just finished rather extensive redecorating in the theatre, making it also one of the most comfortable houses in that part of the state. New seating equipment has been placed in the theatre throughout and new carpets have been laid.

Denver had another new theatre open last week when A. J. Sabourin opened the Yates theatre at 44th and Yates streets. The theatre is of an English style of architecture, and has a seating capacity of 500. It is located in a rapidly growing neighborhood, considered an excellent location.

Chas. Gilmour, Warner Bros. manager, is away on a three weeks' sales trip in the New Mexico district. He intends to see every exhibitor before returning to Denver.

Jack Krum spent the past week in Casper, Wyo., and vicinity, visiting exhibitors. He is the local United Artists manager.

The L & A Theatre, of Edgerton, Wyo., has been leased by L. A. Ward to Ham Crawford, who hails from Arkansas. Mr. Crawford is an orchestra leader in Denver, and will remain here while the theatre will be under the management of Jerry Ball.

Frank Bronte, manager of the Gem theatre, Yuma, Colo., spent a few days along the row last week transacting business.

Other visitors seen along film row were: Senator and Mrs. Frank Kelley, of Salida, Colo.; George Paper, of the Curran-Isis Amusement Company of Boulder, Colo.; A. V. E. Wessels, Alden Theatre, Steamboat Springs, Colo.; and C. C. Hamberger, of the Rex Theatre.

St. Louis

DAVE SILVERMAN, leader of the orchestra at the Ambassador Theatre, St. Louis, Mo., fired five shots at a burglar he found on the porch of his home, 3017 Lafayette avenue, when he arrived home the night of December 6. All missed the intruder and he escaped.

J. Dozier Stone, president of Missouri, Inc., Columbia, Mo., has announced that the combined theatre, hotel and store building of the company will be completed by September 1. It will cost $200,000. Stocks and bonds to finance the project have been sold and the construction contract will be awarded at once. Those interested in the project with Stone are H. H. Banks, Frank B. Beaven, Frank W. Dearing and E. Sydney Stephson, all of Columbia.

In a strenuously contested game of football the Ambassador eleven defeated the Missouri theatre team, 7 to 6 at St. Louis University Field on December 4. Daley scored the touchdown for the Ambassador squad and Darnell drop kicked the extra point. Later Missouri scored a touchdown.

R. Siegal of Pine Bluff, Ark., has had plans prepared for a new theatre to be erected in Monticello, Ark. It will be two-story and cover a site 150 by 300 feet. The cost has not been revealed.

Tom McKean, manager of the St. Louis F B O office, attended a sales conference in Chicago, Ill., on Sunday, December 11.

Max Roth is still in charge of the St. Louis Fox office as a successor to Claude W. McKean as manager has not been named. McKean as announced has purchased a one-third interest in the Premier Pictures Corporation, prominent independent distributor of St. Louis.

C. W. Cook has purchased the Clay City, Ill., theatre formerly operated by Frank Hocking. The first show under Cook's management will be on Saturday, December 17. Hocking recently disposed of two houses in Flora and two in Fairfield.

Mrs. I. W. Rodgers of Cairo, Ill., was a visitor of the week.

C. T. Lynch, manager for Metro-Goldwyn-Mayer Distributing Co., returned Saturday, December 10 from a visit to Quincy, Hannibal, Jacksonville and vicinity.

Tom Leonard of Progress Pictures Corporation has recovered from a slight cold that put him on the rip track for a day or so.

Sol J. Hankin, manager of the local Educational exchange, is back on the job again, having fully recovered from the carbuncle that sent him to the hospital a few weeks ago. The Row missed his shining countenance and ready wit while he was away.

Santa Claus visited the Loew's State Theatre, St. Louis, Mo., to entertain the hundreds of orphan children who were guests at the theatre at a special show on Saturday, December 10.

Philadelphia

ON December 7th, the first anniversary of Jules E. Mastbaum, first president of the Stanley Company of America, ground was broken for the proposed Rodin Museum, provided for in his will as a gift to the city. The Rodin sculptures, which Mr. Mastbaum acquired during the few years before his death, have been added to by purchases made by his widow on a recent visit to Europe and all will be housed in the new museum on the Parkway in Philadelphia. Charles B. Hall, president of City Council and a friend of Mr. Mastbaum, presided over the exercises and among prominent speakers present were Mayor Kendrick, Rene Weiler, French Consul, Jacob D. Lit, and Marcel Knecht, an executive of "Le Matin," a French newspaper.

At the last meeting of the Board of Arbitration, F. B. O. was awarded a claim of $600 for unplayed pictures against C. D. Buss of the Strand theatre, Easton, Pa. Mr. Bus claimed that the pictures had been run in the Fourth Street theatre, Easton, in violation of his contract, but testimony of one of the F. B. O. salesmen showed that Mr. Buss had verbally given permission that some of the pictures could be run in the Fourth Street theatre in spite of the terms of the contract.

Fred M. Waring, director of Waring's Pennsylvanians, and Tom L. Waring, also identified with the famous band, have filed voluntary petitions in bankruptcy in the Federal District Court at Pittsburgh. Fred Waring's laibilities were listed at $28,939 and his assets at $3,838. The liabilities included more than $3,000 in salaries owed to the seventeen members of the band.

In line with its announced expansion policy, Equity Theatres, Inc., has leased the new Earle theatre, one of the finest houses in Allentown, Pa., and it is planned to open the new theatre in about two weeks, or as soon as certain interior changes are made.

The M. P. T. O. A. of Eastern Pa., Southern N. J., and Delaware, will hold a dinner dance soon after the first of the year. Jack Rosenthal of Equity Theatres, Inc., was appointed chairman of the committee on arrangements. A meeting of the M. P. T. O. for nomination of officers will be held Dec. 15th.

New York & New Jersey

IN order to devise even better ways and means of handling the large amount of daily shipments of film in this zone practically every one of the well known film delivery companies have recently formed an organization know as the Film Carriers Association, an organization which is reported to be in no wise a merger of the dozen or more firms.

Officers of the Film Carriers Association are: John Rickards, president; Morris Lane, vice-president; Isaac Seider, treasurer; Edward Seider, secretary, and Fred Schumacher, sergeant-at-arms.

Delivery companies included are: Anderson Film Delivery, Union City; Daily Film Delivery, 723 7th avenue; Dexter Film Delivery, Cedarhurst, L. I.; East Side Film Delivery, Brooklyn; Elk Film Delivery, Brooklyn; Hudson Film Delivery, New Rochelle; Long Island Film Delivery, Hempstead; Newark Film Delivery, 729 7th avenue; Palisades Film Delivery, New Milford, Conn.; Prudential Film Distributers, 745 7th avenue; Prudential Film Delivery, 765 7th avenue; Rosen and State Film Del., 729 7th avenue, and Tacne Delivery of Yonkers, N. Y.

The Walker is fast nearing completion and will open about the first week in January with a program of first class pictures and high grade vaudeville. The new house is located at 18th avenue and 64th street.

Another "little theatre" has joined the ranks of those already under way in New York City, this time the St. George Playhouse over in the Brooklyn Hieghts section. It is reported that the management of the 55th Street Cinema, New York City, is sponsoring the movement.

What could be more fitting testimonial than to name your newest and finest theatre in honor of a friend? This is what Sam Berman has done to perpetuate the name of Walker in Bensonhurst, Brooklyn; of course, we mean the "Jimmie" Walker, whom Mr. Berman has known for a very long time.

Herman Britwar and his associates are making improvements to their recently acquired Babylon and Bayshore theatres.

The Superior theatre, 81st street and 1st avenue, New York City, is reported as having temporarily closed.

Manager Poland, of recent years connected with Our Civic theatre, is again back in his Richmond Hill section as manager of Schwartz and Muller's Roosevelt theatre.

S. Gruber is at present attending to managerial duties at A. H. Schwartz' Albemarle theatre, Flatbush avenue, Brooklyn.

Jack Steinhauer, formerly with the Pantheon theatre, City, is now in charge of Consolidated Amusement's Oxford theatre, the Bronx.

S. Strauss has resigned from his position as manager of the Allerton theatre, the Bronx.

Last Tuesday during the rain a number of the Curb boys tried out the water proof qualities of the recently completed marquee in front of A. S. Beck's new shoe store, next to No. 729, and from all reports it met the approval of everyone. The marquee might help in matters if Mr. Beck ever goes into the motion picture business again.

J. D. Fink has resigned after eight years of active service as general manager of the A. H. Schwartz Circuit, which consists of 16 modern two or three thousand seat houses.

George Walsh, manager of the Strand theatre, South Broadway, Yonkers, has announced that 600 more seats will be added to this house.

This is in line with the report that the Strand Theatre Corporation were to give up a five year lease on the Hamilton theatre, also of Yonkers.

A new motion picture centre is nearing completion at 321 West 44th street, according to Leo A. Ochs, who states that the interior work is now practically finished on the Film building, for which he will act as agent. It will be ready for occupancy the first of February.

The Film building was designed and erected for the picture trade and its equipment includes ample facilities in the way of vaults, projection rooms and inspection rooms. Away from the traffic congestion, this new motion picture edifice is nevertheless situated in the very centre of the film district. It is ten stories high and already is 40 per cent rented.

Fox Films, Paramount, Pathe, Metro-Goldwyn-Mayer, and Consolidated Films are the five companies organized in the motion picture basketball league schedule, the opening games of which will be held at the Savage School of Physical Training, Thursday evening, Dec. 15. Fox will meet Consolidated, while Paramount [illegible] Metro, a preliminary game between schoolgirl teams will also be played as one of the activities of the evening.

Chairman Al Star of the league basketball committee announced the following schedule of games in December, following the opener: Thursday, Dec. 22, Pathe, last year's movie basketball champions, will start this season's campaign by playing the Fox Film five. Metro will stack up against the Consolidated quintet the same night. On Thursday, December 29, the second dance in connection with the games will be held, when Pathe battles Metro, and Paramount meets Consolidated.

The United Artists basketball team have resigned from the Motion Picture basketball league, and have joined the N. Y. Industrial league.

Their first game is on Thurs- Dec. 15th, at the High School of Commerce, 155 W. 65th street. Their opponents were Improved Mutual.

Kansas City

THE Ritz theatre, suburban house of Kansas City, was purchased this week by Oscar Litwin from H. C. Baltis. The sale price was $32,500. The house was sold subject to a lease with three years to run at an annual rental of $3,600.

The Royal theatre, Brookfield, Mo., was purchased by A. E. Sharer, who also operates the Globe at Savanah, Mo., and the name was changed to the Plaza.

William Christeson is planning the opening of his new theatre in Anderson, Mo., soon.

Work on a new theatre in St. Joseph, Mo., to be operated for negroes, costing $35,000, has begun. The contract has been awarded the Lehr Construction Company of St. Joseph.

I. W. Maple of Bethany, Mo., has taken over the management of the Rex theatre, Ridgeway, Mo.

The contract for John B. Tackett's new theatre in Coffeyville, Kas., seating 1,200 persons, has been let and work begun.

The Kirwin Opera House of Kansas City, Kas., has been leased by Ray Downing.

Kansas City theatres already are looking forward to Christmas decorations and programs, although nothing unusual in exploitation is planned by any of the down town houses.

The Uptown theatre, suburban house of Kansas City, will open its doors on January 1.

At Loew's Midland the Junior League Follies, a social organization of Kansas City, will stage a special show the morning of December 26, the proceeds to go to charitable institutions. Orphans and crippled children from various institutions will be admitted free. The regular Christmas program at the Loew's Midland will consist of liberal lobby decorations, specially arranged organ solos pertaining to Christmas and an overture of Christmas songs. At the Newman, slides again will be used in conjunction with an organ solo in expressing the "Merry Christmas" wishes of the theatre to its patrons, while there also will be lobby decorations of wreaths. Virtually the same type of program will be seen at the Royal, Mainstreet, Pantages, Capitol and Globe theatres. Some of the smaller suburban houses planned the giving away of sacks of candy to children on Christmas night, but there were no pretentious decoration plans by any of the smaller houses.

Kansas City paid its farewell tribute to Dave Rubinoff, soloist and director of the Loew's Midland orchestra, this week. It is doubtful if any other musical director in the annals of Kansas City theatredom ever became as popular in the brief period of two months as did Rubinoff. He will be succeeded by Gerard Carbonara, who has been conducting orchestras in various eastern cities for [illegible] interests. Rubinoff goes to the Allen theatre, Cleveland.

The Isis theatre, suburban house of Kansas City which recently reopened after having been remodeled, has hit upon a profitable idea in attracting the younger patrons. Most managers of suburban houses keep an alert eye open for all "necking" parties in the theatre and many a young couple is "bawled out" nightly. However, the Isis is advertising its loges as "love seats." The theatre is doing a good business.

Edward S. Olsmith has succeeded C. W. Allen as branch manager of the Pathe exchange in Kansas City, Mr. Allen being transferred to the Oklahoma branch.

W. E. Callaway, southern divi[illegible] manager [illegible] tional, was a Kansas City visitor [illegible]

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New England

WM. H. DELMAN, manager of the Modern Theatre, Providence, R. I., dropped dead at his home in Pawtucket, R. I., last Friday night. He had been manager of the Modern for about a year and was previously manager of a theatre in Pittsfield, Mass. He had been in the theatrical business for about 30 years.

The Central Theatre, Somerville, closed Dec. 15 and will reopen Dec. 26, and the Ball Square Theatre, Somerville, closes Dec. 19 and will also reopen Dec. 26. The two theatres are closed for redecorating and renovation. They are also to be refurnished.

Cambridge Night was observed at the State Theatre, Boston, Thursday in honor of the Ponce Sisters of Cambridge, who appeared in the presentation number.

Lafayette Theatres, Inc., located at Salem, Mass., has been incorporated with capital of $260,000. John F. Cabeen is president of the corporation with George J. Place of Swampscott as treasurer and Albert O. Wilson as clerk. John H. Bickford and Knut Swanson are directors.

Pete Gagnon, of Somersworth, N. H., and David Adams of Concord, N. H., were in Film Row during the week booking for the late winter season.

The Casino Theatre at Taunton is temporarily closed.

East Braintree, Mass., has a merry battle under way. Sunday shows are being opposed for the town by members of a church located near the East Braintree theatre and the ground for their opposition is unusual, the church people declaring that they are providing Sunday evening motion pictures in the vestry in connection with their Sunday evening meetings and that operation of the theatre Sunday night will take away much of the interest now maintained in the Sunday evening services.

R. Biancia has bought the Winter Hill Theatre, Somerville, from Ray Maxwell.

It is understood that negotiations are under way for the sale of part of one owner's interests in the Warren Theatre in Roxbury. Sale of these interests, it is said, will not interfere with the present policy of the theatre.

Maurice N. Wolf, district manager of Metro-Goldwyn-Mayer, is in Chicago on a business trip.

Miss Florence Leighton, formerly traveling auditor for United Artists, has been appointed office manager of the company's exchange at Boston. H. S. Lotts, former branch manager, has been advanced to division manager and taken in Boston, New Haven, Albany and Buffalo. These changes are made in accordance with the new policy adopted by the company for the handling of some of its distribution.

Following the close of the Fox drive on Dec. 22, salesmen of the Boston exchange will enjoy a 12-day vacation with pay.

Fox bookers of New Haven have issued a challenge to the rest of the company's bookers to see which exchange can play off the most unplayed products of the company.

Fox's Boston exchange leads the 37 Fox exchanges in the Anniversary Week drive.

The new Wernick Theatre at Chicopee Falls, Mass., owned and operated by Wernick Brothers, opens this week.

Sam Moscow, sales manager of Independent Films, Inc., Boston, left on Monday for Miami, Fla., where he will remain for a number of weeks. He goes to recuperate after his recent serious illness.

John McConville, formerly of the sales force of Independent Films, Inc., Boston, has been appointed publicity director of the Locatelli Theatres in Somerville, Arlington, and other suburban cities.

San Francisco

THE Bay Point, Pinole and Rodeo theatres, which have constituted a trio circuit under the management of L. W. Eaton for some seven years, have been purchased by M. Hughes and Joseph Garnier. Both Hughes and Garnier have been employed at the Majestic theatre, 21st and Mission streets, San Francisco, for two years. They are experienced, and plan notable improvements in all three theatres. The realty ownership of the Bay Point property goes with the deal. They took possession November 15th.

Manager Eaton, upon selling, had originally planned to motor to Florida, where he and his wife have fruit land, but the lateness of the season has caused them to defer the trip until spring.

Efforts of a 20-year-old youth averted a possible panic when a can of film exploded at noon, November 22nd, in the operating room of the Edison theatre, 39 Powell street. Two were burned. Al Garcia, the operator, was severely burned about the face and hands. Bob Hulman, 20, 1532 Hayes street, was in the audience with about 25 others when the explosion occurred. He opened fire exits and calmed the confusion. After calming the audience, Hulman rushed to the operating room, where he assisted Garcia, the operator, to extinguish the fire. Hulman was burned about the hands and face and went to his home after receiving medical treatment at the hospital.

John McGuire, 32, foreman of the Pig and Whistle candy factory, 33 Powell street, was arrested by Battalion Chief Edward O'Neill for obstructing the firemen and disturbing the peace.

The Lurie theatre of San Francisco, which has operated successfully for many years under different names, is being reseated with new and modern chairs.

James R. Grainger, general sales manager for Fox, and McEvoy, of the Play Date Department of the Home Office, were in the local exchange for a few days recently.

Chas. Everett has sold his Palace theatre at Fallon, Nevada, to Sherbourne.

Mrs. Helen Delacey, Educational Biller, is back at work again after a sick leave of six weeks.

Jack Frates, of the Gustine theatre, Gustine, has just returned from an eight months' visit in his old home, Rio de Janiero, S. A.

R. J. Saul has moved his office from 86 Golden Gate avenue to the offices of the Golden State Theatres, Inc., on the eighth floor of the Warfield theatre building.

A film ignited in the booth of the Capitol theatre and some seven hundred feet were burned, which ended the show for that performance. No great excitement prevailed, the audience leaving without disorder.

Another projection booth fire occurred in the Edison theatre on Powell street, seriously burning the operator, but causing no damage to the theatre, and the audience, as in the case of the Capitol, departed without injury or excitement. Both fires demonstrated the perfection of fire protection in San Francisco moving picture theatres.

'Bill" Edmunds will cover the Northern California section and on up to the Northwest in Oregon and Washington with a newly purchased picture. He is having made some special attractive lobby displays, newpaper advertising layouts, and a regular circus line of poster publicity.

Messrs. Usher and Bettencourt of the Paramount Exchange spent a few days in the San Joaquin Valley towns in search of contracts.

Mrs. Bates will open the new Setab theatre in Portola within a few weeks.

W. F. Jacobs of Auburn was in town recently, getting his pictures lined up for the fall.

Jack Lustig, West Coast Sales Manager for Warner Brothers, spent several days in the local exchange.

South West

THE new Cozy Theatre was opened by manager Speckles at Schulenburg, Texas, Nov. 30th.

M. F. Ball will erect a new theatre building at Tioga, Texas, in near future.

Charles McLellan will erect a new theatre building at Weimar, Texas, in near future.

The R. & R. Theatre at San Angelo, Texas, will be remodeled $40,000 worth, to include sixty feet in extension, new stage, 500 new chairs and other equipment.

H. D. Wharton has leased the Royal Theatre at Rison, Ark.

Ted Williams, of Texon, Texas, has purchased the Palace theatre at Big Lake, Texas.

Jerry Stancil and W. L. Brooks have purchased Palace Theatre at Seagraves, Texas.

The R. & R. Palace Theatre at Robstown, Texas, has been remodeled and new equipment added.

Lee Oakes has opened his new Ritz Theatre at Marlin, Texas.

Thieves robbed the R. & R. Theatre at Big Springs, Texas, of $600 in currency and made their escape, leaving no clew as to their identity.

Jack Adams, president of Home State Film Co., at Dallas, Texas, has been confined to his home with severe illness of rheumatism and will go to Mineral Wells for treatment.

Roy Kintz, manager of the Palace Theatre at Nacogdoches, Texas, arrested on charge of showing Dempsey-Tunney fight pictures in his theatre, will fight the case.

Oscar Oldknow, vice president for National Theatre Supply Co.; W. E. Calloway, South Southern sales manager for First National, and Lee Jones, vice president Nelson Wiggen Organ Co. and Lee Marcus, general sales manager for F B O, were Dallas, Tex., visitors the past week.

UNIFORMS FOR HOUSE ATTACHES COSTUMES FOR STAGE PRESENTATIONS BROOKS 1437 B'way N. Y. City

Seattle

SEATTLE said goodbye to one of Film Row's most popular branch managers this week when Jack Bowers left the First National exchange to assume the position of sales manager for United Artists in the Los Angeles sector. During his many months here, Mr. Bower piloted the local exchange to many national and district victories in the sales competitions, and his departure was regretted as well by his many exhibitor friends. J. W. Parry, assistant manager, is at present succeeding Mr. Bower as local director.

F. C. Weskil of Sand Point, Idaho, sent word to the local film men last week that his recent opening of the new Panida Theatre was a huge success and the house is scoring a record box office victory in the Idaho territory. One or two local film men attended the opening reception two weeks ago.

George Ballentine, manager of guest for a few days last week none other than Jimmy Linn, director of the Fox branch office in Portland. Business discussions occupied a majority of the time they were together.

West Coast's newly created slogan, "Way Better Than Last Year," is meeting with much popularity in the Northwest, and is being adopted by many firms as a catch-line for all their advertising. The phrase was originated in the West Coast offices.

As a parody on the slogan, Al Rosenberg of DeLuxe Theatres, Inc., has originated a large lapel button which he wears when he goes into the several local film exchanges to buy pictures. Al's button bears the words, "Way WORSE Than Last Year." There has been no definite report as to the manner in which this slogan influences the price of film.

Don Mitchell, district manager of the Universal Film Company, has been spending a short time here recently with the staff at the local "U" office and also with Jack Schlaifer, head of the Universal theatres in the Pacific Northwest.

S. Z. Williams, who recently sold his Yesler Theatre to Nathan Levine, last week announced that he has again taken over the operation of the theatre. The house, now closed, will be entirely renovated and renewed, and will be reopened by Mr. Williams soon.

Walter Graham, veteran exhibitor of Shelton, Washington, last week opened his new $90,000 house in Elma, Washington. It is called the Graham Theatre, and will be operated under Mr. Graham's personal direction.

Ben Fish, local manager for Metro-Goldwyn-Mayer, is back at his office again after a siege of several days duration with the dental profession. It is understood that the dentists won.

D. J. McGowen, assistant supervisor of exchanges from First National's home office in New York City was a visitor in the Seattle and Portland branch offices last week.

Reports received from Portland last week announce the sale of the Una Theatre in that city to A. B. Shankland. A. H. McInnis was the former owner.

The Slade "Mike" Taylor Musical Comedy Company, formerly working in John Danz's chain of houses in this tciy, left a short time ago for Butte, Montana, where they will open an indefinite engagement at Manager Merle Davis' Broadway Theatre. They will appear at the Broadway at the beginning of a new policy for the house, which will include weekly musical comedy, vaudeville and film programs.

Herschel Stuart, district manager of West Coast Theatres, Inc., announced last week that he has secured two exceptional stage bookings for Manager James Q. Clemmer's Fifth Avenue Theatre in this city for the December programs. These include the appearance of Walter Hiers in a new playlet the week of December 9 and the appearance of Miss Nora Bayes the week of December 16. These "names" will be presented in addition to the regular film programs and Fanchon-Marco revues.

Local friends of Dave Bershon, former district manager of Metro-Goldwyn-Mayer in this territory, were sending congratulatory messages last week upon the announcement of Mr. Bershon's appointment to the western general sales management of United Artists.

John Hamrick, owner of the Blue Mouse Theatres in Seattle, Portland and Tacoma, returned last week from New York City, the day prior to the opening of "Movietone" at his local Blue Mouse. Mr. Hamrick was very enthusiastic about his trip, and plans the "greatest show ever" as his New Year attraction when he opens "The Jazz Singer," "Movietone" and "Vitaphone" at his local house.

Manager William Kelly of the local Columbia Pictures Exchange had as a visitor last week C. MacKain, auditor for the company working out of the home office in New York.

A. A. McDonald, owner and manager of the Liberty Theatre in Ketchikan, Alaska, and one of the infrequent visitors on Film Row, spent a short time here last week buying and booking his holiday attractions.

Tom Shanley, manager of the Rialto and American Theatres in Butte, Montana, for West Coast Theatres, Inc., last week was awarded a gold watch by Herschel Stuart, division manager with offices in Seattle, for his efforts in the Wesco publicity contest staged during October and November by the West Coast company.

D. C. Millward, manager of the Tiffany Exchange here, returned last week from his first trip to New York City, where he conferred with M. H. Hoffman, general manager of the Tiffany company. Upon his return, he was greeted by H. C. Borger, Tiffany's Western district manager, who arrived at the local office a day before on one of his regular sales jaunts.

Douglas Kimberly, manager of West Coast's Colonial Theatre in Tacoma for several years, and prominent in the Tacoma Theatre Owners and Managers Association, was transferred last week to the management of the State Theatre, a Wesco house in Portland, Oregon.

Rumors current on Film Row last week indicate that Lon Brown, exhibitor operating the New Brown Theatre in Snohomish, Washington, will soon acquire W. E. Whisnand's Orpheum Theatre, the opposition house in that town.

Max Rubenfeld, salesman for Manager Ben Fish's local Metro-Goldwyn-Mayer exchange, was transferred to the Los Angeles territory last week and has been succeeded here by Frank Cass, formerly of California and the Kansas City territories.

Des Moines

STAGE equipment for the new theatre at Waterloo, Iowa, which will be one of the A. H. Blank-Publix chain, has been installed. This theatre has a very fine stage, and the stage settings cost about $15,000. The exterior of the new theatre at Waterloo, which is to be called the Riviera, is different from the style seen before in Iowa. It is of dark stone and Oriental in architecture. The interior carries out an unusual effect with the shrubbery and landscape scenes on the sidewalls, so that it gives the effect of being in an open-air theatre. The lighting effects are lantern effect, very much like those of the Capitol Theatre in Des Moines. Herb Grove, who is manager of the Des Moines Theatre in Des Moines, is now in Waterloo taking charge of the opening of the Riviera, which is scheduled for December 29. It has not yet been dfinitely announced who will take the management of the Riviera.

Gene Melone held high score of the Universal team last week, with a bowling total of 246. Universal last week won three games against Paramount, which places them in high place. Pathe, which held first place for quite a run, is now in second place; while First National is in third.

As a gift to the school the graduating class of the high school at Lake Mills, Iowa, bought a projection machine for the school.

Motion pictures will be shown at Harper, Iowa, under the direction of Rev. F. Schaeffers, who has purchased a new projection machine, and will show at the town hall.

The Francis-Orpheum Theatre, at Sioux City, has purchased a new electric sign which will soon add to the appearance of the White Way there.

The Strand and the Atlantic theatres at Atlantic, Iowa, changed hands last week when they were bought by O. C. Johnston, of Yankton, S. D., and H. S. Waldorf, of Chamberlain, from Mr. B. Pierce. Mr. Waldorf was formerly an exhibitor at Estherville, Iowa. Mr. Johnston has been in the theatre business in Yankton for several years. In taking over the ownership of the Strand and Atlantic on December 4, the partners took complete control of the theatre business in Atlantic. They have two fine theatres, the Strand having a seating capacity of 500 and the Atlantic 630. Mr. Pierce, who is leaving Atlantic to spend the winter in Miami, Fla., was very reluctant to leave the theatre business here, but a nervous breakdown makes it imperative that he should temporarily retire. However, after a winter in the south and six months in northern Minnesota, Mr. Pierce expects to be fully recovered, at which time he plans to return to Iowa territory as an exhibitor.

The Orpheum Theatre, at Ottumwa, which was owned by Mr. Millisack, is now under the management of Sorokin and Sosna.

The Gem Theatre was sold last week by Roy Jones, who has operated this Des Moines suburban house since it was built two years ago, to F. A. Worrell.

The Des Moines Universal office won first place in the national Wives and Mothers' special drive, and $500 prize money is soon to be allotted to the Des Moines branch. Just in time for Christmas shopping. The members of the booking staff of the Des Moines office also won high honors, winning second in this district in the bookers' drive, which concluded November 1. Al Yarowsky and M. E. Lee will divide this prize money.

Paul Spor is the new personality man at the Capitol Theatre, having [illegible] the Publix Show. He comes from Houston, Texas, where he was with the Publix Shows there.

Alice Gannon, biller of the Universal office, is planning to take in all the sights in Chicago during the New Year's festivities.

Central Penn

I. C. MISHLER has announced that he has decided to retire from the active management of the Fulton Opera House, Lancaster.

Harry J. Troxell, proprietor of the Strand theatre, Gettysburg, announces that Christmas charity benefit performances will be held in the theater on December 21 and 22, with a children's matinee the first day at 4 o'clock.

Lease of the Earle Theatre, Allentown, has been taken over from William E. Seitz, the builder, by the Equity Theatres, Inc., which control a chain of theatres in Pennsylvania. Extensive improvements are being made to the house, which is one of the most ornate in Allentown. The walls have been decorated with California stucco, and the lobby has been equipped with divans, chairs, tables and lamps.

Charles Haussman, manager of the Hippodrome theatre, Pottsville, was toastmaster at the banquet of the members of District No. 1, Pennsylvania Newspaper Publishers' Association, held recently in the Hotel Necho Allen, in that city.

Bandits recently attempted to crack the safe of the Avenue Theatre, Dubois, but after working for several hours, during which they ruined the mechanism of the safe, they were frightened away without obtaining any loot. The safe contained the day's receipts of both the Avenue and the Carlton theatres.

Miss Pearl McGrady has been made manager of the Strand Theatre, McAdoo, which has just been reopened. The house is operated by William Elliott, who also conducts the Palace in the same town.

About $1,000 was raised for the local Red Cross drive in Hazleton through the efforts of the Capitol and Grand theatres, owned by the Comerford chain, and managed respectively by J. L. Fitzpatrick and Robert Rothrock. High school girls volunteered their services as ushers.

I. B. Heckard, who recently took over control of the Broad Street Theatre, Harrisburg, has discontinued Sunday midnight shows that were held when Oscar Feldser previously operated the theatre.

The Comerford Amusement Company, which recently opened its palatial new theatre, the Capitol, in Pottsville, has employed Washburn Richmond as lobby sign painter for the theatre. He was formerly employed in similar capacity by the Victoria, in Lansford, and the Capitol, in Hazleton.

A new organist has been employed by the Strand Theatre, McAdoo, in the person of Ed Mundy, formerly with the Elks Theatre, Mahoney City.

The Harrisburg Musical Association, including in its membership musicians employed in the theatres of Harrisburg and vicinity, will celebrate its twenty-fifth anniversary with a banquet on February 5. A dance will be held by the organization at a date in advance of the banquet. There are 600 members.

Salt Lake City

THE Pathe District Manager R. S. Ballantyne, is spending some time at the Salt Lake office and is conducting a sales conference while here with local Manager Al O'Keefe and the sales organization, including Lon Hoss, Jack Connors and T. S. Wilson.

Louis Marcus of the Louis Marcus Enterprises is expected back this week from a several weeks' trip into California.

Louis Strike, owner of the Gem Theatre at Provo, Utah, has just reopened his house after having been closed for a few days during the finishing up of extensive improvements which have been installed. The house has been enlarged with the Spanish style of architecture having been followed out. A new pipe organ has been installed.

Due to a few delays in the construction of the new Towers Theatre of this city, which is being built by Earl D. Smith, manager of the Salt Lake branch of the National Theatre Supply Company, the opening date has had to be put off until the first part of January rather than in December as has been previously announced.

Salesmen Ed. C. Mix and W. A. Mead of the Warner Brothers sales force here are both out in their respective territories. Mead will leave shortly for Los Angeles to spend the holidays.

Chauncy Sandberg, exhibitor of Hurricane, Utah, made a visit to the Salt Lake office of the National Theatre Supply Company last week and purchased a projector for use in his Amusement Hall at Hurricane.

Manager H. H. Milstein of the Universal office in this city, traveled throughout the Utah territory last week. It is expected that a new addition is to be made in the office personnel at this exchange in the person of Cecil Farnes who will arrive in this City very soon.

Salesmen Vete Stewart and Claude Hawkes of the Associated First National sales organization here, will be in from the territory for the Christmas holidays.

Special Representative Ben F. Rosenberg of the Fox Film Corporation left the Salt Lake office recently for Denver, it is reported.

John Rugar, of the American, Egyptian and Orpheum theatres at Park City, Utah, is booking some of the new pictures at the local film row.

Roy Taylor of the Salem Theatre at Salem, Utah, was among exhibitor visitors visiting the local Columbia Exchange this week, as was George Lindsay of the Star theatres at Eureka, and Payson, Utah.

E. E. Harris, manager here for Columbia Exchanges, is expected back in this city after having been working in Idaho for several weeks.

E. M. Gibson, office manager at the local Tiffany exchange, is making a two weeks' sojourn into Southern Utah. District Manager Able Davis is expected to visit the Salt Lake branch for the Christmas Holidays.

The Peery Brothers, owners of the Egyptian and Ogden theatres at Ogden, Utah, spent some time conferring with local exchange managers here last week in the interest of their houses.

An especially prepared program is to be arranged for the week of Christmas at the Rialto Theatre, which is managed by Joe Lawrence who is at present spending a couple of weeks in California where he will visit his many friends.

United Artists Western Division Sales Manager David Bershon, and Kenneth Hodkinson, Assistant Divisional Sales Manager, are expected at the Salt Lake exchange.

Branch Manager Harry Stern of the United Artists office leaves next week for Great Falls, Montana. Salesman John Dickson returned to his office from a three months' trip into Montana and reports conditions to be very good there.

Canada

THE bravery and judgment of Charles Harrison, manager; Harold Cardo, operator; Robert Anderson, usher, and other employes, prevented a panic in the O'Brien theatre, Renfrew, Ontario, when fire was discovered in the building by Mr. Anderson while a capacity audience was enjoying the moving picture performance.

The fire was discovered in the offices under the balcony occupied by M. J. O'Brien, owner. Mr. Anderson notified Manager Harrison, who sent in an alarm to the fire department, and also instructed Mr. Cardo to continue screening the picture. When smoke started to pour into the theatre, Manager Harrison had the fire exits thrown open and requested the patrons to leave quietly, which they did. In the meantime, a huge crowd gathered outside of the theatre because smoke and flames could be seen through the front windows. Because of the crowd outside, Mr. Harrison directed the patrons to the fire escapes at the sides and thus escaped congestion.

By smart work, the firemen confined the flames to the offices, the damage being in the neighborhood of $1,000.

N. L. Nathanson, managing director of Famous Players Canadian Corp., has announced that the Regent theatre, Toronto, is reopening Dec. 26 with a series of screen road attractions, the first of which is "The Gaucho," with Douglas Fairbanks. All seats are reserved; there are special music and presentations, and the prices are special. "The Gaucho" is booked to play one month.

Among the 1800 children who were the guests of the Montreal Motorists League at the Imperial theatre, Montreal, for the annual Christmas party on Dec. 15, under the direction of Manager H. W. Conover, were 15 blind children, all under 10 years of age, and also 45 children who are compelled to remain on their backs. To accommodate the latter, Manager Conover had special raised platforms constructed on which the stretchers were placed at an angle so that the kiddies could see the screen and stage. Physicians and nurses were in attendance for the crippled children.

C. J. Appel, a veteran moving picture man of Toronto, is manager of Shea's Hippodrome, one of the largest of the downtown houses of Toronto. Mr. Appel has had lengthy experience in all departments of the film business. The former manager of Shea houses in Toronto was William Tingle, who died suddenly after a career of more than 25 years in the show business of Toronto.

Pittsburgh

AMONG the exhibitors visitors to Film Row the past few days were: W. S. Sweeney and Harry Readers, Charleroi; Mr. Zearfuss, Somerset; Charles Richelieu, Bellefont; Morris Markley, New Castle; William Lipsie, Blairsville; John Bixler, Scottdale; C. B. Pascoe, Soamerest; Carl Becker, Butler; Ben Nadler, Ambridge; Mrs. Arcuri, East Canonsburgh; R. L. Barnhart, Charleroi; Bart Datola, New Kingston; Geo. P. Daurelle, Bridgeville; Andrew Bantiston, Irwin; Geo. Panagatocas, Johnstown; Samuel Haimovitz, New Kingston, and Geo. Zeppos, Wheeling.

A. F. Morrone, of the Superior Motion Picture Supply Company, is back in town after having spent the Thanksgiving holiday with relatives in Johnstown. Mr. Marrone's family accompanied him on the trip to the Flood City.

C. C. Lampe, well known local organist and organ repairman, is again on the job after having been confined to his home for several days due to injuries sustained when he was knocked down by an automobile the past week. Mr. Lampe's face was cut and bruised, and several stitches were necessary to sew the cut on his lips.

Charles Richelieu opened his new Ritz theatre at Bellefont last week, the new house being adjacent to his Richelieu theatre, which he has conducted for some time. The Ritz has a seating capacity of slightly more than four hundred persons. The equipment was furnished by the Superior Motion Picture Supply Company.

Tiffany-Stahl Productions, Inc., announce that Allan S. Moritz is the new manager of their Pittsburgh exchange, succeeding Jack Withers, who resigned two weeks ago. Mr. Moritz comes here from Detroit, where he was very successful at the Tiffany branch there.

W. S. Sweeney, after ten years' absence, is returning to the local exhibition field, taking over the Majectic theatre, Charleroi, which he leased to Michael Rosenbloom ten years ago. Harry Reader remains as house manager. It is likely that Mr. Rosenbloom will be conducting another theatre locally, soon.

Livingston Lanning and Wallace R. Allen, manager and publicity director for Loew's Penn theatre, entertained and talked on Moving Picture Theatre Advertising for the Pittsburgh Advertising Club and made such an impression that they are booked for a return engagement.

Gerald S. Murphy, assistant manager at Lowe's Aldine, who formerly was at the Allen, Cleveland, visited his friends in Cleveland last Sunday.

Miss Lois Miller is celebrating her seventh year as organist with the same company, the Stanley, Clark, Rowland Corp. She has played at the Olmptic and Grand for this length of time.

Phil Stewart, popular local vaudeville agent, is driving about town and into the territory in his new Nash sedan.

Samuel Fineburgh, whirlwind salesman for Columbia Film Service, has taken his pep and enthusiasm down the West Virginia way this week, and is calling on the exhibitors in and around Fairmont.

Harry Scott, short subject sales manager for Pathe, was in town the early part of the week, as was also Stanley Jacques, the company's district manager for the territory, which comprises the local branch.

Albert Wheeler, of film row's well known Wheeler family, this week took up his new duties as booker at the Tiffany Exchange.

Howard Dennison, of the Pathe accessory department, left the city in his Ford coupe Wednesday evening of last week, to spend the Christmas holiday with his folks in Cleveland. Howard returned to his duties last Monday.

Sid Rosenfeld, of the Independent Display Company, is spending his evenings as an exhibitor, Sid having purchased the Vendome theatre on Wylie avenue. All of Sid's friends wish him the best of luck in his new undertaking, and, incidentally, he is the youngest theatre owner of this district. He has changed the name of his theatre to the Rosedale.

J. L. "Doc" Day, until recently advertising agent for the East End theatre, is now booking and publicizing the Vierra Hawaiian troupe, an act which has played at many local theatres.

C. B. Pascoe was recently encountered in Lonaconing, Md., where he was booking his Uncle Tom show.

Jack Hays, former Universal exploiteer in the local territory, is in Pittsburgh this week in the capacity of business manager for a Leon Errol show.

Jules Lapidas, assistant manager at the M-G-M exchange, has been a very busy boy in the past few weeks in the interests of M-G-M service.

"Peaches" Browning (in person) played to turnaway business at the million dollar Stahl theatre, Homestead, the first three days of this week, in spite of the attempts of the town's Ministerial Association to prevent her appearance at the theatre.

All employes of the Pittsburgh Pathe branch were guests of the Pitt theatre management, last Tuesday night.

Edward F. Wick, representative of a war film, left for Buffalo last Tuesday night for the purpose of arranging to move his wife and kiddies to Pittsburgh within the next few days. The Wicks' will make their future home in the Steel City.

Charles Kosco has just joined the sales force with F. B. O. and will travel the northern territory. He is a brother to Joseph Kosco, owner of the picture theatre in Brockwayville.

South East

E. D. TURNER, formerly president of the Carolina Theatres, Inc., is negotiating with Warner Bros., of New York, for the purchase of the Broadway theatre, Charlotte. Mr. Turner announces that it will be about two weeks before all details can be settled and the deal put through in time for a change in policy by the Christmas holidays.

Mr. Turner says he already has made plans for a change of policy in the theatre, should the negotiations go through, which will provide for a large orchestra and for feature pictures and a new type of stage attractions, combining the features of vaudeville and specialty numbers. The theatre is also to be overhauled and renovated. Mr. Turner has had fourteen years' experience as a theatrical man.

B. B. Benfield, owner of Everybody's theatre, Dillon, S. C., spent Monday on film row.

R. S. Mitchell, salesman for Pathe, spent last week at home recuperating from a recent illness.

R. B. Wilbanks, manager for Paramount, together with his salesmen, E. D. Crowell, E. M. Adams, J. W. Dorland, R. E. Parsons, ad. sales manager, and M. A. Brown, from the booking department, left last Friday for Atlanta to attend a district convention. Mrs. Wilbanks and daughter, Charlotte, will return Sunday with Mr. Wilbanks. They have been spending the week in Atlanta.

F. P. Bryant, manager First National, made a trip through the eastern part of North Carolina, last week, returning to the office Friday.

Bob Helms, booker for F. B. O., returned to the office Tuesday, after spending several days at home recuperating from an operation on his tonsils.

U. K. Rice, manager, Colonial theatre, Winston-Salem, N. C., was in Charlotte last Monday.

Miss Callie Davis, sister of Rufus Davis of National Theatre Supply Company, is spending several days in Atlanta, with his sister, Miss Loise Davis, booker for Metro-Goldwyn-Mayer.

C. C. Pettijohn, general counsel of Film Boards of Trade, New York, will arrive in Charlotte Sunday to attend the 16th annual convention of the Theatre Owners Association of North Carolina.

L. L. Drake, owner Ansonia theatre, Wadesboro, N. C., was in Charlotte, recently.

H. C. Neale, Princess theatre, Mayfield, Ky., was host at a theatre party given for the Cardinal football team of Mayfield, last Monday.

Godfrey Kotzin has sold the Lyric thaetre, Covington, Ky., to L. B. Wilson, manager of the Liberty theatre, Covington. Mr. Kotzin was a veteran in the theatre game, having retired after thirteen years of showmanship. He was one of the most prominent exhibitors in this section of the country.

Miss Annabelle Ward, of the Phoenix Amusement Co., Lexington, Ky., who is in Denver, Col., under the care of a specialist, is slowly regaining her health. She hopes to return to Lexington for the Christmas holidays.

The following attended a special Film Board meeting at Cincinnati, of the salesmanagers, managers, bookers and salesmen: O. S. Barnett, Morris Horwitz, Kenneth Kimbel, George Starkey, all of Big Feature Rights; Vernon Castleberry, Max Blick, Stewart Bowman, and Maurice White, of First National Pictures.

According to reliable information, another theatre has been added to the chain of houses owned by the Fourth Avenue Amusement Co. of Louisville. The latest acquisition is the Sipe theatre, Kokomo, Ind. Mr. Dolle and his associates took over the Grand theatre, Terre Haute, Ind., about a year ago and have been very successful at that point.

Abe Kaufman, former manager of the Paramount office at Louisville, and now manager of the Big Feature Rights Corporation office at Indianapolis, is wearing a very broad smile for two reasons. One is that he has just become father of a bouncing baby boy. The other is that he has won a prize for making record sales in the Columbia Picture Sales Contest.

Mrs. Sam Myar of the Gem theatre, Memphis, Tenn., was a recent visitor at Pass Christian, Miss.

P. C. Williams, Central theatre, [illegible] to his bed for several days as a result of illness.

[illegible] the Rodney theatre, Blackey, Ky., formerly operated by Dr. L. Whitaker.

Through the courtesy of J. P. Master, manager of the Princess theatre, Bowling Green, Ky., there were shown last week pictures covering scenes taken in the various [illegible] the Mammoth Cave National Park.

Cleveland

DOVER is still battling with the Sunday closing proposition. A committee of twenty-five citizens appointed by Mayor P. J. Groh to effect a settlement of the Sunday business problem has made no report as yet. The theatres are still closed on Sunday and the gas stations and news stands are still open. George Chrest was arrested several weeks ago for keeping open in Sunday. He retaliated by filing affidavits against a score of other business men who were open on Sunday. It is hoped that the problem can be settled amicably instead of fighting it out in court.

The Lakeview theatre, formerly a motion picture theatre, and now the home of Jewish drama, has been placed in the hands of a receiver by Judge Carl V. Weygandt, who granted a petition entered by Louis Josephson, an actor. Josephson said he represented a group of actors and actresses stranded in Cleveland.

Several reels of the Tunney-Dempsey fight picture were confiscated in Cleveland last week when it was discovered that the fight pictures were being shown in an East Side theatre. The manager of the house disclaims any knowledge of the picture, saying that his assistant, in charge of the house during his absence, is responsible. No action has been taken.

Mrs. Yetta Koroboy, wife of Louis Koroboy, who owns and operates the Crown theatre, East 105th street, died last Wednesday. She was 21 years old.

Joe Ferte is the winner of a local sales contest in the Pathe office. Just what he wins has not yet been announced, but Manager J. E. Beck has promised that the prize will revive Ferte's faith in Santa Claus.

"Peter Ibbettson" will be revived for one week, beginning December 17th, at the Waldorf theatre, Akron. Milton Bryer, owner-manager of the house, is putting on the production under the auspices of the Akron Theatre Guild, an organization formed two years ago to support and promote pictures whose artistic value is not influenced by the box office appeal.

"Wild Geese," a Tiffany production, will make its debut in this territory as the New Year's attraction at the Waldorf theatre, Akron. Milton Bryer, owner of the theatre, is planning to play the picture for an extended run.

Fred Schram, president of Security Pictures Corp., was in New York last week, completing negotiations for the purchase of some new pictures for Ohio distribution.

Richard Deutsch, formerly with the Lande Film Distributing Company, has opened an office of his own. He is booking acts for theatres, and selling novelties for exploitation. Deutsch is located in 401 Film Exchange building.

The Gordon Square theatre, one of the houses belonging to the Scoville, Essick and Reif circuit, has been entirely made over from front to finish and presents the appearance of a brand new house. The alterations include a new marquee with a new electrical sign all around it; rebuilding of the vertical electric sign; new lighting fixtures throughout the auditorium; new carpets, decorations and wall colorings, and refurnishing of the rest rooms. Jim Scoville, who personally manages the Gordon Square, is as pleased with the results as if he didn't have to pay for it.

Loew's State theatre is all dressed up with most elaborate new stage drapes, and three new drop curtains. The curtain is crimson velvet, and it took more than 500 square yards of material to make it. Side panels have medallions of black velvet on which Japanese designs have been applied by bronze applique. Thee effect is harmonious, restful and elegant.

Ruth Elder will be the headline attraction at Loew's State theatre the week of December 25th. However, her engagement will commence the Saturday preceding the 25th, and this date will inaugurate the new State Theatre policy of starting all new programs on Saturday instead of Sunday.

The U-B office in the Film building is closed. With the merging of the U-B interests and the Variety interests into the newly formed Universal-Variety circuit, all business of the circuit is being transacted in the office of the Variety Amusement Company, 1836 Euclid avenue.

William K. Selman of the Paramount sales forc heas been transferred from the Toledo territory to the Cincinnati territory, which is under the management of G. A. Smith.

G. A. Robb, of the Pittsburgh Paramount office, has returned to the Toledo territory, much to his delight, as Toledo is his home.

J. J. Harwood, first vice-president of the M. P. T. O. of Ohio and president of the Cleveland Motion Picture Exhibitors Association, was called to Winnipeg last week by the unexpected death of his mother, 83 years old.

Jack Hays, Universal representative in Mexico City for the past three years, is in the States for a vacation. Hays has notified his Cleveland friends that he will be on hand in person just as soon as he has completed his business in New York. It's two years since he has been home, and the boys are planning a celebration for the event.

Philip Dunas, who has been Universal division manager over Cleveland, Pittsburgh, Cincinnati, Indiapolis and Detroit, has been appointed manager of the Pittsburgh Universal exchange, following the abolition of the job of district manager. Regional supervision will be succeeded by home office supervision. Al Sugerman, who was Pitstburgh manager, has been transferred to Cincinnati, where he will work in co-operation with Fred Streif. No other changes have been made in the division. Dunas has been with Universal for the past eight years, in Chicago, Minneapolis and Cleveland.

Minneapolis

SINCE the announcement that Finkelstein and Ruben had acquired property for the building of a new $100,000 theatre at Forty-third and Upton, in the Lake Harriet district, an outlying district of Minneapolis, a petition signed last spring by 2,000 "opposers" has been revived and will be presented to the city council. The petition was not presented at the time the signatures were secured as the plans for the theatre were abandoned then. A petition favoring the project is also being circulated and it is understood that most of the business men in the Lake Harriet district are favoring this petition.

Thomas A. Burke, manager of First National's Minneapolis branch office, moved the exchange into its quarters in the new building at 1101 First avenue, North, on Thursday, December 17. The new building was designed and erected for the purpose of housing the film exchanges of First National Pictures and Universial Pictures and is up-to-date in every respect.

The Red Seal short subjects have been turned back to that company by the F. & R. film exchange, which formerly handled them in this territory. All the films, advertising and other material has been shipped to Milwaukee, from where the Minneapolis territory will be served for the rest of the season.

W. E. Troug, in charge of the middle west division for Universal, is in Minneapolis, helping Mark Ross, branch manager, with the supervising of the preliminary details of the transfer of records, films and supplies to the new Universal offices, which will be ready some time this month.

The "pep club," composed of F. & R. employees in Minneapolis theatres and offices, gave a dance recently at the Radisson Hotel in Minneapolis.

The Capitol theatre in St. Paul, an F. & R. house, has inaugurated the "band on the stage" policy.

Cecil Mayberry, divisional representative of Pathe, was a Minneapolis visitor last week.

The Grand theatre at Hallock, Minn., has been sold by D. J. Larson to W. H. Banister, one of the best known film salesmen in this territory. He will probably keep things lively in Hallock as he knows many tricks of exploitation.

Max Stahl, of the Minneapolis Educational office, returned last week from Duluth and other northern Minnesota towns.

Finkelstein & Ruben has sold its first theatre since it inaugurated its program of expansion several years ago. It has sold the Philo theatre at Chisholm, Minn., to Henry Sosnosky, who has been manager of the house for the past two years.

Isaac J. Craite, of Minneapolis, has purchased the Lyric theatre at Little Falls, Minn., from H. J. Mace.

The management of the new Orpheum theatre at Proctor, Minn., invited the city fire department to its opening performance recently.

Carl West, who formerly operated a theatre in California, has bought the Scenic theatre at Hastings, Minn., from O. R. Haus.

The Paul Sheak Family, a vaudeville troupe which is very well known to northwest theatre owners, is mourning the loss of its youngest member. Doris May, 5-year-old daughter, who appeared in the act, died recently at Faribault, Minn.

The new Aristo theatre has been opened at Lemmon, S. D., by W. L. Dickson. The picture chosen for the opening was "The Wreck of the Hesperus."

Finkelstein & Ruben is planning to hold Christmas parties for needy children in its theatres all over the circuit. The programs will be marked by the giving away of candy, apples, etc., and by entertainment features which are especially pleasing to the children.

The worst blizzard that has swept the northwest in many years played havoc with theatres in the northwest for several days last week. Heavy winds piled up the snow in huge drifts, and roads were blocked to such an extent that bus, automobile, trolley and train travel was often rendered impossible. As a result of of this, many of the theatres, both in the small towns and in the large cities, were almost deserted during the peak of the storm and for a day or two afterwards.

Milwaukee

ARNOLD SAXE has replaced Frank Dau as manager of the Merrill theatre. Mr. Saxe was formerly assistant manager at the Oriental.

The local M-G-M branch was visited last Saturday by Paul Berger, assistant to the general manager of distribution and sales and editor of the house organ "Distributor." Mr. Berber made but a very brief visit.

Fred Knispel, district representative for Pathe, is spending a few days in the local branch.

Charles Lundgren of Chicago Red Seal office was in Milwaukee last Tuesday.

Ray Kempen has taken over the Bijou theatre at Kaukauna from William Van Dyke. Mr. Van Dyke will continue to operate the Vaudette at Kaukauna. Mr. Kempen some time ago managed the Rex theatre at Berlin. Both Mr. Kempen and Mr. Van Dyke were in the city early last week to straighten up bookings.

It's not that Nate Weinbaum is superstitious. Its because he doesn't like black cats. Recently when driving to a small town near by a black cat crossed his path. Returning that night, a bearing in the car burned out exactly at the spot where the black cat was seen. No, he is not superstitious, only no more black cats are going to strut in front of him.

Sam Miller of the Fischer circuit, Chicago was in the city last Thursday.

Reports are slowly trickling in of salesmen marooned by recent blizzards in far away places. Wolfgram of the Pathe force is stranded in Crystal Falls, Michigan, and word has been received from E. W. Van Norman of the F B O force that he expects to spend a few days in Sturgeon Bay awaiting the snow shovels.

T. R. McGrath, auditor, spent a few days in the local Warner office.

P. C. Gumersall, Fox short subject sales manager from New York, spent three days early last week in the local office. He left on Tuesday for Indianapolis.

George Herzog, of Manitowoc, was recently in the city to arrange bookings for the Strand which he is re-opening. The Strand will be operated only on week ends.

Mrs. August Gloe, of the Rivoli theatre at Two Rivers, spent a few hours at exchanges recently.

William F. Pabst, president of Community Theatres, Inc., left recently for New York where he wil spend the next two weeks.

M. W. A. Hall theatre, at Greenleaf, has been taken over from S. G. McClure by Frank Sommers.

Joe Feildman, who is well known by exhibitors in this territory, has forsaken real estate to return to the film business, and is now traveling the territory for Pathe out of Minneapolis.

Jack Martin, organist at the Garfield, entertained a number of his friends in the theatrical and film business at a party at the Garfield Theatre on Tuesday night.

Frank Cook, manager of the Gem, and Ernst Hoefer, manager of the Rex, both of Sheboygan, were recent callers at various exchanges.

Morris Abrams, exploitation director for M-G-M, has returned to the Minneapolis branch after a considerable stay in this territory.

E. J. Bregger, manager of the Ejay at Crystal Falls, came down to visit the exchanges and is now wondering how he can get back into his snow bound village.

A. Bakkin, manager of the Parkway theatre at Mt. Horeb, was a recent visitor at exchanges.

Miss Ina Nelson has been added to the M-G-M office staff.

The cornerstone of the new M-G-M and Fox exchange will be laid on Monday, with F. G. Sliter, manager of the Fox exchange, as master of ceremonies.

Park Waterberry, of the Idle Hour theatre at Jefferson, was in the city recently to straighten up his bookings.

August Berkholtz, manager of the Mermac theatre at West Bend, spent last Monday in the city.

Mr. and Mrs. M. Gilman, of the Princess at Plymouth, were in the city on business on Tuesday.

T. B. McConnel, who until recently traveled southern Wisconsin territory for Fox, has returned to Indianapolis.

Pathe has recently inaugurated a novel scheme of getting the product before the exhibitor. Trade screenings are held in several of the larger cities of the state, and exhibitors from surrounding territory are invited. A screening was recently held at Beaver Dam, and the following exhibitors were present: Jack Yeo, and Mr. and Mrs. Ed. Starkey of Berlin; Mrs. Henriette Eckart of Wisconsin Rapids; Herbert Priebusch of Lowell; Neil Thompson of Ft. Atkinson; Park Waterbury of Jefferson; O. A. Wodke of Lake Mills, Art Stewart of Ripon; Mr. and Mrs. Frank Baker of Fox Lake; Mr. and Mrs. Gregory of Waupon; Mr. and Mrs. William Wiske of Red Granite; Barney Beichl and R. Sweiger of Beaver, Dam; Mr. and Mrs. August Berkholtz of West Bend; Walter Rourke of Horicon; Mr. and Mrs. J. E. Helfert.

Baltimore

THE Little theatre, North Howard street, near Franklin, was opened with a private performance to invited guests on Thursday evening, Dec. 8, when an audience consisting of 250 persons, the pick of the social, literary, political and educational life of the city, was present. The opening program was particularly attractive.

Wide publicity was given the opening, the Evening Sun going so far as to print an editorial, headed "Haven For Highbrows," and saying in part: "Those who attended the inaugural ceremonies found broad and comfortable chairs, tasteful decorations, a cozy lounge and a friendly, intimate atmosphere."

Harry Henkel, manager of Ford's theatre here, arranged a special showing for the religious sisters and brothers of Religion at St. Mary's Industrial School on Wednesday, Dec. 4.

Harry Mishkin, independent film salesman of Baltimore, has taken over the Fairmount theatre here and will continue to operate it as a moving picture playhouse.

Frank Marshall, one time manager of the Pathe office of Washington, D. C., who went to Cincinnati for that company, has returned to Washington to the Pathe office.

The Ritz Restaurant, which has been operated by Abe Dresner, former film salesman, next to the Rialto theatre, Washington, D. C., has been closed.

Everett L. Lee, assistant manager at Loew's Century here, has been given a leave of absence during which time he will go to Chicago and Calumet, to consider offers from a theatrical chain and a newspaper, it is said.

William Rhoades, chief of Service of Loew's Valencia, has been transferred to Loew's Parkway as assistant to Walter Hanrahan.

Due to the illness of her father, Ethel Wells has resigned as cashier of Loew's Valencia and will return to her home.

Mrs. E. K. Cross, personal secretary to Bernard Depkin, Jr., manager of the Stanley here, has left that position to become associated with her husband in his government work.

A theatre to cost about $55,000 will be built at Catonsville, Md., by the Cantonville Theatre Corporation, Arthur B. Peterson, secretary, 515 Cathedral street, Baltimore.

A special motion picture performance and concert was given at the Rivoli theatre, Sunday night, Dec. 11, through the courtesy of Frank Price, Jr., manager, by the Advertising Club of Baltimore, R. E. Stapleton, chairman, for funds for a Xmas entertainment for poor children.



Albany

JAMES ROACH, who came to Schenectady from the middle west about two years ago, and later became manager of all the Farley houses in that city, but who of late has been handling the State theatre, resigned last week and has been succeeded by Guy Graves, also of the Farley organization for a number of years, who becomes general manager of all of the Farley string. It is understood, also, that Mr. Graves has bought an interest in the Farley houses. He is an old timer in the business and a score or so years ago was one of the best known bicycle riders in the east. At one itme he was identified with the Proctor houses.

Houses continue to close for the winter, the Criterion at Roscoe being the latest to notify Albany's Film Row. C. W. Patton, owner of the Opera House in Adams, has also decided to operate but one night a week through the winter.

Amos Leonard, sales manager of the Pathe exchange, announced with a smile this week that "it was a boy." The stork s arrival was on December 8, exactly one day later than a year ago, when a daughter arrived at the Leonard home on the morning of December 7.

W. W. Farley is in much the same position at Christmas time as Santa Claus. In other words, Mr. Farley is the father of nine children and he begins his shopping a full month before Christmas Day, and by Christmas Eve, he is generally found making his way homeward with arms laden with bundles.

Among the visitors on Film Row during the past week, were Rev. Father Blais, who operates Community Hall at Schroon Lake, and who does all of his buying along Albany's Row. Lew Fischer, of Fort Edward, was in town, and rather excited over the opening of his new theatre in Cambridge. Mr. and Mrs. C. D. LaPoint, of Chatham, also drove to town and did considerable in the way of booking.

George H. Rosenbaum, formerly of New Haven, has replaced Sam Shapin, on the sales force at Warner Brothers' exchange, Mr. Shapin returning to New York City. Harry Seed, local manager, spent the week on a trip through the north country.

The State theatre in Schenectady, which has been opening its week runs on Thursday, since Thanksgiving, has rearranged matters to the end that the weeks now open on Friday.

Nat Levy, and in fact everyone at the Universal exchange in Albany, were all smiles last week, when notified that the Albany exchange had won the "Wives and Mothers'" drive, beating the entire country. As a result, the wives and mothers of the salesmen have a little extra spending money this Christmastime.

Harry Hellman, owner of the Royal and Paramount theatres in Albany, has returned from a week spent at Saratoga and Lake George. Mr. Hellman spent his time in hunting and tramping and in securing a rest.

Alec Herman, who recently resigned from the Pathe exchange, returned to Albany last week from New York, but went back to the metropolis, where he will probably be located.

Moe Silver and Moe Mark, of the Stanley Company of America, stopped over in Albany last week, on their way back to New York city from Buffalo. In company with Uly S. Hill, local manager, they visited the new Paramount theatre, owned and operated by Harry Hellman.

Larry Tefft, who runs the theatre in Berlin, is still obliged to depend upon bus service for his film from Albany. Otherwise all film shipment into the flooded Vermont territory, is now along normal lines.

The theatrical bowling league in Troy, is now under way full blast, and with the boys bowling in exceptional shape. Thus far its a case of nip and tuck as to who will win out and eat at the expense of the others.

The Albany theatre in Schenectady, which was closed some time ago, is now being rented occasionally for boxing matches and other entertainment. Exhibitors in Schenectady are rather hopeful that a report to the effect that General Motors had purchased a one-half interest in the American Locomotive plant and would shortly begin the work of assembling trucks for exportation, will prove true.

There will be no Sunday movies in Lowville, despite the fact that a petition was circulated and a large number of names secured. The village board considered the petition last week and then refused to permit the operation of Sunday shows, claiming that there was a large number of persons opposing from church organizations.

Walter Roberts and Tom Clark, as well as Tony Veiller, managing Stanley houses in Troy and Albany, will shortly get busy in their yearly stunt of decorating the theatres for the holidays. In the way of decorative effects, the Stanley houses set the pace for the others, with the possible exception of the Leland, which always has a very attractive lobby in which a lighted Christmas tree is one of the features.

The Strand, in Carthage, is permitting the use of its rest room for Christmas shoppers during the next two weeks and has a matron in charge, where packages may be checked without cost and all courtesy shown.

Motion pictures were shown at the Eastern Star Hall in Albany, on Sunday, in connection with a health lecture on Tuberculosis.

Florida

THE beautiful Coliseum on Davis Island, Tampa, has been sold under the hammer for $45,100. The building represents an investment of over $265,000 and is a credit to the city, but it has failed to prove a money maker.

The "Toy Matinees" given by the Consolidated Amusements in their several Tampa theatres was a big success. Children were admitted at certain theatres on certain days, the only ticket needed was a toy. The toys collected will be given to the needy children the day before Christmas.

John B. Carroll, general manager of the Consolidated Amusements, Tampa, has created a new department of publicity and placed Jack L. Hobby in charge. Mr. Hobby has been assistant to Mr. Carroll in the operation of the Tampa nad has made quite a record for clever publicity stunts, he having been awarded first prize in a publicity contest of the MOTION PICTURE NEWS. The publicity of the six Consolidated houses will be handled by Mr. Hobby. Andrew Roy will succeed Hobby in the management of the Tampa, coming here direct from the Olympic theatre of New Haven.

Cameramen are "on the job" to get the big celebration prepared by the citizens of Lakeland for their hero, George Haldeman, pilot of the "American Girl" plane on its Atlantic flight, when he arrives home Saturday.

H. W. Bevis and Paul Dickson have taken over the Star theatre at Mulbery and are preparing to give that town a real show shop. Mr. Bevis is an "old timer" in both the vaudeville and dramatic end of the profession and is planning to stage some plays, using local talent, to arouse interest in the house.

Frank Burns of Orlando has given up the Campobello, a neighborhood theatre in the Belmont Heights section of Tampa, and Larkin Marshall has taken it over. Marshall came to Tampa not long ago and started a corporation to build a new theatre in the colored section of Tampa, but abandoned the idea as that section is amply supplied with houses now.

C. D. Peruchi announces the reopening of the Rialto, Tampa, on Sunday, Dec. 11th, with a stock company.

Cecil A. Ross, who operates the two theatres of Apopka, is branching out, he having taken a lease on the High School Auditorium at Ocoee, installed a booth and equipment and will give that little city a picture show twice a week starting Saturday the 10th.

"Scott" wishes all the readers of this column, which I am proud to say means nearly 100 per cent of the exhibitors of Tampa and the Tampa territory, a very Merry Christmas and a bounteous New Year.

Manager Charlie Miller, of the Riverside theatre, Jacksonville, Fla., entertained the Hikers Club of Jacksonville on Monday night. The Riverside's Saturday matinees for children are steadily growing in popularity.

Miss Irene Lake is now employed as organist at the Riverside theatre. Mrs. Addie Berry, who was formerly at the Riverside, is now organist at the New Republic.

Locke Crumley, formerly of Marshalltown, Ia., has assumed charge of the New Republic theatre, Jacksonville, as manager, this house having been taken over from John L. Crovo, who now has charge of the Imperial and Riverside. A new policy for the New Republic is reported in the making. Mr. Crumley comes to the E. J. Sparks Enterprises with an enviable record behind him.

Movietone, the Fox sound synchronization device, opened its stay at the Imperial theatre, Jacksonville, last Sunday, December 3.

Word has been received at the District Publix office that twin boys have been born to Mrs. J. J. Fitzgibbons Mr and Mrs Fitzgibbons formerly lived in Jacksonville and had many friends. Mr. Fitzgibbons was district manager for Publix and was transferred to New York to become manager of Southeastern division. The Fitzgibbons now have five boys and two girls.

Manager Charles Lester, of the Jacksonville Universal Exchange, was in Miami last week.

Manager C. B. Ellis, of F. B. O., is anticipating with pleasure moving into the new F. B. O. building, which is now under construction in Jacksonville. It will probably be two or three weeks before the building is completed.

Manager Scotty Chesnutt, of Paramount Exchange, went to Atlanta last Friday night to attend a sales conference. He was accompanied by Salesmen B. F. Styles, M. L. Stevens, R. T. Kay and Booker W. A. Klenmentz, of the local office.

Chicago

ROY ALEXANDER has purchased an interest in Columbia Pictures Corporation Chicago Exchange, and has become co-manager with Henri Ellman, who has been manager of this exchange since its organization. Mr. Alexander brings a successful record and many years of experience as an exchange manager to his new duties, and has an unusually wide circle of friends among exhibitors and exchange men, so the success of his new venture seems assured. Mr. Alexander became interested in Columbia in time to participate in the sales conference held in Chicago last week, which was presided over by President Joe Brandt and Treasurer Jack Cohen, of Columbia Pictures. At the conference the new 1928 contract and sales policies were outlined to the fifteen or eighteen branch managers who were present. All agreed that the outlook for Columbia Pictures for the coming season is most gratifying.

The Alma Theatre at 5352 Wentworth Avenue, has been purchased by Tom Christos from Cecil Vigdor, who will leave for California shortly and may make his home in the West.

Harry Lubliner has taken over the Wilson Theatre, 2408 West Madison Street, formerly owned and operated by Lubliner & Trinz and Balaban & Katz.

E. W. Hammons, president of Educational Film Co., stopped off in Chicago last week, en route from the Coast to his New York City headquarters, long enough for a visit with Manager Dave Dubin, of the local exchange.

Salo Auerbach, veteran exhibitor and pioneer in Chicago's film industry, passed away at the Michael Reese Hospital on Sunday, December 11th, after a brief illness. The news of his death surprised and shocked his hundreds of friends among exhibitors and exchange men. Mr. Auerbach's record as a film man goes back to 1910, when he was booker for Ike Ronkel's branch exchange of General Film Company. He later went into the theatre business, being associated with Maurice Choynski and Nate Wolf in the ownership and operation of a number of theatres, a connection which continued until the time of his death. The funeral, which was attended by a large number of his business friends, was held from chapel at 4936 Broadway, on Tuesday afternoon, and the interment was at the Jewish Waldheim Cemetery.

Another sudden death which shocked Chicago motion picture men was that of Joe Pilgrim, of the Academy Theatre, who dropped dead at his home early on Monday morning. Mr. Pilgrim had been attending to his business up to the time of his death. He, like Mr. Auerbach, was an old-timer in the business and numbered his friends by the hundreds.

Earl Johnson closed his Little Theatre at La Grange, Ill., on December 1st, and it is understood the house will remain dark until Christmas.

Mrs. H. R. Herbel and her two children arrived in Chicago last Saturday to join her husband, who has just assumed his duties as manager of Universal's local exchange.

The opening of United Artists' Theatre will take place on December 26th, according to announcement by the company. Dr. Hugo Riesenfeld, general manager of United Artists' theatre department, will personally supervise the theatre for the first few weeks, with William Mendelsohn, of United's New York office, directing publicity and exploitation temporarily, and Max Cooper as house manager. The house will be operated on a popular price, continuous policy, opening at 9:30 A. M., top admission being 75 cents. There will be no presentations, but special attention will be devoted to fine musical settings and screen novelties, which will round out the program, which will have as its focal point a big feature picture; that on the opening night will be 'The Dove."

Paul Ash is timing his return from his European vacation in order to arrive at the Oriental Theatre at midnight on December 23d, when he will stage his third annual midnight show for the benefit of the Herald and Examiner Christmas Basket Fund. A tremendous welcome is being planned for this popular showman, an unusual feature [illegible] tire mezzanine seating capacity of three hundred and fifty by Rocco Vocco, representative of Leo Feist, sheet music publisher, for the representatives here of other music houses. Many out-of-town friends of Ash will also be present for his return appearance.

Manager C. C. Wallace, of United Artists' local exchange, has added T. G. Traeumer to his local sales force. Mr. Traeumer comes from Milwaukee and is a newcomer to the film business.

Charles L. Casanave, who recently moved back from Cleveland, where he had been conducting an extensive booking chain, has been named manager of Associated Theatres, Inc. V. U. Young, of a Gary Theatre Corporation, operating the Palace, Orpheum, Broadway, and New Gary, reports that Mr. Casanave is now booking his houses. It is reported that several other theatres will go into the buying chain conducted by Associated Theatres.

Ike Lipson, Cincinnati theatre magnate, was in Chicago last week, and reported that his big, new house, the E. F. Albee, will open on December 24th.

Detroit

AT Richmond, Mich., plans are under way for the erection of a $70,000 theatre building on South Main street adjoining the Hotel Romeo.

It is rumored that Phil Gleichman, who formerly operated the Broadway Strand Theatre, is again interested in the theatre business, having taken some interest in a circuit of Detroit picture houses. Phil is now living in Cleveland, but he will very likely visit this city often in the future.

Mr. and Mrs. William Schuttenhelm celebrated their twenty-fifth wedding anniversary, Armistice Day. Bill is one of Detroit's pioneers. For several years he was connected with the exchange business.

Ben and Lou Cohen, owners of many picture theatres around this vicinity, recently announced a reduction in prices for both the Hollywood and Colonial Theatres, except on Saturdays and Sundays. The policy, they believe, will be most excellent because it will be an inducement for people on week days, whereas both houses do capacity at top prices on Saturdays and Sundays. Free parking still remains a feature at the Hollywood, the latest house opened by the Messrs. Cohen, the Oriole being the only other house with accommodations for those who drive.

J. J. Auerhaan was recently named publicity director for the Oriental.

Hugh N. Fleming, Jr., of the Eastman Kodak publicity department, traveled here this week to establish contact with amateur motion picture photography fans. Nearly ten thousand persons, it is estimated, responded to his campaigning, which included an elaborate program of war films, released to the public through the courtesy of the Eastman Co. An Amateur picture play as well as comic educational and travel features was shown also.

Russell Chapman, one of the most popular theatre managers here, has assumed the managership of Kunsky's new Birmingham theatre, the first suburban house to become a part of the Kunsky-Publix chain. Ascher Shaw has succeeded Chapman as director at the Adams.

The owners of the new Birmingham are the Briggs Commercial and Development Co., the head of which is Walter Briggs, of the Briggs Body Co. They have leased the building for a long term to the Kunsky Publix organization.

Last week, the Kiwanis Club of Detroit tendered a banquet in honor of the world fliers, Messrs. Schlle and Brock, and through the courtesy of the Munz Theatrical Enterprises, and Manager Holloway of the Grand Riviera, "Monk" Watson with his Keystone Serenaders offered a special entertainment. The event also marked the beginning of Watson's 76th week with the Munz Co.

The Twins theatre, Gladstone, Mich., has reopened under the management of Henry Ross.

Billy Eckston, at one time with the Detroit branch of Paramount's exploitation department, has been appointed manager of the Broadway-Strand.

Joe Cosco has relinquished his holdings in the Stratford and Granada Theatres, the Stratford being booked now by Cooperative for the bank which had some holdings in the enterprise, while the Granada is being returned to its builders. At present, Joe is running the Harper and Jefferson.

Fred V. Greene, Jr., left the city last week following the close of a decidedly successful engagement with a roadshow film. Mr. Greene will return within the next few weeks when the [illegible]

Arthur Simons, manager of the Lyric and Ramsdell Theatres, both Butterfield houses located in Manistee, Mich., has resigned. He has not yet revealed his plans for the future.

The Kunsky Theatres Co., has [illegible] Kercheval avenue, Detroit, formerly operated by Joe Cosco. The house is closed at present but will be opened around Christmas with Publix supervision.

Standard Film Service is moving down to the second floor of the New Film Building, taking the space formerly occupied by P.D.C. In the new quarters, this organization will have nearly twice the floor room. No changes in the staff are to take place, according to the announcement. Bill Onie remains in charge of the office, with Herbert Ives as assistant while Bill Flemion is the city salesman.

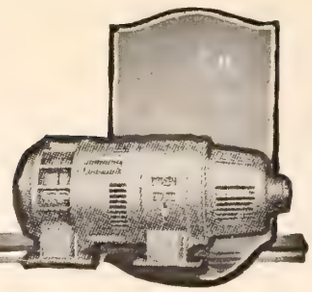
Jack Berkowitz, proprietor of [illegible] and a Detroit visitor last week.

[illegible] in Michigan representing F B O throughout the state. Another newcomer to the F B O ranks, Frank Howard, who was recently southern manager for Pathe, has also signed to sell F B O features in the state.



Projection

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Inquiries and Comments

The Computation of Spotlight Diameters

PART II

(Concluded from last week)

IN THIS issue we are giving two tables which show the size of "spot" or "flood" which can be obtained with various condensing lenses of various focal lengths at various distances from a point source of light for a projection distance of 100 feet.

Table I gives this information for lenses 3½-in., 4½-in., and 5-in. diameter, and Table II gives the same information for lenses of 6-in. and 8-in. diameter.

The figures in both tables were calculated by means of the formula given in last week's article, and relate, as said before, to a point of source of light. On small "spots," the size of the light source affects the size of the "spot" to a considerable extent so that it is necessary to consider it when making the calculations. But on large floods the size of the light source is not so important, and it can, therefore, be neglected.

The increase in the size of the "spot" due to use of a source which is not a point, can be figured from the formula given last week, and the value so obtained should be added to the figure obtained from the table in order to arrive at the correct answer.

How to Use Tables

The vertical column in each table specifies the diameter of the condensing lens being used, and the second column specifies the focal length for the various diameters. The next columns show what diameter, in inches, of "spot" or "flood" will be obtained when the light source is placed the specified distance from the principal plane of the condensing lens. The calculations will be sufficiently accurate if the principal plane is considered as passing through the intersection of the lens axis and the curve as representing the convex side of the lens.

As a practical example, let us suppose that it is designed to know the diameter of "spot" that will be obtained with a lens 6 in. in diameter, having a focal length of 14 in., when the light source is placed 10 in. away from the lens.

Referring to Table II, we first go to the section marked 6-in. diameter and in the next column select our 14-in. focal length. Tracing over horizontally from this figure we stop at the 10-in. column, and the figure found there, 193, shows that a "spot" 193 inches, or 16 feet in diameter, will be obtained under these conditions.

TABLE I

Diameter of Beam in Inches at 100 ft. Projection Distance with Lenses of Various Diameters and Focal Lengths at Various Distances from Point Source of Light

Dia. of Lens d	Focal Length of Lens F	Distances from Center of Light Source to Principal Plane of Lens F 3″	4″	5″	6″	7″	8″	9″	10″	11″	12″
	6″	599	311	127	...						
3½″	8″	776	479	292	164	71	...				
	10″	888	497	395	266	172	101	45	...		
	6½″	770	435	216	61						
	7½″	882	538	317	161	47					
4½″	8½″	972	621	397	240	125	36				
	9″	1012	657	432	274	159	70	...			
	10″	1076	718	490	331	215	126	57	...		
	5½″	660	319	89							
5″	7½″	940	580	343	176	50					
	9″	1084	710	469	300	173	77	...			
	12″	1279	885	634	461	332	235	157	95	43	...

TABLE II

Diameter of Beam in Inches at 100 ft. Projection Distance with Lenses of Various Diameters and Focal Lengths at Various Distances from Point Source of Light

Dia. of Lens d	Focal Length of Lens F	Distances from Center of Light Source to Principal Plane of Lens F 3″	4″	5″	6″	7″	8″	9″	10″	11″	12″	13″	14″
	6″	800	436	184	...								
	7″	960	584	326	141	...							
	8″	1092	702	440	253	110	...						
	9″	1200	800	530	343	199	89	...					
6″	10″	1293	882	612	417	273	162	73	...				
	12″	1440	1012	730	534	387	275	185	112	51	...		
	14″	1553	1108	820	619	470	357	266	193	132	81	37	...
	16″	1644	1184	889	686	534	421	329	256	194	143	99	62
	18″	1715	1245	944	738	586	471	379	304	243	192	148	110
	20″	1774	1295	990	781	627	512	419	344	283	231	187	149
	10″	1462	1029	728	505	335	200	91	...				
	12″	1662	1200	884	654	480	343	232	141	64	...		
8″	14″	1822	1334	1006	768	590	451	339	247	169	105	49	...
	16″	1952	1442	1101	857	676	534	420	327	249	185	129	8

Horwitz Opens New Astor Theatre, Cleveland

The Astor theatre, Hough Ave., and East 84th St., a new 1,800-seat motion picture theatre built by M. B. Horwitz and associates of the Washington Circuit, opened its doors to the public on Thanksgiving Day.

In contrast to present methods, the Astor is very simple. The decorations are harmonious and restful—never gaudy or ornate. Buff, rose, and pastel shades of blue and green are combined with artistic results. Horwitz has secured a fine setting for his picture programs, but has preferred to put his investment in fine equipment, ventilating systems, extra large upholstered chairs and other material comforts for his patrons rather than in excessive decorations. The indirect lighting system which has been installed throughout the auditorium is so placed that the picture on the screen may be clearly seen although the house is quite well lighted. All of the 1800 seats are on one floor. Glass panels in the rear protect patrons from drafts and from the voices of those waiting in the foyer.

The Astor was built by Messrs. Morris and Weinberg, Cleveland, architects, who also built the Plaza for the Washington circuit, which opened last Christmas. The Astor will present a straight motion picture policy, with three changes a week, at 30c top admission price.

Bids Received For New Memphis Theatre

Bids for the construction of a $750,000 Orpheum Theatre, at Main Street and Beale Avenue, Memphis, Tenn., have been received by the Orpheum Circuit officials from Chicago and local promoters. The contract, calling for completion of the theatre by October 1, 1928, probably will be let immediately after comparison of bids.

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Bayer Reopens Park at Leighton, Pa.

The Bayer Theatre Co., of Leighton, Pa., report the opening of their Park theatre which was severely damaged by fire about one year ago. The reopening ceremonies were attended by many associated with Philadelphia and New York film trade and others well known in Leighton and surrounding territory.

One of the added features, during this theatre's reconstruction, is an elevator lift of the new three manual instrument installed by the Page Organ Co. It is said to be the first console lift installed in any theatre between Philadelphia and Buffalo. The interior of the house has been worked out in a most attractive decorative scheme.

Kentucky Theatre Chain Rapidly Growing

The Fourth Avenue Amusement Company, Louisville, Ky., of which Fred Dolle is president, keeps adding to its chain of theatres. Only recently the company erected two new houses in suburban districts of Louisville—the Towers and the Oak. Work has just been started on a large new theatre in the highland section, which will be called the Uptown. It also is learned that the company has obtained a lease on the Aristo Theatre, one of the most popular suburban houses here. The company now controls fifteen theatres in Louisville.

New Italian Gardens for Claxton, Ga.

The New Italian Gardens, Claxton, Ga., one of the finest small town motion picture theatres in the state, recently opened. The house was built and is operated by S. G. Tos, who has been an exhibitor in Claxton for several years. His success with the Italian Gardens, his former theatre, induced him to establish the new house, which promises to achieve all that could be hoped for by its owner. The New Italian Gardens is a 500-seat theatre.

Confers on Plans for New Memphis Orpheum

O. C. Kaiser, of Kaiser-Ducett Company, Joliet, Ill., contractors for the new Orpheum Theatre, was in Memphis recently in conference with directors of the building company regarding preliminary details of construction.

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Studio Briefs

Rod La Rocque, a licensed air pilot, will handle an airplane in several pursuit scenes in his current Pathe-De Mille vehicle, "Stand and Deliver." Lupe Valez is the feminine lead.

John Harron will be Laura La Plante's leading man in "Finders Keepers," on which cameras will soon begin to grind under the direction of Wesley Ruggles.

J. Farrell McDonald will have the role of the Irish father in "Abie's Irish Rose," which Victor Fleming, aided by Anne Nichols, will direct. Trixie Friganza has already finished her role in "Abie" and departed for a vaudeville tour.

"The Silver Slave," announced as a temporary title for a Warner Bros. film, will be retained.

George Bancroft is working on "Honky Tonk," a Paramount picture in which Neil Hamilton will have the juvenile lead.

Albert Conti, Barry Norton, E. H. Calvert and Voya George have been selected for roles in Paramount's "The Legion of the Condemned."

June Marlowe will have an important role in "The Foreign Legion," a forthcoming Universal picture which will co-star Norman Kerry and Lewis Stone under the direction of Edward Sloman. Mary Nolan, Crauford Kent and Walter Perry have also been cast.

Frank Strayer, director, and Grover Jones, scenarist, have returned to the Paramount Hollywood studio with the completed script of "The Big Game Hunt."

Charley Chase's new Hal Roach comedy for M-G-M has been titled "The Bird Man." Among those directed by James Parrott were Margaret Quimby, Hazel Howell, Frank Leigh and Tommy Dugan.

"Two Flaming Youths" is the title for the first co-starring comedy made by W. C. Fields and Chester Conklin for Paramount. Jack Conway is writing the titles.

Jack Padjans, Pathe's new Western star, has started work on "Crashing Through," his second vehicle following "Square Shootin'." The story is by Jack Steven, the screen play by Wyndham Gittens. Thomas Buckingham is directing at Atascaderp, California, with a cast made up of Sally Rand, Tom Santschi and William Eugene.

John T. Prince has been selected to play a featured role in "Ramona," the Inspiration Pictures-Edwin Carewe production for United Artists. Exterior scenes were recently taken in Southern Utah.

Arthur Ross has started production on "Free and Easy," Madge Bellamy's starring picture for Fox Films in which James Hall has the featured role. Joseph Cawthorn has a role also. Frederica Sagor did the story and Frances Agnew wrote the scenario.

Mack Sennett's bathing beauties have new roles and costumes in "Daddyboy," Ben Turpin's latest for Pathe. Four of Sennett's choice specimens of feminine pulchritude are made up as school girls.

Columbia Pictures has bought the motion picture rights to "The Hero," a story by Albert Payson Terhune, from M-G-M.

"Get Your Man" will be the title of the Clara Bow picture which Dorothy Arzner is directing. John Cassar is the latest player to join the cast.

Norma Shearer's next M-G-M vehicle will be an original story of a traveling saleswoman by A. P. Younger. Ralph Forbes will have the male lead. The production will soon go into work under Sam Wood's direction with Bert Roach and Tenen Holtz supporting.

Johnny Arthur is enjoying a fishing trip on the Pacific. The Tuxedo star has just completed four new comedies for Educational. He has also finished his San Francisco engagement in the play, "I Love You."

Matthew Betz will appear in Lon Chaney's "The Big City," which Tod Browning will shortly begin directing for M-G-M.

"The Streets of Shanghai," one of the Tiffany productions for the coming season, will be placed into production in the near future under the direction of Louis J. Gasnier. No cast has been selected.

Stephen Roberts has just finished an Al St. John two-reeler, that comedian's first Mermaid comedy for Educational on the new schedule. The director plans to take a short vacation hunting deer in Oregon, Washington and Northern California.

When Joan Crawford finishes her role in "West Point," she will start at once working in "The Texas Ranger," M-G-M's newest vehicle for Tim McCoy, for which Richard Schayer has just finished the adaptation.

Two Hollywood beauties, Derlys Perdue and Frances Hamilton, and two gag men, Leslie Goodwin and Sam White, have been added to the production forces now working at the Stern Brothers' studio in Hollywood. Miss Perdue will appear in "Gold Bawls" and Miss Hamilton in "Horse Play," two new Stern comedies for Universal.

M-G-M's next comedy vehicle for Karl Dane and George K. Arthur will be a story of circus life, soon to go into production under the direction of Edward Sedgwick.

Estelle Bradley is Lupino Lane's leading lady in "Some Scout," the English pantomimist's November release. It is an Educational comedy.

The Eastern studio in the Bronx was last week re-opened under the management of Eugene Spitz. The Eastern studio, which has undergone several alterations and had an extra stage added, will be open to independent producers desirous of working in the East on a contract or a rental basis.

Paulette Duval will play a featured role in "The Divine Woman," Greta Garbo's new starring effort for M-G-M.

Tenon Holtz, character actor on the M-G-M lot, has signed a new exclusive contract with the organization.

Marjorie Moore has been chosen by Lloyd Hamilton as his leading lady in his next comedy for Educational. Miss Moore played her first featured part in a new Lupino Lane comedy.

"A Ride in the Country," George Kibbe Turner's story, is to be screened by Pathe under the title of "Walking Back." Vera Reynolds will star under the direction of William K. Howard. Douglas Doty has done the adaptation. The story originally appeared in Liberty Magazine.

During the filming of his latest Educational comedy, "Papa's Boy," Lloyd Hamilton and his unit went crocodile hunting on the Los Angeles River. Ordinarily the Los Angeles is just a dry and shallow bed, but on account of heavy rainfall water found its way into the bed of the river and it was there that the crocodile being used in the comedy made his escape.

Frances Marion, scenarist, has entered into a new contract with M-G-M. She is now engaged in writing an original screen play suggested by "The Cossacks," the Tolstoi novel.

Billie Bennett and Martha Franklin will play roles in "Get Your Man" for Paramount.

Ethel Wales, Frances Raymond and Phillips Smalley have been added to the cast of "Stage Kisses," which Albert Kelley is directing for Columbia.

Ralph Ince, accompanied by his wife, Lucila Mendez, George Arthur, Thomas Atkins and Enid Hibbard, have gone to Lake Arrowhead for a combined business and pleasure trip before starting photography on "Chicago After Midnight," his next F B O production.

Clarissa Selwyn, Jules Raucourt and Michael Vivitch have joined the cast of "Glorious Betsy," now in work at the Warner studio.

Ralph Block, a former newspaper man of wide experience, who recently joined thte De Mille forces, has been appointed supervisor of production over "Gallagher," in order to insure real newspaper atmosphere in the screen version of the Davis story.

"Two Weeks Off," the play by Kenyon Nicholson and Thomas Barrows, will be filmed by First National with Dorothy Mackaill in one of its leading roles. No production date has been set.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel o: Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 1
Back to God's Country	R Adoree-R Frazer	Universal	5751 feet	July 26
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6961 feet	
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F B O	4924 feet	
Foreign Devils	Tim McCoy	M-G-M		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia	5645 feet	
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Lovelorn, The	Sally O'Neil	M-G-M		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O	4912 feet	Aug. 12
Nest, The	P. Frederick-H. Herbert-R. Dwyer	Excellent Pict. (S.R.)	7489 feet	Oct. 14
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Brian-Luden	Paramount	6006 feet	Oct. 28
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5936 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6 reels	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)		
Ben Hur	Novarro-McAvoy-Bronson-F. X Bushman-C. Myers	M-G-M	12000 feet	Jan. 1
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Dec. 2
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Hero, The	R. Agnew-P. Garon-R. Lease	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	7000 feet	Dec. 16
Gambler's Game, The	Tom Tyler	F. B. O		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	5867 feet	Nov. 18
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4760 feet	
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
My Best Girl	M. Pickford C. Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Ranger of the North	Ranger (Dog)	F. B. O		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	7 reels	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	
Topsy and Eva	Duncan Sisters-G. Gowland-M. Daw	United Artists	7456 feet	Aug. 19
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7453 feet	Sept. 9
Way of All Flesh, The	E. Jannings-L. Dagover-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-Hanson	Paramount	5960 feet	
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	7 reels	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Cheer Leader, The	R. Graves	Lumas		
City Gone Wild	T. Meighan-L. Brooks	Paramount	5408 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug. 12

Feature	Star	Distributed by	Length	Reviewed
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		
Gold From Weepah	Bill Cody	Pathe	4968 feet	
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard	First National		
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4076 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	5 reels	
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 1
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	
Last Waltz, The		Paramount	6940 feet	
Let 'Er Go Gallagher	Junior Coughlan	Pathe-De Mille		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	
Opening Night, The	C. Windsor-J. Bowers	Columbia		
Open Range	L. Chandler-B. Bronson	Paramount		
Quality Street	M. Davies-C. Nagel	M-G-M		Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros	5492 feet	Nov. 4
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	4375 feet	
Rose of the Golden West	G. Roland-M. Astor	First National		Oct. 7
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston	Paramount		
Stage Kisses	K. Harlan-H. Chadwick	Columbia		
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Very Confidential	M. Bellamy-R. Allen	Fox	5620 feet	Dec. 15
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia		
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Almost Human	V. Reynolds	Pathe-De Mille		
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille		
Brass Knuckles	M. Blue-B. Bronson	Warner Bros		
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	Wally Wales	Pathe	4933 feet	
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Marmont-M. Busch	Lumas (S. R.)		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Get Your Man	C. Bow-C. Rogers	Paramount	5718 feet	
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	4 reels	Dec. 2
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	Colleen Moore	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Honeymoon Hate	Florence Vidor	Paramount		
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Ladies at Ease		First Division (S. R.)		
Land of the Lawless	J. Podian-P. Montgomery-T. Santschi	Pathe	4131 feet	
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M		
Love Mart, The (tentative)	B. Dove-M. Astor-N. Beery	First National		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)		
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Rush Hour, The	M. Prevost	Pathe-De Mille		
Secret Hour, The	P. Negri	Paramount		
Serenade	Adolphe Menjou	Paramount		
Silk Legs	M. Bellamy	Fox		
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Slingshot Kid, The	"Buzz" Barton-J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	Tim McCoy	M-G-M		
Street of Sin, The	Emil Jannings	Paramount		
Streets of Shanghai	P. Starke-K. Harlan	Tiffany-Stahl		
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	
Two Flaming Youths	C. Conklin-W. C. Fields	Paramount		
Valley of the Giants	M. Sills-D. Kenyon	First National	6400 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-B. Norton-G. Katsonaros-von Seyffertitz	Fox	5357 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Comrades	A. Sheridan-G. James	First Division (S.R.)		
Beau Sabreur	E. Brent-G. Cooper-G. Bancroft-N. Beery	Paramount		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Burning Up Broadway		Sterling Pict. (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
Coney Island	Lois Wilson	F. B. O.		
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O		
Fearless Rider	Fred Humes	Universal		
Finders Keepers	Laura La Plante	Universal		
Five Thousand Dollars Reward	T. Mix-N. Joyce	Fox		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
French Dressing	H. B. Warner-L. Wilson	First National		
Gaucho, The	D. Fairbanks	United Artists		
Girl in Every Port	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Holiday Lane		Fox		
Honky Tonk	G. Bancroft-A. Kent	Paramount		
Little Mickey Grogan	Frankie Darro	F. B. O		
Man, Woman and Sin	J. Gilbert-J. Eagles	M-G-M		
Merry Wives of New York		First Division (S. R.)		
Noose, The	R. Barthelmess-L. Basquette	First National		
No Other Woman	D. Del Rio	Fox		
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National		
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Sadie Thompson	G. Swanson	United Artists		
Sailors' Wives	Astor-Hughes	First National		
Sharpshooters	G. O'Brien-L. Moran	Fox		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
United States Smith		Lumas		
Wagon Show, The	K. Maynard-E. Gregory	First National		
West Point	William Haines	M-G-M		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale	Tiffany-Stahl		
Woman Wise	W. Russell	Fox		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Bare Knees		Lumas		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Went McGinty	C. Murray-G. Sidney	First National		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
The Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Harvester The	N. Kingston-O. Caldwell	F. B. O.	7045 feet	Nov. 25
Her Summer Hero		F. B. O		
Legionaires in Paris	Al Cooke-Kit Guard	F. B. O.		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal		
Wall Flowers		F. B. O.		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Arkansas		First Division (S. R.)		
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Harold Teen		First National		

Feature	Star	Distributed by	Length	Reviewed
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Man Higher Up, The		Lumas		
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Ramona	D. Del Rio-W. Baxter	United Artists		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Royal American, The	Ken Maynard	First National		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Buck Privates	L. De Putti	Universal		
Surrender	M. Philbin-I. Moskine	Universal		
Thanks For the Buggy Ride	L. La Plante-G. Tyron	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose	J. F. McDonald-J. Hershalt	Paramount		
Ace High	Hoot Gibson	Universal		
Across the Atlantic	M. Blue	Warner Bros.		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Alex the Great		F. B. O.		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Colman-J. Loff	Pathe		
Blonde for a Night, A	M. Prevost	Pathe-De Mille		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Breed of the Sunset		F. B. O.		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Burning Daylight	M. Sills-D. Kenyon	First National		
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S.R.)		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Cancelled Debt, The	Rex Lease	Sterling Pict. (S.R.)		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W Marshall-G. Astor	M-G-M		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight	J. Mendez	F. B. O.		
Chinatown Charlie	J. Hines	First National		
Circus Rookies	K. Dana-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Come to My House	O. Borden-A. Moreno	Fox		
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N. de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe		
Do It Again	M. Astor-L. Hughes	First National		
Don't Marry	Lois Moran	Fox		
Doomsday	F. Vidor-G. Cooper-Cobb	Paramount-Universal	4295 feet	
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel-G. Nissen-M. Busch	Fox		
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Devils, The	J. F. MacDonald	Fox		
Freckles		F. B. O.		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling-R. Taylor	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	Lena Basquette	Pathe-De Mille		
Good Morning, Judge		Universal		
Grandma Bernie Learns Her Letters	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Grass Widows		Tiffany-Stahl		
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Hangman's House	W. Farnum-J. Collier	Fox		
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5999 feet	Dec. 16
Hell's Angels	B. Lyon-J. Hall-G. Nissen-L. Wolheim	United Artists		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Horseman of the Plains	T. Mix-S. Blane	Fox		
If I Were Single	May McAvoy	Warner Bros.		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies' Night in a Turkish Bath		First National		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Law of the Range, The	Tim McCoy	M-G-M		
Legion of the Condemned, The	G. Cooper	Paramount		
Leopard Lady, The	J. Logan	Pathe-De Mille		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lilac Time	Colleen Moore	First National		
Lion and the Mouse, The	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr.	Warner Bros.		
Little Buckaroo, The		F. B. O.		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert	M-G-M		Dec. 16
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Menace	J. Boles-D. Blossom	Pathe		
Merry Wives of New York	P. Garon	First Division (S. R.)		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Friend From India	F. Pangborn	Pathe-De Mille		
Naughty Marietta	Marion Davies	M-G-M		
Old Ironsides (road show)	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	12 reels	Dec. 18
Once There Was a Princess	B. Dove	First National		
Ordeal, The	Garbo-Chaney	M-G-M		
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Patsy, The	Marion Davies	M-G-M		
Peaks of Destiny, The (German film)		Paramount	6940 feet	
Perfect Gentleman, A	Monty Banks	Pathe	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phantom of the Range, The		F. B. O.		
Pigskin	D. Rollens-S. Carrol	Fox		
Rachel	P. Negri-G. Cooper	Paramount		
Race For Life, A		Warner Bros.		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell	Fox		
Red Hair	C. Bow-W. Austin	Paramount		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Red Riders of Canada, The	P. R. Miller	F. B. O.		
Renegade, The		F. B. O.		
Ridin' Like Fury	Hoot Gibson	Universal		
Robert Flaherty's Southern Skies		M-G-M		
Romantic Rogue, The	Reed Howes	Rayart (S.R.)		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Sheiks and Shebas	Junior Stars	Paramount		
Silent Hero, The	Napoleon (Dog)- R Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Siren, The	D. Revier-T. Moore	Columbia		
Skyscraper	S. Carroll	Pathe-De Mille		
Smart Set, The	W. Haines	M-G-M		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Soft Living	M. Bellamy-J. Bowers	Fox		
Song of Steel		Tiffany		
So This Is Love	V. Dana-R. Graves	Columbia		
Span of Life, The	Lon Chaney	M-G-M		
Speedy	Harold Lloyd	Paramount		
Squads Right		Tiffany-Stahl		
Stand and Deliver	R. La Rocque	Pathe-De Mille		
Steamboat Bill, Jr.	Keaton-E. Torrence	United Artists		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin	D. Costello	Warner Bros.		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J. Crawford	M-G-M		
Tillie's Punctured Romance	C. Conklin-B. London	Paramount		
Times Square		Tiffany-Stahl		

Feature	Star	Distributed by	Length	Reviewed
Tragedy of Youth, The	Collier, Jr.-P. R. Miller	Tiffany-Stahl		
Trail of '98	K Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Traveling Salesman, The	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Under the Tonto Rim	R. Arlen-M. Brian	Paramount		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hershholt-R Keane	Universal		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny The	G Hale-E. Hilliard	Rayart (S. R.)		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When the Law Rides	Tom Tyler	F. B. O.		
Whip Woman, The	E. Taylor-A. Moreno	First National		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	Nov. 25
All Set	Wallace Lupino	Jan. 29	1 reel	
Angel Eyes	"Big Boy"	Dec. 25	2 reels	
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch	Oct. 23	2 reels	Oct. 7
Character Studies	Carter De Haven	Nov. 20	1 reel	
Creations Parisienne (Color Film)	Hope Hampton	Dec. 4	1 reel	Dec. 9
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch	Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore	Jan. 15	2 reels	
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	
Dummies	Larry Semon	Jan. 1	2 reels	
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins	Jan. 1	1 reel	
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat Behind the Front	"Sullivan Cartoon"	Dec. 25	1 reel	
Felix the Cat in Daze and Knight	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	
Felix the Cat in Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
He Tried to Please	M. Collins-L. Hutton	Nov. 6	1 reel	
High Strung	Jerry Drew	Jan. 29	2 reels	
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	
It's Me	Monte Collins	Dec. 18	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Racing Mad	Al St. John	Jan. 8	2 reels	
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
There It is	Charley Bowers	Jan. 1	2 reels	
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Wedding Slips	Monte Collins	Jan. 15	1 reel	
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Money	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Jan. 1	2 reels	Dec. 16
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooks-T. Hill	Jan. 1	2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Animal Comedy	Dec. 4	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Falcon, The	"Our Gang"		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddities	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb 25	1 reel	
Napoleon and Josephine (Technicolor)	A. Ayres		2 reels	
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Dec. 9
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Abt, The	Ufa Oddities	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"		2 reels	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 28	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights	Billy Dooley	Dec. 17	1 reel	
Easy Curves	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 15	2 reels	
For Crimes Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Mad Scramb.es	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags	Featured Cast	Dec. 24	2 reels	
Ocean Blues	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Scared Pink	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Swiss Movements	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase		2 reels	Dec. 2
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Bull Fighter, The	Billy Bevan	Nov. 27	2 reels	Dec. 2
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Comrades in Work	Mabel Normand		2 reels	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque		1 reel	Dec. 16
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson		2 reels	Dec. 16
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow		Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	Oct. 21
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Modiste Shop	Hiatt-McKee-Jackson		2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winning Around Europe With Will Rogers	Travelesque		2 reels	Nov. 18
Young Hollywood	Special Cast		2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Custard's Last Stand		Bray		2 reels	Sept. 16
Dream of the Sea, A (Binocolor)		Film Dist. Corp		1 reel	May 27
Fat and the Canary	McDougall Kids	Bray		2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Jay	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Here's Another One	Novelty	Bray		1 reel	Dec. 2
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Iron Derby, The				2 reels	Oct. 21
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod.		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A.		1 reel	
Magic Game, The	McDougall Kids	Bray		2 reels	Dec. 2
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
She Beast, The	Sid Smith	Capitol Prod.		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Uncle Tom's Habit	Parker-Reavis	Capital Prod.		2 reels	Sept. 1
Way of All Fish, The	J. Cooper-N. Cavalier	Bray		2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A.		1 reel	April 16

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Memories	Color Classic	Oct. 1	1 reel	
Me and My Pal	Color Classic	Dec. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 11	2 reels	Dec. 9
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 3
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co-Eds	Lewis-Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis			Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	
Harem Scarem	Oswald Cartoon	Jan. 9	1 reel	
Horse Play	Long-Adams-Laymon-McPhail	Jan. 4	2 reels	Dec. 16
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept. 7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec. 17	2 reels	
Law Rider, The (Western)	Fred Gilman	Nov. 5	2 reels	
Lone Ranger, The	Fred Gilman	Dec. 31	2 reels	
Love Wallop, The	Arthur Lake	Nov. 7	1 reel	
Mechanical Cow, The	Oswald Cartoon	Oct. 3	1 reel	
Mild West, The	"The Gumps"	Dec. 26	1 reel	
Model George	Sid Saylor	Dec. 28	2 reels	
Monkey Shines	Ben Hall	Sept. 25	1 reels	
Newlyweds' Advice		Jan. 2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec. 11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov. 7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct 3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept. 5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"		2 reels	Oct. 28
Ocean Hop	Oswald Cartoon			
On Deck	Sid Saylor-Jean Doree	Nov. 30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov. 23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept. 19	1 reel	Sept 2
On Special Duty (Western)	Fred Gilman	Oct. 8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov. 3	2 reels	
Picking on George	Sid Saylor	Oct. 26	2 reels	Oct. 14
Racing Wizard, The	Newton House	Dec. 24	2 reels	
Rattling Good Time, A	Ben Hall	Dec. 19	1 reel	Dec. 16
Red Warning (Western)	Newton House		2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec. 26	1 reel	
Riding Gold	Newton House	Jan. 21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct. 1	2 reels	Sept. 23
Riding Wild	Bob Curwood			
Run Buster!	Trimble, Turner and Dog	Dec. 14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec. 5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov. 7	2 reels	June 17
Saxophobia	Arthur Lake	Oct. 10	1 reel	Sept 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)			10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov. 21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept. 17	2 reels	Sept. 3
Shady Rest	"The Gumps"		2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec 7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan 16	2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Smiling Wolf, The (Western)	Fred Gilman	Dec.	1	2 reels	
Society Breaks	Long-Adams-Laymon-McPhail	Oct.	5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept.	12	2 reels	Sept. 9
Some Pets	Arthur Lake	Jan.	2	1 reel	Dec. 16
So This Is Sapp Center	Ben Hall	Jan.	16	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct.	22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec.	19	2 reels	
Swell Clothes	Arthur Lake	Dec.	5	1 reel	Nov. 18
Tale of a Shirt, The	Jimmy Aubrey	July	17	1 reel	July 1
That's No Excuse	Charles King	June	8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Too Much Sleep	"The Gumps"	Sept.	19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov.	28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov.	7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept.	5	1 reel	Aug. 19
Valiant Rider, The (Western)	Bob Curwood			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan.	16	10 episodes	
When Greek Meets Greek	"The Gumps"	Oct.	17	2 reels	Oct. 7
Winning Five, The	Lewis-Gulliver-Phillips	Sept.	26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan.	2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov.	21	2 reels	

Newspaper Opinions on New Pictures

"The Jazz Singer"—Fox Locust theatre, Philadelphia

Record: "Certainly a forerunner, a pioneer in brand-new type of entertainment. Intensely interesting picture. Remarkably moving."

Public Ledger: "Some realistic bits of acting. Jolson's uncanny personality reached into audience well-nigh as effectively as it does when he personally appears behind footlights."

Gazette: "Has seldom been my good fortune to be so agreeably entertained in picture theatre. Story ideally suited to medium of Vitaphone interpretation. Jolson plays with sympathy and insight."

Inquirer: "Has significance and worth all its own. Ideally suited to Mr. Jolson."

Daily News: "Many were unable to get seats so great were crowds. Jolson the magnet that draws them to the box-office, and Jolson fans, of which there are legion, will not go away disappointed."

Evening Ledger: "Made to wring heart and because it is so basically real it reaches emotions. Above all it brings throbbing, full-powered voice of Jolson, voice that really does carry a tear in its laughter. Has a powerful climax."

Bulletin: "Jolson's final 'Mammy' song has audience weeping shamelessly."

"The Drop Kick"—First National, Circle Theatre, Indianapolis

News: "Interesting and exceptionally entertaining production. Barthelmess gives performance that is as finished as anything he has done in a long time. The story has been developed in an effective manner. Barthelmess extraordinarily convincing."

Times: "A lot of 'it' (modern expression for sex appeal) is to be found in 'The Drop Kick.' Not mush and atmosphere that we usually find in such stories. Barthelmess gives pleasing performance. Cast is satisfactory and photography splendid. Football game well handled."

Star: "Full of college pep, and cheers were not missing when Barthelmess redeems himself by dropkicking for winning score. Well supported by Barbara Kent and Dorothy Revier."

"Good Time Charley"—Warner Bros., Roxy Theatre, New York City

American: "If you like melodrama, you're in for a dramatic treat. Will intrigue that part of audience which likes hokum, if it is good—and this is. Oland, a sterling actor, gives sincere and convincing portrayal and Clyde Cook is better than we have ever seen him. Helene Costello charming."

Telegraph: "Bigger and better picture. Direction and acting splendid. Oland gives wonderful performance. Helene Costello charming."

Morning World: Picturesque and genuinely touching screen play. Result of deft and imaginative direction on part of Curtiz and sympathetic acting by Oland and Cook."

Times: "Well acted. Oland gives splendid interpretation. Curtiz has introduced some interesting photographic ideas."

Evening World: "Some of best action seen in many a moon. Picture has more than enough of exceptionally good material to elevate it to real heights."

Herald-Tribune: "A sprightly picture."

"The Poor Nut"—First National, Washington Street Olympia Theatre, Boston

Herald: "Clean, funny comedy of college life with much more entertainment than is usual in films of this kind. Excellent vehicle for talents of Mulhall and Murray."

Advertiser: "They do spectacular things much better on screen than they ever can on stage as 'The Poor Nut' shows. Picture more entertaining than play. A fine college flavor to outdoor scenes. Mulhall's role funny enough to make film still more hilarious."

Traveler: "Hilarious entertainment. A viewing will reward you with plenty of good laughs. Murray supplies several innings of comedy."

Transcript: "Generally entertaining. Film naturally has all advantage over the stage. Jack Mulhall . . . does not overstress the absurdities of his role and he is all funnier for that reason. Generally entertaining."

Globe: "Hilarious college comedy."

"Hard Boiled Haggerty"—First National, Grand Opera Pittsburgh

Press: "World War from the romance side provides enjoyable color and flavor. An exceptionally powerful characterization is provided for the rugged star."

"The Drop Kick"—First National, Wisconsin Theatre, Milwaukee

Sentinel: "Whale of a good football picture. Easily the most absorbing college film to reach the screen in some time. Lavish settings, exquisite love story and a cast of unusual talent."

Wisconsin News: "Lively background of college life, thrill of football game climax and pleasing youthful personality of Barthelmess, sustain interest and suspense."

"Hard Boiled Haggerty"—First National, Boulevard Theatre, Los Angeles

Daily News: "If you are in need of bracing entertainment go to see it. It is easy to say that such and such a picture is the best thing that a particular star has had since his acknowledged triumph, but in this case case we mean it—'Hard Boiled Haggarty' is Sills' best effort since 'The Sea Hawk' . . . The stunt flying is worth the price of admission. Parisian atmosphere is well sustained and there are few lax moments."

Examiner: "A famous producer once said that the war gave motion pictures a great deal of material. . . . Some war spectacles have proven this to the nth degree. Picture deals with aviation angle of the war. Sills is seen in an exceptionally strong characterization."

"The Drop Kick"—First National,Loew's State Theatre, New Orleans

Times Picayune: "Romantic college story that fits the star to the letter. Good suspense, sparkling romance and thrills of gridiron. Strikes a happy average of well sustained interest and has sort of situations that Barthelmess' admirers will enjoy.

"No Place to Go"—First National, Rialto Theatre, Omaha

World-Herald: "Here is as pleasant an hour's entertainment as we can recommend, all because of spontaneous acting of the lovely leading lady and handsome leading man. Offering with all airiness of youth."

Bee-News: "Really good entertainment. Mary Astor delightful."

"Three's a Crowd"—First National, Karlton Theatre, Philadelphia

Record: "The whimsical Harry carries you off into gales of laughter—and yet you almost wish he wouldn't be so pathetic. Langdon irrepressible. Expressive eyes do double duty and not one of his subtle motions was lost on the audience."

Inquirer: "Harry Langdon a comedian with a droll personality."

Evening Ledger: "Verily a classic, being different from Langdon's past performances. Harry delights you. Moves only about twice in each two hundred feet of film, but those few moves, in the Langdon way, express a world of comedy and pathos alike."

"The Gorilla"—First National, Pantheon Theatre, Toledo, Ohio

Blade: "There are mystery thrillers and there are uproarious comedies—and once in a while we are treated to cinema entertainment that is an expert and effective combination of the two. Such is 'The Gorilla.' Movie boasts numerous new thrills and laughs galore. Enhancing play's attractiveness is a different solution of mystery so that if you saw original on stage you are held in suspense to end of the picture. It is the almost continuous presence in the foreground of Messrs. Murray and Kelsey which makes film a regular wow."

News-Bee: "Thrilling comedy beverage with an abundant amount of thrilling mystery that had Sunday's audience emitting shrieks of blood-curdling intensity relieved by gales of laughter. Excellent photography. While mystery element is paramount, comedy situations are hardly less effective. Will prove a hit with any audience."

Times: "Screen version of 'The Gorilla' is in many ways more thrilling than stage presentation, and plot has been widened. Shrieks of horror momentarily turn to fits of laughter so fast does theme change."

"Douglas Fairbanks as The Gaucho"—United Artists, Liberty Theatre, New York City

American: "Came to pay homage to one of most popular of Hollywood's sons and those who came to see remained to praise. A colorful story which has been cut and nicely tailored to fit Fairbanks. A daredevil theme and a Robin Hood motif. Doug scores again. Terrific suspense. Several new gags and phenomenal jumping feats which will thrill audience. Sets truly extraordinary, and photography excellent. If you're Fairbanks fan, you won't miss "The Gaucho" and if you are not, when you see it you'll be converted."

Graphic: "Smooth direction, amazing spectacles, thrilling moments. Surpasses in its directorial ambitions most of its popular predecessors. In lithe grace of movement, in sincerity of effort, in his charm and his ability as an actor, time has taken none of the edge off Fairbank's personality. Great in this picture. 'The Gaucho' was great idea, carried out in masterly way. Scenes of impressive grandeur in the city that grew up on a Hollywood set and, even in its most serious moments, delightful light comedy burst unexpectedly on screen. Recommended picture as film worth seeing."

ROY PRESS
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IN TWO SECTIONS December 30, 1927 SECTION ONE

Motion Picture News

Reg. U. S. Patent Office



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Los Angeles New York

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WEST POINT (*William Haines*)

JAN. 14
THE DIVINE WOMAN (*Greta Garbo*)

JAN. 21
BABY MINE (*Karl Dane-Geo. K. Arthur*)

JAN. 21
LAW OF THE RANGE (*Tim McCoy*)

JAN. 28
PULLMAN PARTNERS (*Norma Shearer*)

FEB. 4
ROSE-MARIE (*Special*)

FEB. 11
WICKEDNESS PREFERRED (*Cody-Pringle*)

FEB. 18
THE BIG CITY (*Lon Chaney*)

FEB. 25
THE SMART SET (*William Haines*)

MAR. 3
THE CROWD (*King Vidor Special*)

MAR. 10
FORBIDDEN HOURS (*Ramon Novarro*)

MAR. 17
THE PATSY (*Marion Davies*)

MAR. 24
BRINGING UP FATHER (*Cosmopolitan*)

MAR. 24
WYOMING (*Tim McCoy*)

MAR. 31
MLLE. FROM ARMENTIERES (*Special*)

APR. 7
LAUGH, CLOWN, LAUGH (*Lon Chaney*)

APR. 14
THE COSSACKS (*John Gilbert Special*)

APR. 21
UNDER THE BLACK EAGLE

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—*Plain Dealer.*

"One of the most interesting and absorbing dramas you ever sat through."—*News.*

"An excellent picture. Many in the audience were crying cheerfully long before the finish."
—*Press.*

Record Business at the STILLMAN

WASHINGTON

"A great picture. Decidedly one of the best of the year."
—*Daily News.*

"A photoplay of unusual distinction. Well-nigh perfect."
—*Times.*

"A great novel in its book form is as great as a picture. Audiences unanimous in this decision."
—*Star.*

BIG Business at the COLUMBIA

Joseph M. Schenck presents

Herbert "SOR



H. B. Warner as Sorrel



Mickey McBann as Young "Kit"



Anna Q. Nilsson



Alice Joyce

A Mighty—

Money-Maker

NEW YORK

"One of the stellar picture plays of the year."—*Mirror.*

"Great! Grand! Powerful!"
—*News.*

"Deserves place among screen's elite."—*Evening World.*

"Will please public and make plenty of money."
—*American.*

Five Weeks
at the
RIVOLI

SAN FRANCISCO

"Should find a place on the enter tainment schedule of every devotee of the films. Great!"—*News.*

"One of the most important films of the year. Something that should be seen by all persons."
—*Chronicle.*

"Not only one of the best for 1927—but for many years past."
—*Bulletin.*

S. R. O.
Business
at the
CALIFOR-
NIA



Brenon's Production

"REELand SON"

From famous novel by **WARWICK DEEPING**



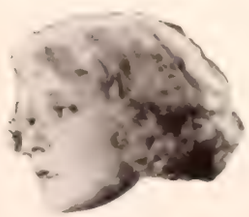
Nils Asther



Carmel Meyers



Norman Trevor



Mary Nolan



Louis Wolheim

UNITED ARTISTS PICTURE

A Merry Christmas



Happiness and Abundant Prosperity for 1928

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M. H. HOFFMAN, VICE PRES.

1540 BROADWAY NEW YORK CITY



John McCormick
Presents

Colleen Moore

in

"LILAC TIME"

"Baby Face"

"Oh! Kay"

SELL these 10 great January Releases as a GROUP

COLLEEN MOORE
in Her Wild Oat

A TEXAS STEER
with
WILL ROGERS

THE SHEPHERD OF THE HILLS
by
HAROLD BELL WRIGHT

THE PRIVATE LIFE OF HELEN OF TROY

BILLIE DOVE
in
THE LOVE MART

MILTON SILLS
in
THE VALLEY OF THE GIANTS

RICHARD BARTHELMESS
in
THE NOOSE

SAILORS' WIVES
with Mary Astor—Lloyd Hughes

FRENCH DRESSING
with H. B. Warner—Clive Brook
Lois Wilson—Lilyan Tashman

CHARLIE MURRAY
and
GEORGE SYDNEY
in
FLYING ROMEOS

First National Pictures

by booking them solid for January and featuring

JANUARY
[Dec. 25th to Feb. 4th]

as FIRST NATIONAL MONTH

"One Solid Month of Super-Movies"

with these FREE ACCESSORIES you can do it without cost!



POSTERS



HERALDS



SLIDES

PUBLICITY STORIES
BANNER
AD CUTS

Then Sell them PICTURE by PICT

by your regular promotion methods based on these-

GREAT SELLING POINTS!

Tell them



THAT

JOHN McCORMICK Presents

COLLEEN MOORE

in "HER WILD OAT"

—is Colleen at her best.

—is a perfect Colleen Moore story.

—shows Colleen as a waitress who tries to be a duchess.

—has one hundred laughs.

—was directed by MARSHALL NEILAN.



THAT

"THE PRIVATE LIFE OF HELEN OF TROY"

—is from the sensationally famous best-seller that made America hysterical.

—will give them the low-down on the life and loves of the most dangerous blonde in history.

—is one of the most sumptuous screen spectacles in a decade.

—"Launches a thousand gags, says N. Y. Graphic.

—is a $2.00 hit on Broadway.

—has LEWIS STONE, MARIA CORDA, and RICARDO CORTEZ in the cast.

—was written for the screen and produced by Carey Wilson.

THAT

"A TEXAS STEER"

with **WILL ROGERS**



—has the world's greatest humorist as its star.

—has Louise Fazenda and 5 other star names in the cast.

—is from Charles H. Hoyts's famous stage comedy.

—has Will Rogers' own titles.

—was directed by RICHARD WALLACE, who made "McFadden's Flats".

THAT

"THE SHEPHERD OF THE HILLS"

by **HAROLD BELL WRIGHT**



—is from a novel which has been read by 10,000,000 people.

—was written by America's most popular author.

—has scenes of matchless outdoor beauty.

—has delicious MOLLY O'DAY, of "Patent Leather Kid" fame, and 3 other favorites in the cast.

—was directed by AL ROGELL and produced by CHARLES R. ROGERS.

First National Pictures

URE

THAT

A GEORGE FITZMAURICE Production

BILLIE DOVE

In "THE LOVE MART"



—presents the supremely beautiful star of "American Beauty" and "The Stolen Bride" in her first Special.

—is packed with fragrant, exotic romance.

—brings back languorous, glamorous New Orleans of 100 years ago.

—shows a princess sold on the auction block.

—has GILBERT ROLAND and NOAH BEERY in the cast.

THAT

RICHARD BARTHELMESS

In "THE NOOSE"



—is Dick's third-in-a-row.

—gives them the NEW Barthelmess of "Patent Leather Kid" and "The Drop Kick".

—shows the surprising drama that lies behind New York's gay night life.

—is from a popular Broadway stage hit.

THAT

MILTON SILLS

In "THE VALLEY OF THE GIANTS"



—is BIG as all Outdoors.

—has not one but *two* great fights—the most thrilling Sills has ever made.

—has a runaway-train scene that will lift them from their seats.

—is from a famous best-seller by Peter B. Kyne.

—shows DORIS KENYON lovelier than ever.

THAT

CHARLIE MURRAY and GEORGE SIDNEY

In "FLYING ROMEOS"



—is the ace of avation comedies.

—has the famous Hit-team of "Lost at the Front" and "Life of Reilly"

—shows Murray and Sidney as Amorous Aero-nuts in love with a Manicure Momma who wants them to fly to Europe—and stay there!

THAT

"SAILORS' WIVES"

with MARY ASTOR and LLOYD HUGHES



—is from the famous best-seller by Warner Fabian.

—gives the lowdown on the high jinks of the fastest young married set this side of Life.

—reveals Mary Astor more vivid than ever and Lloyd Hughes at his best.

THAT

ALLAN DWAN'S Production

"FRENCH DRESSING"



—has a 4-star cast!—H. B. WARNER, CLIVE BROOK, LOIS WILSON and LILYAN TASHMAN.

—has a marvelous style show with a fortune in Paris gowns.

—has fast and furious action.

—shows Paris at its gayest and smartest.

—and you'll Sell Them!

..that way you're bound to get

the PLUS SALE

—the Great Profit Element in All Modern Business—
EXTRA BUSINESS—
at **NO EXTRA COST** because you sell **EACH PICTURE TWO WAYS!**

That's why you'll be losing Money if you don't **DECIDE NOW** to make

JANUARY FIRST NATIONAL MONTH

Hundreds are doing it!

First National Pictures

Starts Christmas Day
Wire NOW to your Exchange for
FREE ACCESSORIES
—and you're All Set!

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

Motion Picture News

Volume XXXVI NEW YORK CITY, DECEMBER 30, 1927 No. 26

Highlights of 1927

Year Featured By Two Big Developments

By William A. Johnston

THE year is about to pass into history, and if one were looking for a single word with which to describe it, filmwise, he might write "turbulent."

In that respect, 1927 lines up with other years in the film business. We don't, in fact, recall any year that has not been marked by turbulence of one sort or another.

Which means, of course, that we are a long way from being a stabilized industry.

* * *

It would, of course, be very pleasant to sit down and write glowing prophecies, handing out praise on every hand and giving the industry as a whole a big pat on the back.

But it is decidedly more useful—and constructive—to examine things as they are; also more honest. Progress has been made—notable progress—in several directions. Solid, industrial progress, despite a good many false moves, some of which had to be taken back later.

* * *

The two outstanding events in 1927, as we see them, are, first, the fact that the theatres took definite command of the situation. And, second, the reshaping of entertainment.

When we say that the theatres took command we mean that production and distribution which had, for a number of years, controlled, were shoved into second place by the expansion and tremendous activity of the theatre field.

* * *

The big merger of the year was brought about by the theatre interests involved, carrying along with them their production-distribution allies.

Control of another big production-distribution concern was taken over jointly by two theatre chains.

If more mergers are to come, their points of origin will be, we believe, from the theatre end of the business. As a matter of fact, there is little to merge in production. It's merely a reshuffling of talent; dealing in intangible values which may be fine this year and not so good later on.

The public makes its idols of the screen and unmakes them. No merger can change that fact.

* * *

In the all-important theatre field, too, there has been, and still is, a scramble for theatres, but it is diminishing to a degree. The first wave of hysteria has passed. A lot of people are finding out that building a theatre circuit does not mean the mere acquisition of numbers. Some of the big circuits, right now, are trying to turn back—or are actually turning back—certain types of theatres to their former owners.

The theatre field is not necessarily a gold mine. Individual operation of houses counts just as much as it did—perhaps more. There are many other factors that have to be reckoned with.

* * *

But the theatre field is still filled with great opportunities, the biggest, we believe, being in the natural trading centers, whatever their population.

It seems likely that, in the coming year, there will be more attention paid to theatres

(Continued on Next Page)

Highlights of 1927 *By Wm. A. Johnston*

as places of entertainment, rather than as political pawns on the circuit chessboards.

* * *

And mark this down: the theatres will have the final say in the tangled and troublesome production problem. If they don't solve it, who will? When this happens, the industry will be on a much healthier basis, because the theatres, properly organized in their buying-power, will tell the producers how many pictures are actually needed and what kind.

* * *

The fundamental fault now is that the producer arbitrarily decides how many and what kind. The forcing process starts in Hollywood. Pictures are forced into production, then forced into distribution, and then forced into exhibition.

* * *

If the theatres get the upper hand completely, we look for this uneconomic and wasteful process to stop. And with it will stop some high-priced and unproductive and incompetent production executives.

The second big development of the year is in the reshaping of entertainment. There is no getting away from the fact that vaudeville has been enthroned in a number of picture theatres—the big ones where the "nut" and the elaborateness of the house are held to call for an elaborate show in order to command an admission price sufficient to guarantee a profit.

* * *

The profit, by the way, is not always forthcoming. The public is being overfed with entertainment, in a great many instances. The character of the show has been changed in the de luxe houses. Many of them, so far as emphasis goes, are not picture theatres. Calling vaudeville acts "presentations" does not make them any the less vaudeville.

What the big house does, travels down the line to the lesser houses, and finally to the least. They all feel it.

* * *

We say this is a serious problem. The "presentation" policy may be justified in certain instances. We don't say it isn't. But overfeeding has not a leg to stand on, from any viewpoint. If it is carried too far, it will seriously jeopardize this whole industry.

These are not the happiest thoughts, especially at this season, but they are vital.

* * *

On the positive side, we believe the reshaping of entertainment by the "sound" pictures and devices is a development second to none in importance. In fact, we place it first. It is really just beginning, but it is great in its possibilities. Sound effects in photoplays; the audible news reel; musical accompaniment to the picture, whether the music is on the film or furnished by an easily operated device—these hold big promise for the future.

They attract us mightily, because they are a strengthening of the motion picture itself. The film is the thing. Unless we are willing to admit that the public is tiring of pictures, how can anything else be true?

* * *

We leave you with that thought: *the picture is the thing*. A fine slogan, by the way, to paste in the hat—for 1928.

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Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

IT seems, according to the supreme court of the box-office, that our editorial estimate of "Love," recently printed on this page, was not high enough. After looking at the picture, we doubted whether it would be a great success with the public. The drawing-power of the Gilbert-Garbo team was plainly evident, but the picture itself seemed to us not so good, viewed as a whole.

But the box-office at the Embassy Theatre, New York, says otherwise, and we cheerfully record the fact—at the instigation, by the way, of nobody but ourselves.

The picture is a great hit. One reason we know that, is because, for the first time in the history of the Embassy, the ticket agencies are handling seats; and the agencies don't do that for any film attraction short of the box-office best.

It's a sell-out. A real success. The public says so, and the public decides. Like a good many other "naturals," this picture came in with little heralding, and no blare of trumpets. It's "there," and we are happy to see that it is.

* * *

ONE of our Coast scouts advises us to be on the lookout for two pictures, which, he says, are going to make screen history. One is "Four Sons," a Fox production, and the other is "The Trail of '98," nearing completion by M-G-M.

We have no first-hand knowledge, but what our scout tells us is very interesting. According to this information, both are likely to be big, without any question.

It is well-known, of course, that the Fox forces are pushing vigorously ahead with production, and they are enthusiastic over the merits of several pictures, "Four Sons," previously titled "Grandma Bernle Learns Her Letters," being figured as one of the biggest.

We hear equally interesting things about "The Trail of '98," and it would not surprise us if it, too, lived up in every respect to our scout's forecast.

* * *

STILL further on the subject of advance information on pictures: Elmer Pearson returns from a trip to the Coast, and calls attention to a group of Pathe films which he believes will be well worth watching.

The first is "Chicago," which follows "The King of Kings" into the Gaiety Theatre, New York, this week, and of which we print a preview estimate by Edwin Schallert in this issue. Others mentioned by Mr. Pearson are: "The Night Flyer," "Stand and Deliver"; "Let 'Er Go, Gallegher"; "The Red Mark,' "Skyscraper," "The Blue Danube" and "The Bride of the Colorado," the Pathe-Bray picture being made in the Grand Canyon.

Mr. Pearson is also enthusiastic over the selection of new pictures for next year's program about which he conferred with studio officials.

* * *

IT is always well to bear in mind that the motion picture has by no means reached its final state of perfection, in any direction. There is plenty of room for advancement—in the technique of presentation, for example.

What we mean is very clearly borne out by the new technical device of the triple screen, used in France by Abel Gance, in his screening of "Napoléon." The description of this invention was given at length in a special dispatch to the New York *Evening World*, the other day. We quote from it:

"The triple screen is an extremely simple invention. It is surprising that it has not been introduced before. It is perhaps a case of necessity creating the organism. And it was actually through necessity that M. Gance was led to search in that direction. In the past he has often complained over the dimensions of the ordinary screen. When he was called upon to produce a mob scene he was compelled to reduce the scale to such an extent that individual players became scarcely visible. Hence the idea to double and triple the screen when the need arose, as in 'Napoleon.'

"The effect is formidable and absolutely new. A whole battle can practically be seen at a glance in this manner. In the burning of the French fleet in Toulon harbor, flaming ships stretch from the one side of three screens to the other, a width of sixty feet. It gives an impression of the magnitude of Napoleon's forces when the armies of Italy sweep by in magnificent review over the parade ground.

"The scale of the close-up is maintained in mob scenes, as, for example, in the case of Waterloo. There is ampleness in the ensemble and no detail is lost. The Emperor and his staff can be seen distinctly at the same time that officers are organizing the last mad cavalry charge of the Corsican's career. Suddenly, they are off with sabres high in the air, saluting the sombre figure on the white horse as they thunder past into the jaws of hell. The eye follows them through the maze of battle until they break to pieces against the steel of the squares of British redcoats.

"The triple screen opens a field to a thousand possibilities. The famous Russian directors Eisenstein and Alexander Ivanoffsky are in Paris to witness the first public production. As the Soviet films so far have specialized in scenes where a great number of people were shown at the same time these men were the more interested. They also had felt the need of an enlargement of the projection area.

"The screening with a triple projection area does not compare in difficulty with the filming. A thousand new obstacles come in the way hitherto unknown in the industry. The lamps for the three photographing machines must be of the same strength and the perspective and distances must be equalized to a degree of utmost precision.

"The objection that the triple screen will be practicable only in scenes of extended operation does not hold water. It might and will also serve for the drama and the psychological film where no development of mob action is required. One will be able to follow the interior drama, the subconscious actions of the hero simultaneously with his exterior actions and not successively as is the practice now in showing such films. The film of the future will be more in the nature of a piece of music, with the theme in the centre and on both sides a development of the harmonies and the accompaniment. It will be a sort of visible symphony, so to speak."

* * *

THOSE "in the know" are prophesying that Universal will get some very fine exploitation value from the Ziegfeld stage production of "Show Boat," which has registered out of town and comes to New York on December 27. All reports are that Ziegfeld has another winner, and these substantiated by the fact that he is moving the highly successful "Rio Rita" to the Lyric and replacing it at the Ziegfeld Theatre with "Show Boat."

The picture rights to the book are, of course, held by Universal, and preparations are under way by Harry Pollard for its filming on the Coast. A long run for the stage



Frankie Darro, F B O's child star, falls asleep at the studio while waiting for Santa to put in an appearance



Estelle Bradley, Mark Sandrich and Jerry Drew, of Educational, believe that the holiday spirit demands a noisy outlet



Phyllis Haver, as she appears in the role of the tempestuous Roxie Hart, the "jazz murderess," in Pathe-De Mille's film version of the play, "Chicago"



Little Sunny McKeen, the Snookums of the Universal "Newlyweds" series, listens intently for the sounds of old St. Nick's reindeers



Lillian Gish, as she looks in the screen transcription by Metro-Goldwyn-Mayer of "The Enemy," the anti-militaristic play by Channing Pollack



Victor McLaglen, vigorous Fox Films player, smiles cheerily through a Yuletide wreath. 1927 was a great year for him



Adolph Zukor, Paramount president, and Emil Jannings, German star, chat on the set during the making of "The Last Command"



In oriental garb but wearing a familiar smile, Johnny Hines, First National comedian, strikes a typical Christmas pose

Pictures and People–*Continued*

version—of which there seems every likelihood—will be fine advance publicity for the picture when it comes along.

* * *

QUOTING with approval William A. Johnston's new definition of a showman as "a man who gives the public a little and makes them like it a lot," the *Motion Picture Times*, Texas regional publication, adds:

"Patronage has been geared up to whirlwind-motor speed, but the straight-type motor is just as good. Non-stop flights in picture presentation are going into a tailspin. Simplicity is the spice of life.

"Stand back of your house and judge 'by ear' which item of your program gives the patrons the keenest enjoyment—the most entertainment for their money. Did you ever notice that short reels give them a bigger kick than a stage presentation?

"A good showman should be judged not by how much, but rather how little he spends in pleasing his public. The theatre's net and not its gross will be the barometer of business."

* * *

ACCORDING to the *Michigan Film Review*, more theatres than ever in that territory will eliminate elaborate vaudeville bills and confine their programs to straight pictures and stage bands.

This conclusion is reached by the editor of the regional after interviews with many exhibitors. He writes:

"Exhibitors are waking up to the fact that pictures are the foundation of their entertainment and about the only thing necessary at all in the way of added attractions is a stage jazz band."

* * *

SPEAKING of theatre net vs. theatre gross, an interesting situation has come to our attention recently. On one of the most prominent downtown streets in an important key city, the de luxe house has recently had its net cut several thousand dollars a week because another part of the property is not paying and the theatre has to carry the load.

On the same street are two other theatres, neither of them as large nor as elaborate as the first. One, in fact, is quite old, while the other is just a good theatre. Yet each of these houses, with far less seating capacity than the de luxe theatre, is turning in a weekly net almost equal to that of the big house.

* * *

MAYBE this could be called "live wire" exploitation. Anyhow, the yokelry of Sixth Avenue rallied to the call of a ballyhoo worker in the front lobby of the New York Hippodrome this week, where one of the features is an electric chair act. The barker gave a description of the electric chair on display in the lobby. His "lectures" drew small crowds of interested by-passers, the bulk of whom were observed to stop, look and listen and then saunter along, with the box office no richer for their particular interest in the matter. Whether it is "live wire" exploitation or not, there is no escaping the notion that when vaudeville comes to that sort of thing the bookers are certainly on the run for attractions—a situation that is not so encouraging for the picture men who are hitching their wagons to the vaudeville star.

• • •

THE German import situation, according to news from Heinrich Fraenkel, our Berlin correspondent, is being dealt with by the American Embassy. A few days after the drastic new regulations had been issued, the German Distributors Association held a meeting to discuss the situation. Members were rather unanimous in their approval of the government's decision, many of them arguing that a reserve of 90 permits was quite unnecessary, and that the 170 permits originally stipulated in the regulations, would amply cover the market's demands for foreign pictures.

A few days later, the executives of all American film companies distributing in Germany followed a suggestion by the Embassy to discuss matters in a confidential meeting presided over by the Commercial Attache of the American Embassy in Berlin.

Our correspondent also reports that Dr. Rudolph Becker has resigned his position as foreign manager of UFA. He will be succeeded by Herr von Theobald, who entered the foreign department some months ago. Dr. Becker was in New York a few months ago, along with the UFA chief, Herr Klitzsch. It is reported that Dr. Becker will start a business of his own.

Constant rumors have been circulating in the European trade, of late, that UFA is about to "swallow" Phoebus and Emelka, the next biggest German film concerns. Our Berlin Correspondent reports that these rumours originated from the fact that a group holding some 30 per cent of the Emelka shares has been negotiating for a sale of these shares to some of UFA's financial backers. Even if this deal should come off, the two companies say they have nothing to do with it and will not be affected. As far as Phoebus is concerned UFA seems indeed to be dickering for that company's circuit of some thirty good theatres all over Germany, including three of the best first run houses in Berlin. Nothing definite seems to have been decided yet.

* * *

LOUIS NALPAS, Director-General of Cineromans of Paris, has added another string to his bow. He has sold "Casanova" to a prominent American producing-distributing company and returns shortly to France, very happy over the result of his recent visit here.

This will make three pictures supervised by M. Nalpas which have found a market in this country and a successful one. "Les Miserables" will be mentioned this year in some of the lists of the year's best pictures. "Michael Strogoff" was also favorably received in this country and Great Britain.

Good pictures, as we have remarked before, make the one factor that will bring about reciprocal film relations of a stable and satisfactory kind between Europe and America.

• • •

THE "best pictures of the year" lists are beginning to make their appearance, the first, we believe, being from Chester Bahn, dramatic editor of *The Syracuse Herald*. In a compilation conducted by Mr. Bahn, "What Price Glory" and "Seventh Heaven" were agreed upon, both by critics and fans, as the best pictures of the year.

Mr. Bahn announced the result with this comment: "'What Price Glory' received the ballots of approximately 90 per cent of the fans participating in the contest. A second William Fox Picture, 'Seventh Heaven' drew the second highest fan ballot, being favored by 76 per cent of the fan voters. It is significant, too, that these pictures topped *The Herald* Cinema Critics Club poll, although in reverse order."

• • •

JOHN BARRYMORE is reported establishing a record so far as directors are concerned. Frank Lloyd was engaged to direct "Tempest," but quit before the story was put into production. Slav Tourjansky took up the directorial megaphone, assisted by Directors Milestone and Sam Taylor. It is reported that Tourjansky is out, and it is said D. W. Griffith may now finish the picture.

"Chicago"

Reviewed by Edwin Schallert

Editor of the Los Angeles Times Preview and Special Correspondent of Motion Picture News

LOS ANGELES, December 16.—A decided novelty among motion pictures of the present season is "Chicago." Frank Urson is credited with the direction of this production, but there are unmistakable C. B. DeMille touches in its unfoldment. It is a fairly clever treatment of a stage play that achieved sensational success. Much of the original flavor of satire has been kept, in fact the best part of it. To this has been added a sympathetic but slightly hokumish sentimental interest. On the whole "Chicago" will attract attention, and if skillfully exploited probably achieve a very marked success, especially in the larger cities.

The picture offers Phyllis Haver her best opportunity. She plays Roxy Hart, the murderess, too beautiful to be condemned. The climaxing action centers in her trial, and the burlesque of court proceedings, or at least of the behavior of all-too-beautiful criminals, is certain of a great comedy effect.

The picture opens with a boudoir scene, depicting the home life of the Harts. Victor Varconi, who plays the husband, is portrayed as a kind and indulgent spouse.

Comes on the scene the other man, easy going and conscienceless. He tells Roxy that he is through with her, and she shoots him.

She is rather appalled at the deed, as is her husband, but when the hard-boiled sensational newspaper reporter arrives, and various other people more accustomed to murders, she is intrigued with the idea that she may become something of a public figure. She glories in having her photograph taken, and of obtaining publicity prominence, pictures of herself in print. Her husband goes to the utmost lengths to save her, even stealing from a rather unscrupulous lawyer, whom he afterward hires.

The lawyer gets Roxy to stage a dramatic scene in the court room. She is garbed in the fluffy sartorial raiment of innocence. The jury is amply susceptible to her charms.

She is granted her freedom, but her joy in this is short-lived. There is another gunwoman at hand. She is duly arrested, and it is her turn for the publicity and the photographs. Then Roxy returns home with her husband, but he is disgusted with her for the shallow creature that she is because her only desire is for money and turns her out.

It would be difficult to imagine a picture like "Chicago" being made several years ago, and it would be hard to think of it as a success then, but with the more sophisticated public of today its chances are perhaps much more favorable. Even the more censorable points in the story are pretty well glossed over. Outside of Miss Haver and Mr. Varconi, the principal players are Robert Edeson, as the attorney, Eugene Pallette, as the man who is killed, and Virginia Bradford, whom one is privileged to regard as the husband's compensating romantic interest. Lenore Coffee did the adaptation.

Navy Expanding Motion Picture Service

Continued expansion of the motion picture service provided by the Navy for its various vessels is reported by Secretary of the Navy Wilbur in his annual review of naval activities, just made public.

The service has been extended to Army transports and vessels of the Coast Guard, the report shows, and, in addition to this extension of service, 25 additional units of the fleet have been added to the list of subscribers. This extension of service has resulted in a net increase of receipts of approximately $11,000, while at the same time the operating expenses of the service last year were approximately $12,500 under those of 1926. Programs are purchased at the rate of 25 per month, and, in addition to the regular purchases, quadruplicate prints of 20 programs were purchased during the fiscal year.

Many of the old projectors originally installed have been replaced by new ones of standard design, approved by the bureau of engineering, resulting in reduced expenses by eliminating much damage to film.

New contracts entered into with producers on July 1, 1927, provide for a four years' lease instead of a three years' lease as has been the case in the past. This, it is stated, will permit an accumulation of a larger library of films, more extended service to forces on detached duty and distant stations ashore, and a general improvement in the quantity and quality of pictures for all stations throughout the year.

Sunday Shows Given at Paducah, Kentucky

Paducah's first Sunday movie audiences and a protest meeting at the Broadway Methodist Episcopal church assembled simultaneously last Sunday afternoon at 2 o'clock. The two theatres that made the experiment reported full houses day and night. Together, they accommodated 2,200 persons, and many of the amusement seekers came from adjoining counties and from Illinois.

Two hours after the show began, Leo F. Keiler, manager of the Columbia Amusement Company, was served with a warrant charging him with violation of the Kentucky Sabbath laws. City Judge Andrew M. Nichols released him under $500 bond. The warrant named 13 persons as employed by Mr. Keiler. The chief of police said he would swear out a warrant for each offense and that he could do nothing further. "If the crowds come the shows will stay open," said Mr. Keiler.

First National Buys Two Plays and Two Novels

Harry Conner's play, "Applesauce," "The Yellow Lily" ("Sarga Likion"), by the Hungarian playwright, Lajos Biro, are two legitimate stage plays acquired by First National as a new story material for forthcoming screen production. Two novels, the rights of which have also been purchased by First National, are: "The Divine Lady," by E. Harrington, published by Dodd, Mead & Co., and "The Girl in the Glass Cage," by George Kibbe Turner, recently brought out in book form by Robert McBride & Co.

Middle-West Theatre Map Shows Decided Changes

Houses in Big Towns Are Being "Spotted" to Geographic Conditions and Ultimate District Growths

By J. S. Dickerson
Associate Editor, Motion Picture News

OF all the various noteworthy developments that the observer finds in the Middle West, new theatres is undoubtedly of first importance.

Not only are there a surprising number of new houses going up, but in every instance the beauty, or, as some might term it, extravagance, of these theatres, in proportion to the size of the city of course, changes the entire theatre map.

In Chicago, the amount of building in the field has been so great that the number of new houses has been forgotten. The individual house of seating capacity and magnificence, that two years ago would have been the talk of the trade, now go up and open without causing the slightest ripple even in local circles, except in the immediate neighborhood.

Generally speaking, the latter-date building has been undertaken after elaborate surveys were completed, as to location and type of construction. It is no longer sufficient to find a plot suitable for a building. The circuit people have taken a lesson from the chain store operators, and are making their plans along as scientific lines as is possible. Theatres in the big towns are being "spotted" according to geography of a particular city, and in the larger centers due attention is paid to districts where resident growth is prolific, and where it is expected that the population will still increase.

In Chicago there are several theatres erected and others going up in sections that at the present time do not warrant the investment. But the builders are anticipating future needs and are willing to go ahead on the basis of later returns.

Milwaukee is another city where the big type residential house is keping ahead of population increase. The Saxe interests have four residential de luxe theatres in operation, another under construction and another planned with which it is proposed to "spot" the city completely. An elaborate exploitation campaign of institutional copy has been prepared and is now being judiciously fed to the public. The keynote of this advertising is boiled down into a slogan, which is "There is a Saxe de luxe theatre within walking distance of every resident of Milwaukee," and there seems to be no question but that this advertising is of the utmost value in establishing the new theatres and in a way preparing an audience for each individual theatre as it is opened.

The Scientific Era

Careful study of the zoning system used in spotting the new houses will convince any person who knows something of exhibition that finally the theatre part of the industry, is getting away from the "take a chance" era and is on the road to as scientific distribution as is the chain store. The deposed "figures" are coming into their own.

But with the scientific era, also comes a lessening of opportunity as, one by one, really good locations for theatres are gobbled up. In Milwaukee after the Saxe building campaign is completed, the city is going to be nicely sewed up so far as the neighborhood sections are concerned.

There are competent judges who predict lean profits for every theatre in this territory; and perhaps they are right; especially for the period in which the older and smaller houses will be cutting in on gross business. But apparently these de luxe neighborhood theatre builders are satisfied with the prospects and with the statistics that they have gathered ought to be better informed than the casual observer.

Fort Wayne is another city where there is a theatre upheaval. When W. C. Quimby's new two million-dollar 3,000-seat house is completed, a lot of things are going to happen in the Fort Wayne area, not only in the city itself but also for fifty miles around.

Mr. Quimby also has been studying his "geography." He knows the number of thousands of people that are within driving distance of Fort Wayne and he is figuring on the outlying territory quite as much as the city. Otherwise, there is no call for a 3,000-seat house in a city of 100,000 population.

Another thing that Mr. Quimby has done at no small expense is to provide adequate parking space.

And this new theatre—Fort Wayne is not New York or Chicago where two million-dollar buildings go up over night. A man must have faith in his city.

Out in Omaha, two new beautiful theatres have changed the theatre map in the last year. The Orpheum, the Orpheum Circuit vaudeville house advantageously located downtown has made the Omaha theatrical world gasp with its weekly business.

Investment Justified

The Riviera, the new A. H. Blank theatre, also contradicted the opinions of the wiseacres. Located a good half-mile from the old theatrical section, although on the principal street, the Riviera, on a presentation-with-pictures policy, is justifying the de luxe theatre idea with regular weekly grosses considered possible hitherto only in the half a dozen larger centers.

An Eberson atmospheric house, the Riviera, ranks with the best in beauty and magnificence. It has all the modern rest rooms, nurseries, smoking parlors, etc., that have delighted theatre-going audiences in other big cities. And the result has justified the expense.

Omaha, up to the present time, has not developed the de luxe neighborhood house to any great extent and with the Orpheum and Riviera setting a pace downtown, it is probable that there will be some hesitation before any one tries the neighborhood idea in this city.

A most unusual situation has developed in St. Joseph, Mo., within the last year. A new theatre in this city has failed in one way to perform the usual miracles. A very beautiful house for the size of the city, this new theatre has only succeeded in putting all other downtown straight-picture houses in the red, with no particular profit to itself.

But like all other exceptions there is a reason for this situation. St. Joseph, a city of some 75,000 population, has about twenty theatres, most of them small neighborhood houses operated at small expense and with small admission prices. The people of the city have not as yet been educated to a "picture show" that charges a fifty or seventy-five cent top and, while individually these neighborhood houses may not be competition for the two or three good downtown theatres, collectively, they do enough to make the picking extremely slim.

A year from now, conditions may be different but at this writing one house in town, playing vaudeville, is really on a satisfactory basis and the balance are fighting along on meagre profits if at all. Probably half the theatres in the city are in the red, not an occasional week, but all the time. Everybody is holding on, hoping the other fellow will quit, and so far only one house has given up the ghost.

Nine New Theatres Will Open Xmas Week in Chicago

THE citizens of Chicago and nearby towns are to receive a record breaking Christmas gift from Santa Claus, in the form of nine new theatres which will open their doors to the public on Christmas Day or during the week following. All are well equipped, beautifully decorated and of pleasing architecture, and together form an important addition to this vicinity's amusement palaces.

They include the Genesee at Waukegan; the Roosevelt at Kenosha; the Maywood at Hammond; United Artists Theatre, Chicago; the Main Theatre, Evanston; the Shore Theatre on Chicago's south side, all of which are scheduled for opening on Christmas Day. The Gateway Theatre at Kenosha will give its premier on New Years; the Villard at Villa Park on December 29th and the Bee, Aurora, will reopen on December 30th.

Two other houses, while outside the immediate Chicago district, have scheduled their openings for Christmas Day. They are the big, new Egyptian at Milwaukee and the Walker at Indianapolis.

Rumor Has Franklin to Direct Wesco Chain

Report Says He Will Function from N. Y. Headquarters When All Mergers Are Completed

THE name of Harold B. Franklin figures prominently in the rumors current this week with regard to merging of theatre interests and the gigantic pool which would bring numerous chains under the Wesco banner. The latest report is that when the Wesco pool is completed Franklin will become the guiding head of the combination, and he will operate from headquarters to be established in New York.

The taking over of the Saxe circuit was completed during the week, and immediately reports were launched with regard to additional mergers. From St. Louis comes the word that negotiations are on the verge of completion between Wesco and Skouras Brothers, and that the Northwest Theatres of Finkelstein and Ruben have all but succumbed to the four-cornered Middle West pool.

The Saxe deal was finally closed in Milwaukee following an all night session in the law offices of Kaumheimer & Kaumheimer. In attendance at the session were the Saxe brothers, John Dillon, Oscar Brachman, associated with the Saxe interests; Attorney Lawrence A. Olwell, representing Brachman; Attorney James B. B. Lake, representing Midwest Co., Inc.; Attorney Leon E. Kaumheimer and William Kaumheimer.

The transaction involves 45 Wisconsin houses and probably brings to an end the activities of John and Thomas Saxe in the theatre field. It is thought they will confine their attention in the future to their large real estate holdings.

Considerable progress is reported to have been made in the deal for pooling the interests of Skouras Brothers' holdings with Saxe Enterprises of Milwaukee, and also with the efforts to bring into the merger Northwest Theatres and the Circle Thetres, Indianapolis chains. William Goldman is reported to have departed St. Louis for an important position with the Saxe Amusement Enterprises in Milwaukee. It is also said that in the near future George Skouras, younger brother of Spyros and Charles Skouras, may soon depart to take up permanent residence in Milwaukee.

Among the many rumors that are going the rounds is one to the effect that the St. Louis Amusement Company will soon dispose of a number of houses in different parts of St. Louis. Negotiations under way, it is said, would dispose of 4 houses of the company in South St. Louis. There is little of a definite nature regarding this rumor, however. It is intimated that a South St. Louis theatre owner is anxious to strengthen his chain by the addition of the St. Louis Amusement Company houses.

Romaine Fielding, Old Time Actor, Dead

Romaine Fielding, one-time star and director, passed on at the age of 55, Thursday, December 15, at Hollywood. Infection, following the extraction of a tooth, caused the death of the old-time actor, it is said. He is survived by his wife, who was Miss Naomi Sachs of St. Louis, and one son, Romaine Fielding.

Fielding once won a popularity contest conducted by the New York World, in which he was voted the most popular screen actor in the country.

U of Virginia Plans Visual Educational Course

During the summer quarter next year a series of demonstrations on visual education employing the motion picture will be included by the University of Virginia, the pictures in use in these demonstrations to be furnished by the educational department of Pathe which has a large library of film especially adapted for use in the class room. Dean Charles G. Maphis of the University plans to have two demonstrations every week during the sessions of the quarter.

Teachers, it is said, will be especially interested in the two series of educational films that Pathe now has in preparation. The first of these is the Pathe series on world geography and the second deals with social and physical geography. The latter series is being prepared under the direction of the Divisions of Anthropology and Geology at Harvard University. They are being titled and edited by graduate students under the supervision of Dr. E. A. Hooton and Dr. Kittery Mather of Harvard. The Division of Anthropology is preparing 10 reels on Africa and Asia, while the Division of Geology is working on 7 films on physical geography.

Pathe will also furnish the Virginia institution with pictures suitable for use in the teaching of current events, history, music and nature study. "The Chronicles of America" series, prepared by the Yale University Press, will also be used in the demonstrations.

New England Honors Remains of W. P. Gray

The body of William P. Gray, head of the Publix interests in New England and active manager of the 150 theatres of that company, who passed away in Beverley Hills, Calif., arrived in Boston on the Twentieth Century at 12:30 last Tuesday noon and left for Lewiston for interment on the Pine Tree Limited at 1:30 that afternoon. Roy Marsden, manager of the Gray Supply Co., Boston, accompanied the body from the Coast.

In Lewiston the body was removed to the Strand theatre, the home theatre of Mr. Gray. There the body lay in state from 10 until 2 o'clock on Wednesday, an unbroken line of mourners passing before the casket. Extremely simple were the services held shortly after 2 o'clock. There was no religious ceremony and the services were held in accordance with plans prepared by the deceased. All the orchestras of the Lewiston theatres and nearby houses played favorite selections of the departed. A Lewiston attorney touched on the charities of Mr. Gray, who had constantly aided those in humbler circumstances than himself.

The 150 managers of the Gray theatres were present as well as every member of the New England Film Board of Trade and friends. The Gray theatres in New England remained closed until 2 o'clock. A special meeting of the New England Film Board adopted resolutions which were telegraphed to the bereaved family.

Seven New Firms Secure New York Charters

The past week brought the incorporation of the following motion picture companies in New York state at Albany: Little Picture House, Inc., $250,000, with Elizabeth Perkins, Sophie K. Smith and Ethelbert Warfield, New York City; The Foreign Dieterich Corporation, capitalization not stated, Ludwig M. Dieterich, Newark, N. J.; John J. C. Humbert, Edward P. Holden, New York City; New Hyde Park Amusement Corporation, $10,000, Gertrude Hoffman, Robert Eliasberg, E. I. Lester, New York City; Guaranteed Pictures Company, Inc., $10,000, Mortimer D. Schwartz, Samuel Goldstein, Charles Schiff, New York City; Queens Amusement Corporation, $5,000, Morris Leff, Henry Liman, Brooklyn; Rosalind M. Abeles, New York.

Washington T. O. Ask Open Market

THROUGH the elimination of arbitrary allocation of product a demand for an open market is voiced by the exhibitor association of the state of Washington, through its secretary, James Hone. If every theatre had free and equal opportunity to compete for the product of every producer and if every producer had free and fair access to the screen of every theatre there would be no existing abuses, says Mr. Hone.

One of the outstanding achievements of the recent Trade Practice Conference, Mr. Hone believes, was placing before the commission evidence that, unless the present special privileges being enjoyed by the producer affiliated theatre were curtailed, an eventual trustification of the industry, through the elimination of the independent exhibitor, would take place."

Flaherty and "Our Gang" Pathe Shorts for Jan. 1

Robert J. Flaherty's "The Twenty-Four Dollar Island," presenting a novel camera treatment of New York, and an "Our Gang" comedy, "Playin' Hookey," are the highlights of the Pathe short subject schedule for the week of January 1. Also included in the list of one- and two-reelers are "The Broncho Buster," an Aesop film fable; Topics of the Day No. 1; Pathe Review No. 1; "The Last Stand," chapter nine of the serial, "The Masked Menace," and issues Nos. 4 and 5 of the Pathe newsreel.

Anthony Mack directed "Our Gang" for Hal Roach under the supervision of Robert McGowan. The first of the new Pathe Review series presents: "A Family Tree," "Interesting People the Editor Meets" and "The Land of the Firewalkers."

Pathe-Bray Film Unit in Grand Canyon Rapids

The most dangerous portion of the Colorado River—the stretch of the stream where the gorge turns from the south to the west and where racing rapids and waves sometimes as high as 30 feet predominate—is now being navigated by the Pathe-Bray picture company making Elmer Smith's story, "The Bride of the Colorado," for Pathe release. The river party has now tasted of the fury of the river and the hardships of being "lost" to the world for three weeks. If they can pass the whirlpools of the treacherous patch of water, it is thought that the remainder of their trip to The Needles, California, will be a comparatively peaceful one.

James Flood and James Horne Columbia Directors

James Flood and James Horne were signed last week by Columbia Pictures to direct several future productions.

Horne started his directorial career with Kalem and has acted as a megaphone wielder for Universal, Pathe, Hal Roach, Thomas Ince, De Mille and Robertson-Cole. Flood made his debut with the Old World company and has directed pictures for Vitagraph, Warners, Fox and First National.

Kansas-Missouri Donates $250,000 Strike Fund

Exhibitors Subscribe Amount at Semi-Annual Session to Guard Against Labor Troubles

ACCEPTING the recent Chicago labor strike as a handwriting on the wall, the M. P. T. O. Kansas-Missouri, at its semi-annual convention in the Hotel President, Kansas City, last week subscribed $250,000 to be used to combat strikes and labor troubles in Western Missouri and Kansas in the future. The organization also voted to reaffiliate with the M. P. T. O. A., from which it broke away several years ago to join Allied. The M. P. T. O. K-M for the last year or so has been functioning independently.

The real success of the convention, however, was not in the form of resolutions or actions resulting from voting. Virtually for the first time in the history of M. P. T. O. K-M conventions, exchange representatives, theatrical booking office representatives and practically all branches of the theatre industry were represented in working day and night in making the convention a great success. Credit for bringing about such a condition of harmony goes to R. R. Biechele, president of the M. P. T. O. K-M. Seventeen acts of vaudeville were supplied for the big midnight show on the opening night of the convention. The man who worked overtime in obtaining those acts was W. P. "Bernie" Bernfield of Educational.

The $250,000 subscribed by the exhibitors to be used as a fund to combat labor troubles were accepted as a precedent and each of the 150 exhibitors present subscribed to the fund, which will be drawn upon as needed. The reaffiliation of the organization with the M. P. T. O. A. was expected in advance of the convention.

"Never has the time been more ripe for those in the industry to combine for their own protection," said President Biechele. "There should be only one national organization and all working in the same direction."

L. M. Miller of the Miller theatre interests, Wichita, Kas., announced that he would add $50, $25 and $15 as first, second and third prizes, respectively, to film salesmen obtaining the most new members for the exhibitor organization, the prizes to be awarded at the end of 3-month periods from January 1 to April 1. The present prizes are a $75 traveling bag, a $50 lounging robe and a $25 leather coat, respectively.

The report of the delegates to the recent trade conference was approved. A resolution was adopted favoring a change in the wording of the uniform contract pertaining to road shows, making it optional with the exhibitor whether he play four productions of a block which had been selected by the producer for road showing. The same option also was favored pertaining to free public pre-views.

Another resolution favored allowing the exhibitor to eliminate the same number of pictures from a block as those withdrawn by the producer. Still another resolution opposed non-theatrical events of all kinds. A report on Sunday shows showed that opposition to Sabbath day performances was much less than it previously had been.

Al Williams, United States district attorney in Kansas City, Kas.; Frank McFarland, his assistant; Miss Emma Viets, chairman of the Kansas Censor Board, and Mrs. Eleanore Walton, chairman of the motion picture division of the Missouri Federation of Women's Clubs, were the speakers at the banquet. All praised the increasing harmony between the exhibitors, producers and the public.

Sunday Movie Question Stirs 2 Ohio Towns

WHILE the Sunday movie war is still convulsing the town of Dover, another Ohio town, Ironton, is also witnessing a skirmish between the blues and exhibitors.

From present indications, the theatre men in Dover will emerge victorious from the conflict. George Chrest, manager of the Weber, Edwin F. Allen, manager of the Ohio, and Roscoe Seidell, manager of the Pike, were arrested within 15 minutes after they opened their houses on Sunday, but business increased steadily throughout the day and evening. The blue element searched unsuccessfully the county all the day for a court official who would grant an order closing the theatres. The exhibitors were very promptly released by bond, and were later fined $10 before the mayor. They announce that they will continue to open their houses every Sunday. Chrest is awaiting grand jury action, under bond, as the result of his first arrest several weeks ago. His case will be used to test the blue law.

In Ironton Robert and Joseph Stern, brothers operating the Iron City Amusement Co., opened for business two Sundays in succession, the performances being stopped by the police. At a special session of the grand jury the exhibitors were indicted on two counts. They are expected to take the case through the courts.

Tiffany-Stahl Filming 2, Planning Another

"The Clash" and "The Tragedy of Youth" are now in the course of production at the Tiffany-Stahl studio where another picture will shortly get under way under the direction of Al Roach. Antonio Moreno, Claire Windsor, Eddie Gribbin, Ray Hallor and Sally Rand are the featured players in "The Clash," a crook melodrama, which Christy Cabanne is making. "The Tragedy of Youth" company, including Patsy Ruth Miller, Warner Baxter and William Collier, Jr., will shortly go on location under King Baggott's direction.

The new picture will have Johnny Harron in the leading role; the supporting players are now being assembled and will be announced shortly.

Films and Legitimate Plays Are Combined as Program

MOTION pictures are now being combined with legitimate stock shows for the edification of theatre goers in Fond du Lac, Wis. The Garrick Theatre, operated by the Fond du Lac Theatre Company, of which A. L. Ainsworth is the guiding head, is offering the combination in the keen competition for business.

The program arranged by the Garrick in connection with its legitimate stock shows provides continuous entertainment for its patrons without waits between acts. The program opens with a feature picture, which is followed immediately by the stock production. Between the acts of the regular show newsreels and picture comedies are shown on the screen.

As nearly as possible an atmospheric program is adhered to throughout. The stage and screen productions, as well as the music, follow one general subject.

Fond du Lac has been in the throes of the keenest competition for the past two years, during which time both Saxe and Fischer's Paramount Theatres invaded the city with big houses.

New Bills Due in New York

Considerable Motion Picture Legislation Will Be Attempted at Coming Session

JUDGING from reports at Albany, there will be considerable in the way of motion picture legislation attempted at the coming session of the New York State Legislature, which will get under way on January 4, and which will conclude not later than the middle of March, making its session one of the shortest in years. Much interest will be shown in any stand taken by Governor Alfred E. Smith on the question of motion picture censorship, which he will deliver to the Legislature in January.

The fact that Governor Smith now looms strong as a presidential possibility during the coming year, gives his utterances on motion picture censorship, a nationwide angle. The session will be short for the reason that both parties want all legislation over and out of the way early in order that more time can be devoted to the coming campaign.

It is understood that child welfare organizations are behind a bill that will be introduced in January, having for its purpose the further restriction on admitting unaccompanied children under sixteen years of age to motion picture theatres. These organizations declare that the present law is being flagrantly violated in many instances, particularly in the larger cities, and the only way the situation can be handled is by getting after those persons who assist children in gaining admission to the theatre, and who are not parents, guardians, or authorized to look after such children.

It is very doubtful if any further attempt will be made this coming year in New York State to do away with motion picture censorship. Such bills have had hard sledding during the past years, and the introducers of such measures have only encountered opposition and much hard work and landed nowhere. The fact remains that during the last two or three years the producers have shown very little interest in such bills in New York State, failing to get behind them, while to the exhibitor the question of censorship does not loom as important as it once did.

30 Yearly From Europe

French Production Chief Here, Says That Number of Films Would Satisfy

LOUIS NALPAS, supervising producer of Societe des Cineromans of Paris, is a visitor in New York, and has considerable to say with regard to European participation in the American market. He declares that Europe would be satisfied if the producing units of all its countries could place an aggregate of thirty pictures a year here.

The French producer attributes the quotas and restrictive measures of the European countries to the short-sightedness of America, and says Europe wants only friendly co-operation from this country, which she is not getting. He foresees early action of some kind on the part of France, perhaps a seven to one quota, which is now being discussed there.

With regard to the European situation Nalpas said:

"Insofar as the commercial aspect of the situation is concerned, I believe American companies are beginning to realize that quotas and restrictive measures are largely the result of their own short-sighted policies. When you understand that Europe's entire demands by way of participation in the American market would and could not exceed thirty pictures a year, it will be seen that there is nothing exorbitant demanded.

"I believe that the antipathy which exists in America against the foreign picture today is largely centered in the home offices of the principal distributing companies. No effort is made to convey sales enthusiasm to the men in the field, with the result that all along the line the foreign or imported picture meets with negative co-operation.

"I do not believe it is a misstatement to declare that nobody in Europe objects to the American manner of living or of expression as portrayed on the screen. At the same time it must be conceded that neither France nor any other European country desires a point to be reached where its populace is prone to forget its own customs or habits. Yet that is largely what European governments face because of the preponderance of American motion pictures."

Increases in Ontario Tax Despite New Ticket Price

According to formal announcement by Hon. Dr. J. D. Monteith, Provincial Treasurer, Toronto, there is an increase in the Ontario Amusement Tax for the fiscal year ending October 31 last, despite the abolishment of the ticket tax on admissions up to 25 cents. Simultaneously, Premier G. Howard Ferguson of Ontario has intimated that a further reduction in the amusement tax, affecting tickets up to 50c, will be made by the Ontario Legislature when the 1927 session is held in February. For the first time in five years, the Provincial Government has reported a surplus on financial operations, largely due to the revenue through the sale of liquor and the gasoline tax.

The revenue to the Province through the Amusement Tax amounted to $1,664,000 during the 12 months, an increase of $43,000 over the total for the previous fiscal year. The general situation is such that the Government feels that it is possible to wipe out the tax on tickets from 25c to 50c as further relief to theatre patrons and exhibitors.

This is in line with the promise made by Premier Ferguson in 1926 to a large deputation of Ontario exhibitors that amusement tax reductions would be made whenever the situation warranted such a step.

Electrical Research Co. in Important Deal

A CONTRACT has been entered into by the Electrical Research Products Corporation, licensors of Vitaphone and Movietone, and the Music Publishers' Protective Association in behalf of 63 music publishers. By the terms of the contract Electrical Research Products acquires the privilege to use the music issued by the publishers, for which royalties of $100,000 for the first year and $150,000 for the second year are guaranteed by the music publishers.

It is the opinion of E. C. Mills, chairman of the board of directors of the Music Publishers Protective Association, that the actual royalties will exceed the guarantee and that the last three years of the contract would see the use of Vitaphone and Movietone so complete that the publishers' income would be amply increased. Through separate agreements with their publishers authors and composers will share in the royalties.

Fox Films Takes Over Ascher Enterprises

FOX FILM CORPORATION, which has had an interest in Ascher Brothers Enterprises for approximately two years, has taken over this pioneer Chicago theatre company and will hereafter operate the six houses which at the time of the transfer were under the direct management of Aschers. The houses include the Sheridan at Irving and Sheridan; the Terminal on Lawrence Avenue; the Portage Park at Irving and Milwaukee; the Crown on West Division Street, the Commercial in South Chicago and the Midwest at 3530 Archer Avenue.

Clyde Eckhardt has been elected president of Ascher Brothers, Nate Ascher remaining as an executive of the corporation as treasurer; and Gus Greenebaum, secretary.

Warners Finish Four; Three Still in Work

Four productions were completed this week at the Warner studio, where three more productions are still in work preparatory to the closing of the studio for an eight weeks' vacation period.

Lloyd Bacon has finished directing "The Lion and the Mouse," the old play in which Vitaphone interpolations have been made, talking, singing and other sound effects. Monte Blue's "Across the Atlantic," Irene Rich's "Powder My Back" and Rin-Tin-Tin's "A Race for Life" are also done.

The Vitaphone stages are being used for "Tenderloin," the Dolores Costello vehicle being made by Michael Curtiz. Ross Lederman is directing interiors for "Rinty of the Desert," the canine star's next picture. "The City of Sin," occupying one of the largest sets at the studio, is also nearly completed under the direction of Archie Mayo.

Pathe Will Hold Shows for Remote Exhibitors

Giving exhibitors remote from exchange centers a chance to see films before bookings Harry Lorch, of the Chicago Pathe exchange, is giving trade shows for the benefit of showmen in the southeastern part of Illinois.

Manager Lorch's initial trade show was held at the Apollo Theatre, Princeton, Illinois, and invitations were extended to exhibitors within a radius of 100 miles. The show started at 10:30 A. M. and continued through the day and evening.

Amazon Jungle Film Next Del Rio Release

Dolores Del Rio will make her next screen appearance in "The Gateway of the Moon," drama of the South American jungle. Previously it had been announced by Fox Films that the star's next picture would be "No Other Woman," but this has been withdrawn in favor of the new film which, it is said, will be released on New Year's Day. The story is by Clifford Bax, and in its screen translation are Walter Pidgeon and Leslie Fenton. Comedy is provided by Ted McNamara. John Griffith Wray directed.

Substitutions Nullify Contract, Is Ruling

Warner Bros. Lose Verdict in Action Against Seattle Exhibitor by Arbitration Decision

AN arbitration board sitting in the state of Washington has handed down a ruling to the effect that an exhibitor is justified in nullifying a contract if substitutions have been made by the producing company in stellar players or directors. The decision was made in denying the claim of Warner Bros. against Waldo C. Ives, an exhibitor of Anacortes, Washington. The decision was made after only thirty minutes' deliberation and the exhibitor was awarded $14 costs.

James Hone, secretary of the state exhibition unit, represented Ives at the hearing and pointed out many discrepancies in casts and directors submitted in the original contract signed between Warners and Ives.

The distributor brought action for $117.28 for rentals and expenses covering "Simple Sis," "Bitter Apples," "What Happened to Father," "Gay Old Bird" and "Dearie." Hone, in pressing the claim of Ives cited the resolution passed by the Trade Practice Conference against substitutions and called attention to the "Act of God" clause of the contract, which he said relieved the distributor from supplying a picture, and similarly should relieve the exhibitor of playing it.

Hone exhibited a Warner campaign book in which he pointed out the various changes to which Ives objected in cancelling his contract. This showed that "Simple Sis" was to have been directed by Lewis Milestone from a story by Darryl Zanuck, and, instead was directed by Herman Raymaker from a story by Melville Grossman. Milestone also was to have directed "What Happened to Father," but this was directed by John G. Adolphi.

"Bitter Apples" was to have been directed by James Flood, but was made by Harry Hoyt. "Dearie" was to have had the late Willard Louis as star, but instead had William Collier, Jr., and "The Gay Old Bird," which was to have starred Louise Fazenda, featured John T. Murray.

In connection with the hearing Carl Stearn, Warner manager, declared his home office had authorized him to relieve any exhibitor, because of substitutions, from playing "Climbers," "Irish Hearts" and "White Flannels."

FBO's 1927-28 Program Almost 100% Finished

WHEN the three pictures now in work and the five in preparation are finished, production activities at the F B O studio on the entire 1927-28 program of pictures will have been completed with the exception of three pictures. This sets a record for his company, according to William Le Baron, vice-president of F B O in charge of production. Mr. Le Baron is now working out plans for the schedule for next year.

The three pictures now in different stages of filming are "The Devil's Trade Mark," a Leo Meehan production; "Beyond London's Lights," which Tom Terriss is directing, and "The Bantam Cowboy," starring Buzz Barton; "Skinner's Big Idea," which Lynn Shores will megaphone, and "Alex, the Great," to be directed by Dudley Murphy, will be under way before the end of the week. In the immediate future will be started "The Trail of Courage," starring Bob Steele, "The Law of Fear," starring Ranger, the dog; and "Sally of the Scandals," a Ralph Ince production.

The three pictures that will complete th 1927-28 program will be "The Little Yellow House," "Crooks Can't Win," and the sixth of the Ranger series.

Universal Has Winter Releases Lined Up

One of the strongest line-ups of features made by Universal will be available during the months of January and February, during which time vehicles of Laemmle stars will be ready for release from the Universal exchanges.

One of the most important releases will be "The Cohens and the Kellys in Paris," a sequel to "The Cohens and the Kellys." Two Reginald Denny vehicles available for exhibitors will be "On Your Toes" and "That's My Daddy." Glenn Tryon will make another screen appearance in "A Hero for a Night." Two additional releases for the current season will be "The Irresistible Lover" and "A Man's Past."

Other special releases will be "The Shield of Honor"; "Midnight Rose," with Lya De Putti and Kenneth Harlan; "Finders Keepers," starring Laura La Plante"; "The Four Flusher," with George Lewis, and a Hoot Gibson western; "The Rawhide Kid."

In the order of their release the western and stunt pictures scheduled for release during the winter are: "Fangs of Destiny," starring Dynamite, the dog; "Desert Dust," featuring Ted Wells; "The Air Patrol," starring Al Wilson; "The Fearless Rider," with Fred Humes; "The Call of the Heart," another Dynamite vehicle; "The Clean-up Man," also starring Wells, and "The Phantom Flyer," another Wilson picture.

Lewis Stone to Play in Jannings' "The Patriot"

Lewis Stone, after four years' absence from the Paramount lots, will return to the Lasky studio to play a supporting role in Emil Jannings' next starring vehicle, "The Patriot." Stone will play the role of Count Pahlen, originally intended for the German star, who will play the part of Czar Paul, son of Catherine the Great.

"The Patriot" is a story from the pen of Merejkowski.

New Loew Stock Issue

Public is Offered 150,000 Shares of Preferred Stock in New Financing Deal

AN offering is announced of 150,000 shares of $6.50 cumulative preferred stock of Loew's, Inc., priced at $100 per share and accrued dividend to yield 6½ per cent. This stock financing project is in the hands of a group consisting of Dillon, Read & Company, Blyth, Ritter & Company and A. G. Becker & Company.

Stock purchase warrants, detachable after July 1, 1928, will entitle the holder to purchase common stock in the ratio of one share of common stock for each two shares of preferred at $75 a share on or before April 1, 1929, and at $80 a share thereafter to and including April 1, 1931.

Loew's, Inc., for the fiscal year ended August 31, 1927, showed consolidated net earnings, after all charges, of $6,737,205, equivalent to 6.9 times the maximum annual dividend requirements on this issue of preferred stock.

Statements accompanying the announcement of the new stock issue outline the following Loew facts:

"As an outgrowth of amusement enterprises which have been operated successfully since 1905, Loew's occupies an important position in each of the three divisions of the motion picture industry—production, distribution and exhibition.

"Through subsidiary and affiliated companies, Loew's, Inc., owns, leases or directs a chain of 115 theatres in the United States and Canada. Eight additional theatres are now under construction in this country. Foreign operations include the control of theatres in various European capitals and the distribution of films throughout the world. The number of cash admissions to the company's theatres during the year ended August 31, 1927, exceeded 100,000,000.

"The company also owns Metro-Goldwyn Pictures Corporation, which ranks as one of the world's leading motion picture producers.

"Proceeds of the new stock issue will be used for additions and improvements to theatre properties, for increased working capital and for other corporate purposes.

"An extra dividend of $1 a share payable December 31, was recently declared on the company's common stock in addition to the regular quarterly payment of 50 cents a share."

Authors, Producers Sign

Hays Association Agrees With Authors' League on Plan for Rejection of Stories

AS a result of negotiations conducted for several weeks past between Will H. Hays and a committee from the Authors' League of America, an agreement has been signed which will bring about a better understanding between author and producer, and which, it is thought, will benefit author, producer and public in the matter of screen stories.

The Authors' League committee that has been conferring with Hays consists of Leroy Scott, chairman, Bayard Vellier, Rex Beach and Owen Davis. Their agreement with the Hays organization regards the method of rejection of books and plays by members of the Motion Picture Producers and Distributors of America. It is expected to increase the quality and quantity of stories from experienced writers, and will further aid the industry in eliminating unsuitable material from the screen.

The agreement is signed by Owen Davis, president of the Authors' League, George Middleton, president of the Dramatists' Guild of the Authors' League, Inez Haynes Irwin, president of the Authors' Guild of the Authors' League, and Will Hays, president of the Motion Picture Producers and Distributors of America, Inc.

By the terms of the agreement, when a company member of the Hays organization believes a book or play unsuited for the screen, the association is so notified and an investigation follows. If the association considers it unsuitable the author is so notified.

After a story has been rejected the author may prepare a new story with the unsuitable material removed and with a new title, which in no way suggests the old title. The story is then again submitted with the distinct understanding that it shall not be publicized or advertised in any way that will connect the new story with the old, and that it will not be presented in any way that would mislead theatregoers.

"The Enemy" Premiere at Astor, Dec. 27

"THE ENEMY," the Channing Pollack play which Metro-Goldwyn-Mayer has transferred to the screen with Lillian Gish playing the leading role, will have its world premiere performance at the Astor Theatre on the evening of Tuesday, December 27. The new picture will succeed "The Student Prince," which has been housed at the Astor for the last four months.

Fred Niblo directed "The Enemy," which has Ralph Forbes and a large cast in support.

I.P.M.P.I. Re-Elect Billy Bitzer President

At a recent meeting of the International Photographers of the Motion Picture Industries, Local No. 644, I. A. T. S. E., 160 West 45th St., New York, G. W. "Billy" Bitzer, was re-elected to the office of President.

Among the other officers elected for the ensuing year were Walter Scott, of Movietone fame, 1st Vice-President; Frank Zucker, A. S. C., 2nd Vice-President; Marcel Le Picard, 3rd Vice-President; Frank Gordon Kirby, Treasurer and Al. Ansbacher, Secretary.

In addition to the election of officers at the last meeting the Constitution and By-Laws of the I. P. M. P. I., Local No. 644, were read and accepted. Also the names of twenty-three new members, among them being many of the best known cinematographers on the West Coast.

It seems apparent that the West Coast cameramen are beginning to see the advantages of organization and are gradually filling the gap that will make the East and the West Coast bodies as one.

Educational's Color Films Nearing Completion

The two Hope Hampton productions, done in natural color, are rapidly nearing completion. Work has progressed so far on "The Call of the Sea" that it will be released by Educational on January 1. It is thought that "Love's Springtime," the other Technicolor subject, will be completed in time for release a short time after the first of the new year.

Harold R. Hall directed the entire production, all the exteriors of which were taken in Bermuda.

Colored display cards, black and white lobby stills, hand colored slides, one sheet and three sheets in full color, a large-sized eight-page press sheet, advertising cuts and mats, cuts of the star and scenes of the picture are included in the array of accessories being prepared for exhibitors. Another feature of the press sheet will be the musical suggestions for the picture to be outlined in detail.

Murnau Completing "Four Devils" Cast for Fox

F. W. Murnau has already chosen five actors for important roles in "The Four Devils," his next production for Fox Films.

Mary Duncan will play one of the feminine leads, a high caste adventuress. J. Farrell McDonald will have the part of the old clown. Charles Morton, Barry Norton and Dione Ellis will be three of "The Four Devils," an aerial acrobatic troupe around whom the events of the story center. The fourth and most important of "The Four Devils" is still to be selected. The director is seeking a girl for this part, has made many tests for the character and has reduced the candidates to four, but none of these has been chosen.

In the meantime set construction is under way with William Darling supervising the work. Production will start January 2.

Franklin Completes Tour of Wesco Circuit

Harold B. Franklin, president of West Coast Theatres, Inc., has returned to Los Angeles from a tour of the circuit which carried him to Seattle, Portland, San Francisco and other points. The chief object of his trip was to inspect the new Paramount theatres in Seattle and Portland, which West Coast will operate.

Accompanying him on the tour were Adolph Zukor, president of Paramount, and Nicholas Schenck, president of Metro-Goldwyn-Mayer.

Columbia's Midwest Division Holds Meet

PRESIDED over by Joe Brandt, president of Columbia, a special sales meeting of the branch managers of Columbia's Midwest Division was held in Chicago last week at the branch office of Columbia Pictures. Each manager had a report on the status of his branch at the time, and Mr. Brandt and Jack Cohn, treasurer of the company, were able to learn of the national situation so far as their exchanges are concerned. The Columbia president outlined his projects for the season and expressed his enthusiasm with the showing his company is making, pointing out the fact that his company's business to date is 40 per cent greater than it was at this time last year.

Roy Alexander, manager of Universal's Chicago exchange for the past eight years, was appointed associate manager of the Chicago office.

A similar conference with eastern division managers will be held upon the return of the two executives from California, where they will go over the West Coast situation with John Ragland, general manager of the West Coast exchanges.

Eve Southern Signed by Tiffany-Stahl

Eve Southern, who rose to prominence as a result of her selection by Douglas Fairbanks for a role in his latest picture, "The Gaucho," has signed a long-term contract with Tiffany-Stahl Productions. She played the role of Judith in the Tiffany-Stahl special, "Wild Geese." Plans are now under way to start her in a starring vehicle within a few days.

Wesco Theatres Get "Talking Film" Equipment

Contracts for the installation of Western Electric equipment in 12 additional theatres on the Pacific Coast controlled by West Coast for the presentation of Vitaphone and Movietone productions have just been closed. Equipment has already been or is in the process of being installed in three other houses of West Coast Theatres.

"Legionnaires in Paris" Will Play Hippodrome

The Hippodrome theatre in New York will be the scene of the premiere on December 25 of F B O comedy feature "Legionnaires in Paris," one of the company's three Grand February Jubilee productions.

Most of the picture was shot during the recent Legion Convention in Paris by a corps of F B O cameramen who went to Paris on the Leviathan.

Baumann Special Sales Agent for United Artists

C. O. Baumann, who has been stationed at the Cleveland office of United Artists as a salesman, was last week promoted to the post of special representative. He succeeds Carlos Moore, who has resigned and will operate from the Washington and Pittsburgh offices.

Paramount, Loew In Deal

Paramount Abandons Plan for New York Neighborhood Houses and Sites Go to Loew

PARAMOUNT has concluded a deal with the Loew circuit whereby Loews will take over four of the five sites in Greater New York where Paramount was to have built new theatres. The latter company has decided not to enter the neighborhood field for the present in Greater New York. Loew's will take over all construction plans and carry the projects to completion.

The plans call for theatres that will seat from 4,000 to 5,000 each. They will be owned and operated as Loew houses, and will be built in the following locations:

Jamaica Avenue and Merrick Road, Jamaica; Flatbush Avenue and Tilden Avenue, in the Flatbush section of Brooklyn; Saratoga Avenue and Pitkin Avenue, in the Brownsville district of Brooklyn; on the Grand Concourse, between 183rd Street and 184th Street, the Bronx. Plans for the latter theatre have been ready for some time. It will be an atmospheric house built along Venetian lines.

Paramount retains only one of the original five sites on which it contemplated building. This is on De Kalb Avenue in Brooklyn, and the house will be known as the Brooklyn. The theatre will be operated in direct competition to the Brooklyn Mark Strand and the other large houses which are in the immediate vicinity. The Mark Strand is only two blocks away from the Paramount site. The new Fox house now being built on Nevins Street and Flatbush Avenue is another in the cycle that will strive for Brooklyn's best motion picture patronage, as is Loew's Metropolitan, which is a matter of but five minutes' walk from the Paramount site.

Warners Finish Product

With Entire Season's Output Completed, Company Closes Studios Until February

WARNER BROS. have closed their Coast studios for two months, with the announcement that production has been entirely completed on the 1927-28 program. The 26 pictures are finished, according to the announcement, and prints will be in the New York office shortly. Stars, featured players and directors are directors are taking a vacation until February, but the scenario staff is busy with the preparation of next year's story material.

Included in this year's product are a number of specials with Vitaphone accompaniment. "The Jazz Singer" has already been seen to advantage. Others that are now announced as completed include "The Lion and the Mouse," in which many of the lines will be spoken; "Glorious Betsy," starring Dolores Costello, and "Tenderloin,", with the same star.

Among the regular releases completed without the Vitaphone accompaniment are: "Husband's For Rent," "Beware of Married Men," "A Race for Life," "The Little Snob," "Across the Atlantic," "Powder My Back," "Domestic Troubles," "The Crimson City," "Rinty of the Desert."

With the 1927-28 product out of the way, so far as the studio executives are concerned, elaborate preparations are under way for the 1928-29 production schedule. Expansion in every phase of the business is the Warner outlook for the coming season. The technical staff at the studio is now occupied with the supervision of a number of improvements to be installed before February.

Warners last week signed three of their popular players to new contracts. They are May McAvoy, Leila Hyams and Myrna Loy. All three signed for a number of years, and will have prominent places in the stories to be filmed by the company next season. Miss McAvoy's latest appearances were in "The Jazz Singer" and "The Lion and the Mouse." Miss Hyams has appeared with Monte Blue in "The Beale" and "One Round Hogan." Her latest was "The Crimson City." Miss Loy's latest achievement was in "The Girl From Chicago."

Arbitration Settles Film Dispute

ARBITRATION has settled the dispute between James E. Hartlove, proprietor of the Flag Theatre, and the Washington, D. C. Film Board. Hartlove took over the house formerly run by his father, and refused to assume contracts his father had made. The credit committee of the Film Board refused to extend credit and insisted that the younger Hartlove make a deposit with each exchange. This demand was refused and Hartlove brought court action, which alleged a conspiracy in restraint of trade.

As the result of the decision by the arbitration board, Hartlove has agreed to play 50 per cent of the pictures bought for the house, and the exchanges have agreed that the $500 deposit asked by each of them is not necessary.

Clarence Brown Signs New M-G-M Contract

A new long-term directorial contract with Metro-Goldwyn-Mayer has been signed by Clarence Brown.

Brown, who directed "Flesh and the Devil," "Love" and "The Trail of '98" is now working on the editing and titling of the last picture which has occupied his talents for practically a year. He is to be assigned to direct "Heat," starring Greta Garbo, in the near future.

In and Out of Town

IRENE RICH, Warner Bros. star, is planning a trip to New York for her annual vacation. She expects to arrive in the east a few days after the New Year and will spend two weeks shopping and attending theatres.

JESSE L. LASKY, first vice-president of Paramount, left New York Saturday, December 17, for the Paramount studios in Hollywood. He will remain there for about five weeks.

SAM SAX, president of Gotham, will leave Los Angeles immediately upon the completion of "Bare Knees" for New York to confer with Budd Rogers, Gotham vice-president, regarding future Gotham productions.

CHARLES R. ROGERS, who has been making the Ken Maynard pictures for First National, arrived in New York this week to confer with Clifford B. Hawley, president of the company, and Richard A. Rowland, vice-president and production manager, on future films for First National.

LOUIS WEISS, vice-president, and Adolph Weiss, treasurer, of Weiss Bros.' Artclass Pictures Corporation, have left New York for California to supervise production on their two new serials, "The Mysterious Airman" and "You Can't Win."

JOSEPH M. SCHENCK, president of United Artists, left New York last Thursday, December 15, for Hollywood accompanied by Al Lichtman, vice-president and general manager of distribution, and Lou Anger, vice-president and general manager of United Artists Theatre Circuit. Mr. Anger will leave them in Chicago in order to attend the opening of the United Artists theatre in the Windy City on December 26.

HARRY GOETZ, assistant treasurer of Paramount, left Los Angeles December 20 for a trip to the Paramount home office in New York. He has been in Hollywood for more than a month.

HARRY BUCKLEY, vice-president of United Artists Corporation, left New York Friday, December 16, for Toronto, Canada, where he will personally supervise a presentation of Douglas Fairbanks' latest vehicle.

M. H. HOFFMAN, vice-president and general manager of Tiffany-Stahl Productions, who has been in New York for the past five weeks, left for Hollywood Monday, December 19, to plan next year's schedule with John Stahl, vice-president supervising production.

C. E. SULLIVAN, F B O assistant treasurer, arrived in New York this week for a brief visit. He will return to the Coast early next week after having spent the Christmas holidays with his mother.

PAUL L. STEIN, Pathe-De Mille director, has returned from a three months' visit to Berlin.

GLORIA SWANSON, United Artists star, left New York Tuesday, December 20, to spend the holidays in Los Angeles and also to be present at the opening of the new United Artists house in Los Angeles on December 26.

MARIE DRESSLER arrived in New York last week to spend the Yuletide holidays. She will probably remain in the east until after January 1 before returning to the M-G-M studio on the Coast.



J. J. Murdock, President of Pathe

Murdock Denies Report of Leaving Pathe

Stating that Pathe has made remarkable business progress in the last few weeks and is in a better state now than it ever was, J. J. Murdock, president of Pathe, branded as false a report that he was about to resign owing to dissatisfaction with the business being done by Pathe.

Answering a query of The Wall Street Journal as to the veracity of the report, Mr. Murdock stated there was absolutely no truth in the rumor. "No such action has been discussed or ever thought of," said the Pathe executive.

"God's Clay" to Be Made by British-First National

Following "Confetti," the initial Graham Cutts feature. First National's British producing unit will make "God's Clay" from an original story by Claude Askew; it goes into production immediately. Following this will be the screen version of the Sam Benelli play, "The Jest," announced last week by E. Bruce Johnston, vice-president of First National in charge of foreign affairs.

Tiffany-Stahl in Deal With Gvalani Bros.

Tiffany-Stahl productions will be distributed in India by the Gvalani Brothers of Karachi. The arrangement, announced by M. H. Hoffman, vice-president of Tiffany-Stahl, also includes the showing of these films in Burma and Ceylon.

Coolidge Church to Show International News

The First Congregational Church, President Coolidge's church in Washington, of which Dr. Noble Pierce is pastor, has arranged to exhibit twice weekly the International Newsreel. One issue will be shown on Sunday and the other on Thursday.

Universal to Star Veidt in "The Charlatan"

Conrad Veidt, German star under contract to Universal, has been cast for the starring role in the company's forthcoming picturization of "The Charlatan," which George Melford will direct under the supervision of Carl Laemmle, Jr. The stage play by Leonard Prasking and Ernest Pascal had a Broadway run several years ago.

"Dove" Rialto Premiere Postponed to Dec. 31

The New York premiere of "The Dove," Norma Talmadge's first production for United Artists, will take place on New Year's Eve, Saturday, December 31, instead of Christmas Eve, December 24, the date previously announced for the showing of the Talmadge vehicle at the Rialto Theatre.

George Melford Will Direct Conrad Veidt

When Conrad Veidt, German actor, under contract to Universal Pictures, plays in "The Charlatan," adapted from the mystery play of that name, he will be directed by George Melford. The production will be supervised by Carl Laemmle, Jr. Camera work will begin at an early date.

M-G-M Buys Rights to Novel, "Rasputin"

The motion picture rights to "Rasputin," the Russian novel by Alfred Henschke Klabund, have been acquired by Metro-Goldwyn-Mayer. No announcement has been made yet of production plans.

Margaret Quimby Joins "Tragedy of Youth" Cast

The latest player to join the cast of Tiffany-Stahl's "The Tragedy of Youth" is Margaret Quimby. Patsy Ruth Miller, featured in this film, has support from Warner Baxter and William Collier, Jr.

Edison Lauds Fox' Movietone Device

VOICING his opinion that "Movietone is a distinct advance towards the perfection of talking pictures," and believing that "it will go a long way toward creating a better understanding among the peoples of all the world," Thomas Edison, distinguished inventor, was visibly impressed by the new picture-sound device following a special screening of a number of Movietone subjects at his laboratories in Orange, New Jersey.

Mr. Edison saw himself on the screen on the occasion of his talk over the radio from the Edison home, when recently the golden anniversary of the birth of the phonograph was celebrated. The Movietone record of the message to America from Premier Benito Mussolini was also exhibited, as well as two editions of the Fox Movietone News, and a number of individual Movietone subjects.

Stanley-Clark Houses Drop Newspaper Courtesy Pass

The newspapers of Pittsburgh have been notified that the courtesy pass will be discontinued by the Stanley-Clark-Davis theatres in that city.

In the form of a box-office order, the business manager and city editor have been in the custom of writing one double pass in the afternoon and evening. Each paper wrote 48 passes a week to a theatre, in other words. The legit houses originated this custom.

From now on the dramatic editor, theatre advertising agent, editor, and all others that are entitled to courtesies will receive such from the publicity director.

Stenographers, office boys, and all minor employees are not entitled to passes, the theatres assert. Looking at the newspaper angle, who give the theatres lots of free space, they feel that they should get passes for this reason. This angle is worked differently by the Loew Thatres (Penn and Aldine). The editor receives 48 single passes and he uses them as before. It will be interesting to all showmen to see how this change will affect the Stanley Theatres with the newspapers.

The situation in other towns varies. The newspapers in Memphis may write as many passes as they wish with no restrictions. In Cleveland the critics have a season pass to all houses, and by a standing rule in that city any other man accepting a theatre pass will be fired. The papers in St. Louis have a rule similar to Cleveland. The theatre business is the only one that loses nothing tangible by giving something away for nothing, which has made the pass a ticklish matter in the theatres.

"Abie's Irish Rose" Cast Filmed by Paramount

Casting for Paramount's "Abie's Irish Rose" has been completed.

Jean Hersholt plays the father of Abie, who will be impersonated by Charles Rogers. Nancy Carroll will have the title role and J. Farrell McDonald the role of her father. Camillus Pretal and Nick Cogley will be the rabbi and priest respectively. Betty May, Esther Garcia, Linda Lorado, Marie Janess, Marie Stapleton and Jean Stewart will be the six bridesmaids. Bernard Corcey and Ida Kramer will play the roles they created during the run of the play in New York—Mr. and Mrs. Isaac Cohen. Rosa Rosanova will also have a part.

Miss Ann Nichols is personally supervising the production, which Victor Fleming is directing.

Stage Band Policy Popular at Minneapolis State

The new stage band show policy inaugurated recently by Harold Finkelstein at the State theatre in Minneapolis and the Capitol theatre in St. Paul is proving very successful and will be continued indefinitely. These shows make their debut at the Capitol and are transferred the next week to Minneapolis. They feature the F. & R. ballet, the F. & R. male chorus, a band, and artists brought from Chicago and New York. Each theatre maintains a separate band.

Actors Sign Agreement

Controversy Ends Between Free Lance Players and Producers With New Contract

THE actors branch of the Academy of Motion Picture Arts and Sciences has adopted a standard form of contract by which the controversy between the producers and free-lance actors has been settled. Many questions were involved in the controversy that have been annoying to both the actor and producer for some time past. It is thought the new agreement will work out satisfactorily to all parties. The new contract was given final consideration during the week by the directors of the Academy and will become effective January 1st.

One of the principal problems that has been agitating both the actor and the producer was that of the termination of a players' engagement and a fair and equitable notice of such termination of employment. Another explains the "on or about" term in regard to the date of commencing an engagement. A six-day week of 48 hours is prescribed in the new document as a basis for salaries.

One of the principal clauses eliminated in the new contract, and one which gives the actor more consideration than he has had in the past, is that by which a player might be discharged for being "unsatisfactory." The "unsatisfactory" clause has been an elastic one in the past and has been applied frequently by producers to terminate contracts.

Under the conditions of the contract adopted is an added clause providing for the termination of a player's services anytime within thirty days prior to the start of filming or during production by the payment of one week's unearned salary.

New Houses for Seattle

Rumor Says Fox and Pantages Contemplate Building if Proper Sites are Available

FOX and Pantages are planning the building of new theatres in Seattle, according to reports in the Pacific Northwest. The city has had an unprecedented building boom during the past year, and the impression is general that both of these concerns will be launching new building projects in the near future.

Considerable significance was placed on the recent visit of Adolph Zukor, Nicholas M. Schenck, Sam Katz and Harold B. Franklin to Seattle, though complete inspection of the new Publix theatre was given as the object of their visit.

According to the rumors, Fox interests are contemplating the erection in Seattle of their largest house in the Northwest. It is said that the house is assured as soon as a satisfactory site can be found of not less than half a block.

The present Pantages property is in the midst of what is rapidly developing into a financial and office building district. It is contended they must find a site in the new theatrical district if they are to maintain the prestige they have enjoyed in the past.

It is said that Pantages are negotiating for a site on Olive Way between Sixth and Seventh Avenues, which would give them the required amount of space for such a theatre as they contemplate building. No prospective site for the new Fox house has been advanced by those who claim to be in the know with regard to the Fox building plans.

Among other rumors hinted at since the visit of the Paramount and Publix officials to Seattle is the possible closing of the Liberty and United Artists theatres in Seattle. Both are Wesco houses. Some credence is placed in the possible closing of the Liberty, but it is thought unlikely that the United Artists house will be closed.

Carthay Circle Will Continue as Fox House

UNDER contracts closed by James R. Grainger, general sales manager of Fox Films, the Carthay Circle Theatre in Los Angeles will continue as an exclusive Fox house at a top price of $2. The contract calls for the showing of four Fox specials during the next 18 months.

The Murnau production, "Sunrise," now playing to record business, will be followed at the Carthay Circle by "Four Sons," the John Ford production; "Naples," co-starring Janet Gaynor and Charles Farrell; "The Four Devils," Murnau's new production, and "The Cock-Eyed World," to co-feature Victor McLaglen and Edmund Lowe

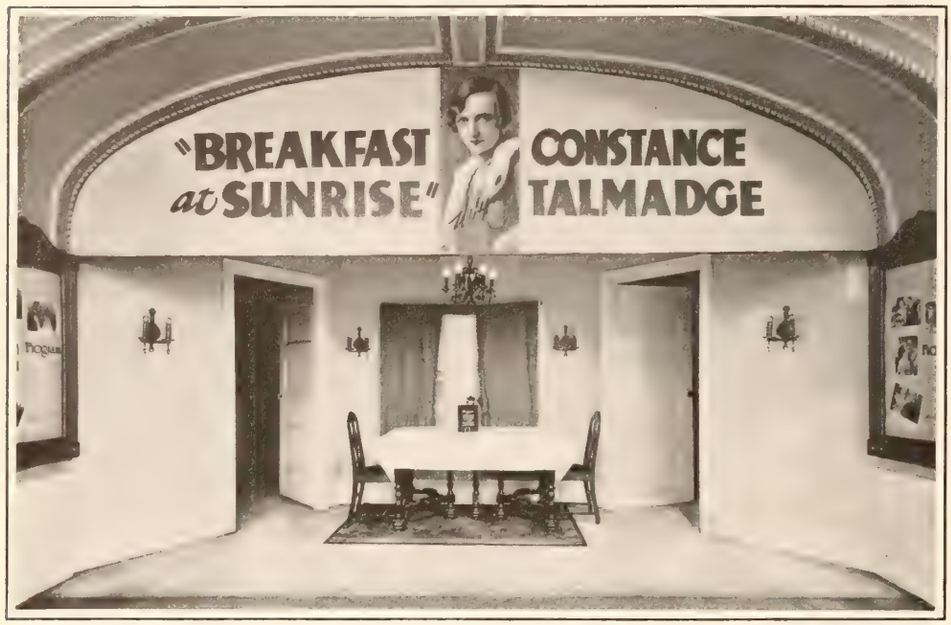
Foreign Legion Story Bought by M-G-M

"The Bugle Sounds," a novel by Major Zinovi Pochkoff, commanding officer of one of the French Foreign Legion battalions, has been purchased by Metro-Goldwyn-Mayer and will form the background of a new M-G-M production. The book was published last year by Appleton and it is believed that it will be made into a starring vehicle.

Tiffany-Stahl Will Make "The Yellow Passport"

Tiffany-Stahl Productions will produce a screen version of "The Yellow Passport," the play by Abraham S. Schomer, which was a legitimate stage attraction later condensed into a [illegible]. Schomer is the author of "Today," "The Inner Man," "Ruling Passions" and other plays.

Exhibitors Service Bureau



An unusually realistic lobby display. The dining room set which manager T. R. Earl used as an exploitation idea in connection with his presentation of "Breakfast at Sunrise" at the Imperial theatre, Asheville, N. C.

Theatre Man Heads Drive for Xmas Toys for Poor

J. P. HARRISON, manager of the Hippodrome Theatre, Waco, Tex., with the co-operation of two local newspapers, initiated the drive which will insure every poor child in the city of receiving a Christmas toy.

Announcement of the "toys for every child" campaign was made through the newspapers sponsoring the drive, which is certain to add to the prestige and good will which Harrison and the Hippodrome enjoy as a result of the many worthy community movements in which they have taken a leading part.

Quoting from the newspapers, "Assurance that every child in Waco, no matter how poor their parents, will have a toy this Christmas, is the aim of several Waco institutions in making arrangements for distribution of toys by Santa Claus on the day before Yuletide Sunday.

"Co-operating in the plan to bring happiness to the hearts of unfortunate children The News-Tribune and Times-Herald, the Boy Scouts, the Girls' Reserve and the Hippodrome Theatre, where the Christmas program and presentation of presents will be staged.

"But the success of the project depends upon the children of Waco, the boys and girls who never fail to get any toys, and who want to be sure that everybody else will be as lucky."

Here is the plan:

If there is some toy around your house that you have grown tired of playing with, or is in need of repair, bring it to the Hippodrome, any time between now and Christmas, but the sooner the better. As an extra inducement arrangements have been made by which those bringing a toy will be rewarded by free admission to the show.

Manager J. P. Harrison of the Hippodrome has waived all restrictions as to the show those bringing toys may attend. The offer is effective immediately, which is more good news for the young folk, because a picture of especial interest to boys and girls, starring their own favorite, Mary Pickford, is being shown.

Toys brought to the Hippodrome by the big-hearted little folk will be turned over to the Boy Scouts, who will proceed to repair or paint or do anything else needed to make each toy regain that brand-new appearance. Dolls whose dresses are torn or too old-fashioned will be adorned in new costumes to be made by the Girls' Reserves.

Essay Contest Links Ford Car and Keith Theatre

"Why Keith-Albee vaudeville and the new Ford automobile are great Achievements?" is the subject of a 500 word essay contest conducted by Manager John F. Royal, manager of the Keith Palace theatre. The prize is a new Ford. The contest lasted one week. It started Sunday, December 18th and closes December 24th. The prize will be announced January 3d. Judges are William Vorpe of the Plain Dealer, Archie Bell of The News and E. P. Austin of The Press. This is the swiftest contest ever run in Cleveland. Announcement was made just one week prior to its taking place. The person who wins the prize will receive a new Ford.

Showmanship

Briefs

THE matched numbers idea found a happy application recently in Lincoln, Neb., as an exploitation stunt for "Get Your Man," playing at the Orpheum theatre. Manager Charles F. Shire issued heralds bearing duplicate numbers and tying up with the title of the picture. The copy advised people to "get their man," the holder of a herald with a matching number and see the show. At the top of the throwaways a heart was printed and then followed the advice "Don't be broken-hearted. Get Your Man. Find the person who has the duplicate of this card (same number) and come to the Orpheum to see 'Get Your Man.'"

BELIEVED to be the first instance of its kind in theatrical history, a bank in Oakland, Calif., has tied up with the Grandlake Theatre of that city in plugging the sale of West Coast Scrip, through which theatregoers are given a 10 per cent discount over box office price. The bank assigned a special teller at a special window to sell nothing but Scrip, and placed a poster before the bank. The bank tied in because of the "thrift" angle in the sale of Scrip.

GIVING exhibitors remote from the exchange center a chance to see pictures before they buy is the policy inaugurated by Manager Harry Lorch, of the Chicago Pathe exchange, in giving trade shows for the benefit of showmen in the southeastern part of Illinois. Manager Lorch's initial trade show was held at the Apollo Theatre, Princeton, Illinois, and invitations were extended to exhibitors within a radius of 100 miles. The show started at 10:30 in the morning and continued through the day and evening except for lunch and dinner.

MANAGER JAMES H. McKOY made two beaverboard circles representing balloons and hung them in the arch to advertise "Now We're in the Air" at the Rex theatre, Spartanburg, S. C. Cloth was glued all around the beaverboard frame, to give to the sides facing the street the effect of half of an inflated balloon. In the back of the beaverboard, a hole was cut large enough to insert a 14-inch electric fan and when this was turned on, it filled out the cloth and gave the effect of a balloon hanging in the arch. Using small white rope, baskets were suspended from the balloons.

MANAGER SAM HAMMOND found it profitable to invite all salesladies to a special morning matinee of "Becky" at the Publix Egyptian Theatre, Greenville, S. C. The special matinee started at 7 A.M., and after the special screening, the 105 ladies present were served toast and hot coffee by a local cafeteria gratis. Hammond arranged to get in a short talk about the theatre and the forthcoming pictures, which was well received.

WALTER L. MORRIS flooded the city with a wide distribution of imprinted papers to advertise "Underworld" at the Plaza Theatre, Asheville, N. C. The imprint in large red letters read, "Bull Weed Escapes—Watch for your Lives—See 'Underworld'—Plaza—Thurs., Fri., Sat."

Key City Reports

New York City

PRE-CHRISTMAS cheer doesn't extend to theatre box offices, and the managers of Broadway picture houses are being well reminded of the fact this year. Last week saw several low spots in the gate-receipt check-ups, though with all things considered there is no reason, on the record, to regard the depression as anything but seasonal and to be expected. Indeed, the evidence was that if you had what they liked the patrons would be there to pay for it.

The Paramount **registered a good week's business,** a very healthy response being credited for the most part to the attractions of a Frank Cambria stage show with Mae Murray as the star. Based on averages and capacity the Paramount was in lead position with this **Mae Murray stage number and "Honeymoon Hate,"** not rated very highly, as the screen feature. **Well up, too, was "Love"** at the Embassy.

Others to show **more than satisfactory returns for the week were "Wings,"** now the leader among the long run Broadway offerings since "The King of Kings" closed its Gaiety engagement of 34 weeks' duration; **"The Jazz Singer,"** the Vitaphone presentation of Al Jolson at Warners; **"Now We're in the Air"** at the Rialto; **"Helen of Troy"** at the Globe, and **"The Gaucho"** at the Liberty.

The Capitol had a **better than fair week with Lon Chaney's "London After Midnight"** as the main attraction. On the other hand the **Roxy dropped considerably behind its standard pace with a Fashion Revue on the stage and "Ladies Must Dress"** on the screen. **The Strand was badly hit by the seasonal depression,** though the picture **"French Dressing" won favorable comment** and boasts a cast of good name strength for the picture-goers. The Colony neither thrived nor suffered during the week with "The Shield of Honor" as the screen attraction. The Rivoli run of **"Sorrell and Son"** closed with Friday's matinee and the **returns for the week were much better than final weeks with the added handicap of a curtailed schedule usually are.**

"The Gorilla," though really a second-run for Broadway, did nicely at the Cameo. The others on the Broadway list, all long runs, were less fortunate in luring to the box office a public not concentrating on shopping and such-like holiday occupations. These are **"The Student Prince" at the Astor, which continues the tapering-off tendencies** which it first exhibited some weeks back; "Uncle Tom's Cabin" at the Central, **and "Sunrise," which bravely carries on without much encouragement** from the theatregoers at the Times Square. The Murnau production continues to enjoy the cheers of some of the newspaper reviewers in the pieces they write for their Sunday columns. But the box office indicates that the god to whom these prayers are fervently offered sits cold and stoney in his cloistered shrine, the while bestowing his favors upon cinema children who from the standpoint of the reviewers are far less worthy.

The **real sensations of the Street are "Wings" and "Love."** The latter is making the Embassy tickets a commodity of profitable trade for the speculators. "Wings" has completed its nineteenth week with an average weekly take of better than capacity for the house. According to A. Griffith Grey, in charge of the Paramount road show department, the picture has averaged $400 a week above house capacity. His statement further details to include the information that more than 7,000 persons have paid $1.10 to stand and see the picture since its opening last August 12th. The picture celebrated its 250th showing at the Criterion on Thursday of this week.

Chicago

BUSINESS held up fairly well during the week ending December 17th, in spite of the near approach of the Christmas holiday and the extreme cold.

The Chicago Theatre had a normal week with "Get Your Man" as the screen feature, elaborate stage show "Florida," and its usual big musical numbers. **"Jesse James" held over at the Roosevelt and continued to do good business,** while at McVickers, the other long run loop house, **"Lovelorn" had a fair attendance.** At the Oriental, the strong feature picture, **"City Gone Wild"** and Mark Fischer with Paul Ash's Gang in "Land of Cotton" **went over big. "Wings"** roadshowing at the Erlanger, **with only eight days more to go, had a fairly satisfactory week, and "The Loves of Carmen"** with Fox Movietone News, **continued to pull well** at the Monroe. **"The Jazz Singer"** at the Garrick, **had another satisfactory week.**

"Two Arabian Knights" was the screen feature at both the Uptown and the Tivoli, **both houses enjoying average** business with the Tivoli having a little the best of it, owing to the presence on the stage of Sophie Tucker. **"Dress Parade"** was the feature picture and Verne Buck and his boys headed the stage bill at the Sheridan, **attendance being fair.** The Granada featured **"Good Time Charley"** on the screen, as did the Marbro, both houses having their usual big stage shows and Vitaphone as an added attraction, and **box office reports were satisfactory.**

On the southside, **"Dress Parade"** was on view at the Avalon where Buddy Fischer headed the stage show and Vitaphone rounded out the program, and **business was good.** The Capitol's screen attraction was **"The Silver Slave,"** Husk O'Hare in "The Minstrel Show" and Vitaphone, also being on the program, **the combination playing to fair** attendance.

Seattle

THE Fifth Avenue Theatre last week, with **"Get Your Man"** on the screen and Fanchon-Marco's magnificent "Moonlit Waters" as a stage attraction, **set a pace that far outdistanced all other local attractions and piled up the biggest gross that the house has had in several months.** The Bow picture pleased every patron, and the surrounding stage show, film shorts and orchestral features put the bill over to a total gross of about $18,500. It was a great box office show from every standpoint.

Second in the running came the Blue Mouse Theatre, playing to packed houses at every performance. The primary reason was the first Northwest showing of the Fox-Case Movietone, with the reception of Lindbergh chosen as the opening subject. It was very enthusiastically received, and will be a regular weekly feature at this house. The bill was rounded out by three or four average Vitaphone subjects, featuring several operatic stars, **and a feature picture, "By Whose Hand?" which was not very well liked.** Despite the feature picture, the bill went over strong, and business was very big for the week.

At the United Artists Theatre, the second week of **"Ben Hur" at popular prices continued to play to big houses,** following close on the heels of the opening week, which was a record-breaker. The film finished its fourteen-day run to a total gross of around $24,500, and set a mark that will be difficult to beat in future weeks. **Business very strong.**

"Les Miserables" at the Columbia Theatre finished its second week to average houses, following a first week that was decidedly above the usual level. The total receipts for the two weeks were very good, and the film was well liked by a majority of the Columbia patrons.

"The Open Range" at the Liberty Theatre was a fair box office attraction, but too many pictures of this same type have minimized the box office appeal to a very noticeable extent. Business at this house was only fair for the week's run.

At the Embassy Theatre, "Backstage" as a film feature and a few specialty acts on the stage were combined to bring average business. This house has a rather consistent patronage that keeps the week's average well up in the running with nearly every attraction.

The vaudeville houses shared average films this week, with **"Almost Human"** at the Orpheum and **"Very Confidential"** at the Pantages. **Neither picture had any great box office strength, and the vaudeville programs put the bills over,** with the Orpheum getting away to a bigger gross by far than the other house. McIntyre and Heath as Pantages headliners were not very strong money attractions. **Both houses did average business.**

Pittsburgh

THE business last week proved that there is no such thing as a pre-Xmas slump, IF you give the public what they want. Four of the down-town houses did above normal business, the rest doing average, and at that the weather was bad four days of the six playing days in the week.

Comparatively, the Grand with **"Underworld" did the best business.** They had a midnight show and turned away over 2,000 people, getting front page stories and all in all had one of the best weeks this house had in years. **The new Penn played "Tea For Three" but Paul Whiteman and his Orchestra was the main draw.** The Penn has only been open since Labor Day and this week figures as one of the four best since that date. The Davis having **"Two Girls Wanted" starring Janet Gaynor drew very big,** as the Gaynor girl was the talk of the town last week in "Seventh Heaven" and she got herself a big following in this town since then. The Aldine, showing **"The Understanding Heart,"** having the backing of the Hearst paper with the aid of their unusual publicity and the appearance of a local boy, Neville Fleeson, on the vaudeville bill, **turned in a nice gross.**

"Les Miserables" at the Cameo for a third week was obviously a forced run, as Universal owns the house. Olympic running **"The Missing Link"** with Vitaphone **ran no lower than usual,** as did the State with a Zane Grey Paramount Western.

The Olympic Theatre had "The Covered Wagon" booked for a week in addition to Vitaphone attractions. Usual advertising was given the attraction **and on the third day (Wednesday) in the afternoon the picture was taken** out with Leatrice Joy in **"The Angel of Broadway" substituted,** Vitaphone bill staying as is. This is the first time this has happened in Pittsburgh since the days of modern theatre exhibition.

Cleveland

CONSIDERING the fact that Christmas was only two weeks off, the theatres managed to pull through with pretty good results. While none of them approached any records, still, the big pictures did average business.

"Sorrell and Son" in its second week at the Stillman, continued to fill the house consistently and is being held a third week. This is unanimously agreed to be a screen classic. Keith's Palace had a pretty good week with Bebe Daniels in "She's A Sheik," with Henry Santrey and his orchestra as the headline vaudeville attraction. The Allen had about an average week. The feature was "Get Your Man," a typical Clara Bow picture. "One Round Hogan" brought satisfactory returns to the State. Also it got good newspaper notices, as being a good prize fight story. "Les Miserables" at Reade's Hippodrome, was accorded all due honor by the critics, but only fair support by the public. Probably because it was not put on with a lot of fanfare. But those who saw the picture, liked it. "Good Time Charley," labelled by connoisseurs as an above-the-average melodrama, suffered from competition with Santa Claus. Although a good audience picture, it didn't have a chance to prove its possibilities. Keith's East 105th St. reports fair business with "The Red Raiders," exciting tale of the plains as the feature attraction.

While the first run houses noticed a decided dropping off of business just before Christmas, it is the neighborhood houses which are suffering the most. These houses report business is at a standstill.

Legitimate theatres were offering Mrs. Fiske, Otis Skinner and Henrietta Crossman in "The Merry Wives of Windsor" at the Ohio; "Chicago" at the Hanna; "Kongo" at the Colonial; "Hamlet" at the Little Theatre, and "The Gold Diggers" at the Alhambra.

Los Angeles

THE Metropolitan offered "Man, Woman and Sin" on the screen and Rube Wolf and his orchestra. Normal business was the report.

"The Garden of Allah" proved a decidedly big drawing card for the week at Loew's State. The second week of "The Private Life of Helen of Troy" continued to bring in the same good business as the preceding week. "Old San Francisco" with the Vitaphone was a fairly strong attraction at the Criterion in its third week and played to fair houses. "Silk Stockings" drew well at the Boulevard. Gene Morgan and his band of music-makers are favorites with the customers. "The Gaucho" in its seventh week at Grauman's Chinese found a liberal patronage. Publicity circulated to the effect that "it won't be long now" in increasing the box office receipts.

"Sunrise" at Carthay Circle has exceeded even the hopes of Fred Miller, director of the house. He predicts new box office records.

Baltimore

DUE to the approaching Christmas holiday season with people out in force doing their shopping, patronage at the moving picture theatres has fallen off as usual for this time of the year in Baltimore; the only two first-run theatres doing a good business were Loew's Valencia with Mary Pickford appearing on the screen in "My Best Girl," and the Little Theatre, where "Tartuffe the Hypocrite," starring Emil Jannings, proved a very good drawing card for the opening week of that 250 seat house operated by the Motion Picture Guild.

"By Whose Hand?", with Ricardo Cortez, proved a good drawing card at Keith's Hippodrome with five acts of Keith family time vaudeville. "The Thirteenth Hour," featuring Lionel Barrymore, went over fairly well at Loew's Century with Sam Robbins' Baltimoreans on the same bill but the take-in did not come up to what was expected. The audiences regarded the picture more as a burlesque than as a mystery film. "The Forbidden Woman," with Jetta Goudal, Joseph Schildkraut and Victor Varconi, proved a fair drawing card at the New Theatre with a stage prologue including a dancing team.

The patronage at Warners' Metropolitan with "A Reno Divorce" was poor and again the fact has been brought out that the public does not seem to care for the Vitaphone accompaniment for music only. At the 4,000 seated Stanley, "Rose of the Golden West," with Mary Astor, Gilbert Roland, went over less than fair with a large company being seen in an atmospheric prologue featuring Henri Margo and Helene Beth. Mary Astor was also in "No Place To Go," at the Rivoli and business throughout the week there was poor. Evans brothers and Belmont were on the program also.

Minneapolis

ANOTHER big snow storm hit Minneapolis last week, and while it did not reach the proportions of the blizzard of the previous week, it slowed up traffic pretty badly, and people hesitated to stir out unless it was necessary. The theatres, as a result, felt the effects of the storm on a lowered attendance for the better part of two days. The week as a whole was just an ordinary one with no specially big attractions to keep the ticket girls busy.

"The Garden of Allah" did an average business at the Garrick, but wasn't good enough for a second week. The State reported "just a good business" for the week, with a program including Marion Davies in "The Fair Coed" and a big stage band revue featuring Moss and Frye. Pola Negri in "The Woman on Trial" did only a fair business at the Strand, while "Man Crazy" played to ordinary crowds at the Lyric. The Hennepin-Orpheum showed "The Harvester" and of course this picture attracted a lot of Gene Stratton Porter fans. Pantages gave "Publicity Madness" with Edmund Lowe the benefit of some good advertising, booking it up with Lowe's performance in "What Price Glory," and the film proved a good attraction.

"The Clown" came into the Seventh street theatre, and seemed to prove that circus films are still popular. "Is Your Daughter Safe?", the sensational sex film, returned to the city, this time at the Garden, and drew fair crowds at a reduced price.

The neighborhood houses fared no better than the down town theatres, and experienced just an average, or slightly worse than average week. Among the pictures shown at the Rialto, Loring, Lagoon and Lyndale were "Breakfast at Sunrise," "Metropolis," and "White Flannels."

Kansas City

THE hustle and bustle of Christmas shopping took its toll at the box office of most first run houses in Kansas City this week and attendance was below normal.

At Loew's Midland "Body and Soul" played to fair crowds only, while the second week of "Ben Hur" at the Newman was greeted by poor attendance. At the Mainstreet "The Wreck of the Hesperus" played to about normal business, but "Good Time Charley" fell below the normal mark at the Globe. A double program, "The Immigrant" and "Stranded" at the Liberty played to fair crowds, as did "Soft Cushions" at the Royal.

"Pajamas" at the Pantages did not draw up to expectancy, which also holds true of "Once and Forever" at the Capitol.

There virtually was no effort at any special exploitation. The Capitol continued its unusually large newspaper advertising campaign, while the other theatres maintained their usual advertising policies.

Boston

THE usual pre-Christmas dullness in box office receipts was manifest throughout the week although in some instances attendance did not fall off to the extent expected. By New Year's day it is expected that the upward swing will commence again and the first week in January should bring back full attendances at all houses. At any rate, the theatres are all planning special attractions for New Year's week.

The mystery film, "The Thirteenth Hour" at the Loew's State was one of the bright spots in the week, drawing exceptionally good houses. Metropolitan Theatre is showing "Serenade" to good houses. Menjou's films have predominated at the Metropolitan this season. Transient crowds fill the Metropolitan when the regular patrons take up other activities so that holiday seasons affect but little the box office returns.

Loew's Orpheum is showing "The Fair Co-Ed" with five acts of vaudeville; "Judgment of the Hills" is the offering at the Scollay Square Olympia; "Angel of Broadway" heads the bill at the twin houses, Modern and Beacon Theatres, with "Women's Wears" as companion picture. At Keith-Albee's Boston "The Spotlight" heads the bill and "Spring Fever" is being served at the Bowdoin Square. "Figures Don't Lie" and "The City Gone Wild" head the split week programs at the Fenway with "Judgment of the Hills" and "High School Hero" as associate films. "Shanghai Bound' is the Exeter's feature while "Smilin' Through" heads the Lancaster bill.

Atlanta

ALTHOUGH Atlanta theatres have for the past few weeks taken a noticeable slump downward, business showed up fairly well last week.

The Rialto headed the list with a broken record playing "Motherhood," the entire week. In fact, the box-office yawned so amazingly that the management could not turn it loose and "Motherhood" is to be seen three extra days this week. Quite a boom for the Rialto, which certainly needs it.

Next in line comes "Sorrell and Son," shown at the Howard. It received wide applause from all local critics and patrons seeing it. Yet, the box-office returns did not reach the peak they should have.

The Capitol played to a good house with Laura LaPlante in "Silk Stockings." Keith's Georgia had fair attendance to see "Two Flaming Youths." Lon Chaney in "London After Midnight" drew only a fair crowd, despite the fact that the picture stacked up and was liked. "The Girl From Rio" with Carmel Myers was featured at the Metropolitan, bringing small houses. The Tudor, with "Yours to Command" and "Galloping Fury," fell down a bit. "Bertha the Sewing Machine Girl" and four second runs proved only fair for the New Alamo. However, this theatre has for some time been the most successful, all considered, of Atlanta theatres. Its location in the heart of the business district is admirable to draw tired shoppers.

Milwaukee

AT some Milwaukee theatres this week managers reported unusually good business, and at others things were rather dull, so all in all this was probably what could be called an average week. The week started with near zero weather and ended with near zero weather, with a few days of very warm weather between, none of it very conducive to good theatre business.

The Wisconsin offered a very good stage presentation together with "London After Midnight," a combination which made it the most popular theatre last week. Another picture of much the same type, "The Wizard," played at the Orpheum, where it was apparently very well enjoyed by patrons. "The 13th Juror," at the Alhambra, did not make much of a bid for popularity, and business here was a bit below par. The Garden enjoyed a good week with "The Gingham Girl" and Mme. Schumann-Heink on the Vitaphone. "In Old Kentucky," at the Merrill, was just fair as a business getter. "The Valley of Giants" at the Strand, drew fair houses.

Outlying theatres found this a very dull week. Business was slow in spite of good programs. "Now We're in the Air" was featured at four Saxe houses, Garfield, Modjeska, Uptown and Tower, where, generally, business was just fair. "The Garden of Allah" brought in good results at the Oriental. "Old San Francisco" played at the Colonial, Downer and Venetian to fair houses.

Salt Lake City

THE cold weather experienced in Salt Lake and the surrounding country of late has been an aid toward good theatre business, even though the Christmas season is on, which slightly affects the motion picture patronage.

The Capitol Theatre, under the management of George E. Carpenter, just closed a very successful week during their showing of Milton Sills in "The Valley of the Giants." The Fanchon and Marco stage presentation also was well received, being billed as "The Dance Demons."

The feature picture shown at the Pantages Theatre this week was "Annie Laurie," which fared moderately well. An exceptional amount of exploitation was used in connection with this production.

Reginald Denny in "That's My Daddy" went over good at the American Theatre. "The Gorilla" was a big drawing card at the Paramount Empress, where fairly good crowds were had throughout the entire week. "Pajamas," with Olive Borden and Lawrence Grey, brought in excellent results at the Victory Theatre. Vera Reynolds and Rudolph Schildkraut, in "The Main Event," played to very satisfactory business at the Gem. The Rialto Theatre was packed during the second showing of Clara Bow in "Hula."

Central Penn.

NOTWITHSTANDING generally strong attractions in the leading first-run theatres of Harrisburg during the week of December 12, the influence of Christmas shopping as a counter attraction was quite noticeable in reducing box office receipts. Managers said attendances were below normal, but hastened to add that such is usually to be expected in the second week before Christmas.

It's fairer, perhaps, to judge the pictures by what those persons said who actually saw them, rather than by the size of the audiences. At Loew's Regent the main film was Lionel Barrymore in "Body and Soul" and the verdict of audiences throughout the week was that it was an exceptional picture.

"Old San Francisco," which was featured in the Colonial theatre, with Dolores Costello, generally pleased those who saw it. Saturday's receipts were stimulated somewhat by a special children's Christmas matinee, held in the morning, in cooperation with the Harrisburg Story Tellers' League.

The offering at the Victoria was Richard Dix in "The Gay Defender," a sprightly play that deserved better support than it got in competition with Santa Claus. Jack Luden, starring in "Shootin' Irons," was the film attraction at the State the last half the week, and showed a fair amount of pulling power.

The Broad Street, a neighborhood house, advertised a first-run showing in Harrisburg of Fred Thomson and his horse, Silver King in "Don Mike," which had an appeal, especially for men and boys who are fond of Westerns. The Grand showed Carol Dempster in "Sorrows of Satan," with some degree of financial success.

Tampa

THE stage presentation assisted quite materially in the draw at the Tampa this week. Lon Chaney, featured in "London After Midnight" for the first half, is a sure-fire drawing card in Tampa. Anyhow, the combined bill of pictures and Alla Axiom, a psychic expert, packed 'em in. For the last half "The Fighting Eagle" was featured, with the psychic man putting over some publicity stunts, so this end of the week went over big too.

The Victory also used a stage presentation, an Oriental dancing number, which was presented in connection with "The Garden of Allah," which was featured the first four days. The show was fine and seemed to please, but it failed to develop a draw, and business was just about average. For the last half "The Gay Retreat" and five acts of vaudeville pulled the usual big business.

"Very Confidential" opened the week for the Strand, and did very good. "Man Crazy" went over nicely for three days and "Two Flaming Youths" drew excellently for the two days' showing. The 'Franklin used Harry Langdon in "Three's a Crowd" as a mid-week feature, expecting he'd do better than average business, but he didn't. Publicity Madness" and "Painted Ponies" both drew average.

The Rivoli, in Ybor City, the Latin portion of Tampa, uses second runs usually, but bought "Moon of Israel" for the first run in Tampa. They billed it big, using 25 billboards, card, heralds and bally-hoo. The picture has titles both in Spanish and English, which made a hit with the Latin people, and the picture drew excellent business.

Albany and Troy

CONSIDERING the season of the year, for there is always a let down in business just before the Christmas holidays, the motion picture theatres of Albany and Troy, did what the owners and managers termed last week a fairly good business. For instance, "Hard Boiled Haggerty" at the Leland in Albany, ran to receipts just about equal to the corresponding week a year ago. This meant that business during the week was fairly good. There was a slump in all theatres on Friday night, due the weather conditions. At the Mark Strand in Albany, Clara Bow in "Get Your Man" filled the theatre each evening, but there was no stand out business and, in fact, none was expected. This picture appeared to please, and was coupled with Vitaphone presentations. Business was normal last week at the Clinton Square Theatre in Albany, with "Dance Magic." The same characterization can be made of "The Gay Defender," which ran for the week at the Mark Ritz in Albany.

In the neighboring city of Troy, "Rose of the Golden West" appeared to please, but did not posses sufficient drawing power to fill the house. The Lincoln ran well with "Man Crazy."

Exhibitors in the two cities do not expect any great amount of business now until after New Year's. Several of the big first-run houses are already making plans for midnight shows. Neighborhood houses report business as being off, and attribute this to the season rather than to the attractions that have been booked.

Ottawa

MERCHANTS of Ottawa, Ontario, were complaining that business during the week of December 12 was not up to the mark with Christmas in the offing, but Ottawa theatres were not suffering for want of patronage. Big hockey crowds made a dint in attendance on a couple of nights but otherwise it was good sailing.

"She's a Sheik," starring Bebe Daniels, proved a better picture than people thought it would be and as a result B. F. Keith's box office was busy all through.

For real war stuff with spectacular action and inside dope on the fighting, the British feature "The Somme" at the Regent Theatre carried off the honors. This is one of the best that the British have turned out and is equal to "Zeebrugge" for war thrills.

Clara Bow in "Hula" would have been all right at the Imperial except for the fact that the Ontario film censor saw it first. There were wide open spaces in the story and many of the hula quivers were left to the imagination. The attendance was quite fair, nevertheless.

"American Beauty," starring Billie Dove, attracted the regulars to the Centre Theatre and it proved to be standard entertainment for them. But there was little comment around town on this picture.

Two theatres over in Hull did good business with pictures that had previously pleased fans at the Centre Theatre, Ottawa. These were "The Chinese Parrot" at the Laurier Theatre and "Breakfast at Sunrise" at the Eden Theatre. The last named feature was particularly effective.

San Francisco

THE past week at the several local motion picture houses was a fairly good one and in two instances the receipts were especially good. The cold weather filled many theatres, both first and second run, as did one rainy night.

The Granada Theatre was the leading one partly because of the picture "The Gay Defender" and partly because Will King, prominent in this city, appeared on the stage with sixteen girls in a Fanchon & Marco production entitled "Revusical Comedy." The California Theatre did exceptionally well with "Sorrell and Son." Because of the good receipts, the picture will be held over.

"The King of Kings" played for the last time at the Columbia theatre. It did not do as well as anticipated and for that reason was not held over for a fourth week. Both ministers and rabbis of this city criticized the picture. "Now We're in The Air," because of its popularity, was held over for a fourth week at the St. Francis Theatre and continued to draw crowds, this comedy making all laugh.

The Golden Gate Theatre did very well with its acts of vaudeville and the picture, "The Girl in The Pullman." In the Union Square Theatre, the box office reported good business, attributing it to the picture "Galloping Fury," and five acts of vaudeville. The Cameo Theatre did well with "The Cherokee Kid." The Embassy reported good business with "The Missing Link" and Al Jolson and others on the Vitaphone.

Des Moines

AT the Des Moines the attraction last week was "London After Midnight" which was somewhat off in attendance as was expected in the pre-holiday slump. It did not do even as well as was expected, however. At the Capitol the new stage director, Paul Spor, received more attention but business here was also not so good with Richard Dix in "The Gay Defender." At the Strand "Jesse James" took a big flop as it has done in several places over the state while "The Woman on Trial" finished the half week with a fair average. "The Passion Play," a State Rights picture which has been booked by a number of Iowa exhibitors has been reported as taking a big flop in every case.

Studio Briefs

The definite title of Esther Ralston's new Paramount vehicle will be "Love and Learn." Guy Oliver has joined the cast.

Nick Stuart and Sally Phipps have the leading roles in the Fox Films comedy, "Hold Your Hat." Arthur Housman has an important comedy role. Billy West is directing.

Anne Cornwall was resigned by the Christie Film Company to star in four two reelers which will be released through Paramount.

Kate Price has joined the cast of Universal's "Has Anybody Here Seen Kelly?" Wilson Benge has been added to the roster of players in "The Freedom of the Press" and Patricia Caron has been cast for a role in "Honeymoon Flats."

Raoul Walsh, who will direct "The Dancer of Moscow" for Fox Films, has been conferring with Henry Leyford Gates, who wrote the book.

A pure bred Arabian horse, The Simoon, plays an important role in Fox Films' "Fleetwing." Hillyer is directing James Anderson, Robert Nortman and Erville Anderson O'Hara.

Wid Cunning is rushing preparations to film "Burning Daylight" for First National.

David Selman has been appointed unit manager of the Tiffany-Stahl unit making "The Tragedy of Youth."

According to Fox Films, June Collyer, who will portray a leading character in "Hangman's House," is a direct decendant of one of the characters described in the Donn Byrne book.

Irving Cummings returned to Hollywood from New York recently, where he had been gathering material for "Dressed to Kill."

Ben Bard, Erville Alderson and Dorothy Janis have been added to the cast of Fox's "Fleetwing."

Louis D. Lightin has renewed his contract as editor-in-chief at the Paramount studios.

Harry Beaumont has been chosen by M-G-M to direct John Gilbert in a new story by Lawrence Stallings.

"The Smart Set" is the title announced by M-G-M for William Haines' new comedy-drama.

Sidney Franklin, director, has returned to the M-G-M studios following an illness of several weeks. He will resume preparations for filming "Trelawney of the Wells."

Tom Mix has just begun work on another Western for Fox Films, "Hello, Cheyenne!" Caryl Lincoln will have the lead. In the support will be Jack Baston, Joseph Girard, Al St. John, Martin Faust and William Caress.

Leila Hyams will play the role of a Russian princess in "The Red Dancer of Moscow," for Fox Films.

William Farnum has started preparations to play the dramatic role of The Citizen in "Hangman's House," which Fox Films is about to screen. Earle Fox will be the heavy.

Heinie Conklin will play a comedy role in "Feel My Pulse," for Paramount.

Lambert Hillyer and the company he is directing in "Fleetwing" for Fox Films will be out in the Arizona desert for 15 days filming exteriors.

George Lewis and Eddie Phillips, the rivals in "The Collegians," will have equally prominent roles in Universal's "We Americans." Daisy Belmore will be in the cast.

John R. Richards, University of Wisconsin football coach for six years, assisted David Butler in filming "Pigskin" for Fox Films.

Fred Thomson has acquired a new horse of Arabian stock, pure white, bearing some resemblance to Silver King, the Thomson mount.

Reed Howes and Laska Winter have been cast for the principal supporting roles in "Fashion Madness," a new Columbia vehicle.

Madge Bellamy is now acting in "Soft Living," which was adapted from an original story by Grace Mack entitled "The Marriage Graft."

Herman Allen Politz has been made editor of the title department of the Warner Bros. studio. He has already assumed his new duties.

With the finishing of "Burning Up Broadway," exactly one-half of the Sterling program for this season has now been finished. Four are still to be made.

Fox Films will start construction shortly on a large motion picture stage at Fox Hills. The structure will cost $100,000 to build and equip.

Percy Heath, writer of original stories, has renewed his contract with Paramount.

Harmon Weight has been signed by Pathe-De Mille to direct "Midnight Madness." Jacqueline Logan has the starring part.

The cast of "A Girl in Every Port," the Fox production, put out to sea recently to sail until a storm was encountered, when storm sequences were then taken.

Filming of "Red Hair," Clara Bow's next Paramount film, began last Monday at the Paramount Hollywood studio, with Lane Candler playing opposite the star. Thelma Todd has the ingenue role.

Lloyd Hamilton will be a football player in his next Educational comedy, which Norman Taurog will direct.

"Walking Back," a Pathe-De Mille feature starring Vera Reynolds, was started in production last Monday at the Pathe-De Mille studio. H. B. Warner, Arthur Lake and Ivan Lebedeff have supporting roles.

Al Hustwick will do the titles for "Under the Tonto Rim," a Paramount Western co-featuring Richard Arlen and Mary Brian.

Tod Browning, director for M-G-M and responsible for practically all of Lon Chaney's pictures, has signed a new long-term contract with M-G-M. When he has finished "The Big City" he will leave for a three-months' vacation in Europe.

Nancy Carroll and Jack Luden, players, and Owen Davis, the playwright, have signed new contracts with Paramount, the latter to write screen plays exclusively for Paramount for the next 18 months.

Sidney Jarvis has joined the cast of M-G-M's feature comedy formerly titled "Circus Rookies," but now definitely named "Monkey Business."

Eddie Phillips will attempt something different from his villainous roles in "Honeymoon Flats," Universal's forthcoming production. Jackie Coombs, the kid actor, will also play a part.

Jack Pratt is the latest player to join the cast of "The Cossacks," the M-G-M John Gilbert vehicle, which George Hill is directing.

Chester Franklin, M-G-M director, will direct George K. Arthur and Karl Dane in a boob detective story after that team has completed "Monkey Business." F. Hugh Herbert is now writing the scenario.

"Marry the Girl," an original by Norman Houston, will be the fifth production to be made by Sterling on the Coast this season. The picture goes into work in the middle of January.

James Wong Howe, the Chinese cameraman, has been engaged by M-G-M to photograph Lon Chaney's next vehicle, "Laugh, Clown, Laugh." Howe has worked before with Herbert Brenon, who will direct the picture.

Christy Cabanne has begun work on a special production for Tiffany-Stahl Productions. The name of the new picture has not been announced. Its leading roles will be in the hands of Antonio Moreno and Claire Windsor. Eddie Gribbon, Sally Rand and Ray Haller will appear in the support.

Ford Sterling has recovered from his recent injuries and is back again on the Paramount lots making "Sporting Goods" with Richard Dix.

"Sweeties" is the newest Christie comedy for Paramount, starring Bobby Vernon, to go into production. Frances Lee is the girl lead.

Melbourne McDowell has been assigned the role of the uncle in Paramount's feature comedy, "Feel My Pulse."

Estelle Bradley has the girl role in "Racing Mad," a new Educational comedy featuring Al. St. John.

Emmett King has been added to the cast of the Pathe-De Mille picture, "Midnight Madness." George Webster has been made assistant director to Harmon Weight. Additions to the cast include James Bradburry, Sr., Clarence Burton and Virginia Sale, a sister of "Chic" Sale.

Tullio Carminati has been cast for a role in "The Patriot," Emil Jannings' new Paramount vehicle. Vera Veronina will also have a featured role.

Leila Hyams will again play in a Fox Films production through the courtesy of Warner Bros. This time she will portray a role in "The Red Dancer of Moscow."

Two of the largest sets ever constructed at the Educational studio are being used in Lupino Lane's new comedy—which goes back to the days of the Caesars for its laughs.

William Powell, Arthur Housman, Mary Brian, Richard and Albert Roccardi have all been cast for roles in the new Berry-Hatton comedy for Paramount, "Partners in Crime."

Anders Randolf has been added to the cast of Warner Bros.' "The City of Sin," now under way at the Warner studio.

Hick Cogley has been assigned the role of Father Whalen in Paramount's "Abie's Irish Rose."

A new title has been chosen for "The Fruit of Divorce," the Gotham production co-starring Percy Marmont and May Busch, "'Frisco Nights." It is the first time that a change has been made in one of its pictures, says Gotham.

Billy Platt, midget, has been cast for a role in "Tillie's Punctured Romance," the Paramount Christie production in which W. C. Fields, Chester Conklin and Louise Fazenda have important parts.

Joseph Jackson, scenarist, has signed a new contract with Warner Bros. He joined the company three months ago and has worked on "Powder My Back."

George Marion, Jr., will title "The Legion of the Condemned," Paramount's special about airmen, which co-features Gary Cooper and Fay Wray.

No one particular character dominates the rest in the Gotham production, "Bare Knees," on which Erle C. Kenton will shortly start camera work. There are six featured players, Virginia Lee Corbin, Forrest Stanley, Jane Winton, Johnny Walker, Maude Fultin and Donald Keith. The place of honor in the advertising matter will be awarded to the player giving the best performance, it is said.

Fred Humes, Western actor, will enact the role of a gorilla in "Circus Rookies," a new M-G-M comedy number.

Warner Bros. have changed the title of "The City of Sin" to "The Crimson City."

Larry Kent will be the leading man in Billie Dove's "The Heart of a Follies Girl," to be directed by John Francis Dillon for First National.

Viola Richard has the leading feminine role in Hal Roach's next comedy for M-G-M starring Max Davidson, as yet untitled. Hal Yates is directing.

In "The Godless Girl," Cecil B. De Mille's next personally directed picture for Pathe, will be Eddie Quillan.

Mary Brian will have the feminine lead in "Partners in Crime," Paramount's new comedy featuring the comedy team of Wallace Beery and Raymond Hatton.

With Charley Chase in his new Hal Roach comedy for M-G-M are Priscilla Dean and Edna Marion. "All for Nothing" is the title of the comedian's vehicle, which James Parrott directed.

Paramount's "The Last Command," featuring Emil Jannings, will be titled by Herman Mankiewicz.

John Lancaster, former manager for film stars, has been made assistant to Louis B. Mayer at the M-G-M studio. He will first reorganize the casting department, due to the resignation of Clifford Robertson, who has been succeeded by Fred Beers.

"Pass the Gravy" is the title of a new Hal Roach comedy for M-G-M starring Max Davidson.

In Charley Chase's new comedy for M-G-M, the 75-piece 160th Infantry Band has been supplying music as well as color, appearing in red uniforms as part of the political rally which occurs when Charley runs for mayor.

Ken Maynard's next Western for First National, "The Canyon of Adventure," is now in production, with Albert Rogell directing. Virginia Browne Faire has the chief feminine role and Tarzan, the horse. Eric Mayne, Theodore Lorch, Bill Franey have featured roles.

Lupino Lane is making another costume comedy at the Educational studio, this time appearing as a gladiator in the days of Nero. Anita Garvin has a Cleopatra-like vamp role, and Wallace Lupino has an important role in the support.

"Flying Romance," is the title chosen by First National for the picture now in work with Charlie Murray and George Sidney. It went into work under the title of "Down Went McGinty," and is now nearing completion under Mervyn Le Roy's direction.

Richard Dix' "Sporting Goods" (formerly titled "The Traveling Salesman"), was finished at the Hollywood studio last Saturday. It was originally planned to have the Paramount star next appear in "Oxford," but owing to the weather "Woman Trap" will be his next vehicle. Gregory La Cava to direct.




CLAIRE WINDSOR
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Satan and the Woman
a drama of emotion

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Opinions on Pictures

Shield of Honor

Police Picture Will Entertain

(Reviewed by E. G. Johnston)

BESIDES the excellent exploitation possibilities which always go hand in hand with Emory Johnson's pictures this, his latest, has some bang-up action and timely airplane material that will score with the average audience. No other director in this business has had more experience with pictures of this kind and Mr. Johnson has not failed to add an interesting yarn to the glorification of this country's police departments. The fire laddies also get an opportunity to show their stuff. The work of the principals, Neil Hamilton, Ralph Lewis, Dorothy Gulliver and Nigel Barrie is all that could be asked for.

There's a trace of the pathetic old doorman of "The Last Laugh" when Dan McDowell, (Ralph Lewis) in answer to a retiring order, turns in his shield and returns to his family without the familiar decoration on his uniform. But his son Jack (Neil Hamilton) is destined to carry on his father's honorable career as the department's first air officer. This event is celebrated with a review of the force.

Old Dan is somewhat mollified by a later appointment as night watchman for O'Day's big jewelry shop, where Chandler (Nigel Barrie), a trusted executive, is the head of a gang engaged in the novel scheme of stealing the firm's jewels and selling them back.

In the meantime, a romance has developed between Gwen O'Day and young Jack McDowell. The latter finally locates the thieves' rendezvous and Chandler, accused, plans a getaway via airplane. Not, however, before laying plans to blow up the store where Gwen is locked up in a vault. The story comes to a satisfactory close with a thrilling air chase.

Drawing Power: Good for all types of houses. **Exploitation Angles:** Excellent; police, fire departments and airplane material. Also good cast.

THEME: The unsung heroes of the police department. Romance and thievery interwoven.

Produced and distributed by Universal. **Release** date, Feb. 19, 1928. **Length,** 6,173 feet. **Cast:** Neil Hamilton, Dorothy Gulliver, Ralph Lewis, Nigel Barrie, Claire MacDowell, Fred Esmelton. Thelma Todd and David Kirby. **Director,** Emory Johnson. **Story,** Emilie Johnson.

Land of the Lawless

A Good Western

(Reviewed by Raymond Ganly)

ANOTHER Western star—Jack Padjan —joins the Pathe rodeo of cowboy heroes and makes himself quite at home in this, his first release under the banner of the rooster. A pleasant-faced chap, he can ride a horse with all the hardy abandon that shows up so well in the numerous shots of flying horsemen astride galloping steeds. In his role of a ranger after a gang of murderous cutthroats he bunks up against some stiff opposition in the person of Tom Santachi, very convincing as a cold-blooded lecherous killer. It would not be a doubtful assertion to say that Santschi very nearly runs away with the picture. There is one long sequence in the home of the girl which is entirely dominated by his figure.

The plot is very simple. Baldly stated it is a story of a conflict between the killer and the ranger who is out to capture him. The killer captures the officer and while he is under guard goes to the home of the girl and her father in dread of the evil name he bears. He is a menacing figure when they first lay their eyes on them and he grows more threatening as time goes by; he is swaggering, confident and assured of his power and they tremble and are helpless to defend themselves from his advances.

In the crisis as presented in the picture all help depends on the hero. You are assured that he will arrive in time to save the girl and her father from the drunken brute.

Drawing Power: Suitable fare for the numerous Western clientele at the neighborhood and second run houses. **Exploitation Angles:** Play up Santschi and new star.

THEME: Ranger captures killer, who threatens the safety of girl and her father. He wins the girl after he has demonstrated his ability to protect her.

Distributed by Pathe. **Released,** Dec. 25, 1927. **The Cast:** Jack Padjan, Tom Santschi, Jos. W. Rickson, Chas. Clary, Vivian Winston, Frank Clark, Duke R. Lee, Otto Fries. **Story** by W. Smith. **Adaptation** by P. Fejoe. **Photography** by Leon Shamroy. **Director,** Thomas Buckingham.

Roaring Broncs

Action and Pep in Western Vehicle

(Reviewed by Raymond Ganly)

BUFFALO BILL, JR., that confident young man who is one of the best of the heroic Westerners performing in Lester F. Scott, Jr.'s five-reelers for Pathe, has a fairly good piece in "Roaring Broncs," which boasts enough actionful shots and complications to give it a place in the category of entertaining Westerns. The star rides a motorcycle in this one and brings into play a tractor to subdue the villains, whom he has caught red-handed in the act of smuggling Chinamen over the border. Often the hero cuts a different figure in various parts of the film, although the plot, stripped to its bare essentials, is basically the same as that found in the usual Western.

Seeking the smugglers Bill takes a job at the ranch of Ann McKay, and, of course, becomes interested in her. He has a rival in the person of George Magrill, the son of the other partner of the ranch, who is in league with the smugglers. When the villains are unmasked they flee in a car with Bill after them on his motorcycle. Tackling them single-handed he is overpowered and manacled, while they take refuge in an empty shack to defend themselves from Bill's friends. Handicapped as he is with the manacles, Bill nevertheless climbs aboard a nearby tractor and, dodging the fire of the villains, demolishes their refuge with the tank, leaving them helpless in the debris.

Drawing Power: Okay for Western fans. **Exploitation Angles:** Display a motorcycle which the star uses instead of the customary horse.

THEME: Western drama. Member of U. S. Border Patrol joins girl's ranch where he discovers the men responsible for the smuggling of Chinese over border. He wins the girl after catching the smugglers red-handed.

Produced by Action Pictures, Inc. **Distributed** by Pathe. **Released,** December 4, 1927. **Length,** 4,375 feet. **The Cast:** Buffalo Bill, Jr., Ann McKay, Harry Todd, Lafe McKee and Geo. Magrill. **Story** by F. L. Inghram. **Photography** by Ray Reiss. **Director,** Richard Thorpe.

Laddie, Be Good

Doesn't Stand Up Any Too Well

(Reviewed by Raymond Ganly)

THIS Bill Cody vehicle endeavors to experiment successfully with the usual formula for the Western films and does not get very far with the idea. It's more of a type of burlesque on the Western theme which would depend on its central figure for any degree of plausibility. The idea is to have the hero leave his Western ranch to go to live in a mansion in the big city where he proceeds to change everything to suit his cowboy tastes. Cody's efforts to be a forceful personality—a mixture of an athlete and a comedian—are rather weak, to our way of thinking. His little mannerisms often do not carry home and his gambols with his city-bred neighbors will not, we think, provoke the laughter the producers aimed for. As an attraction for a children's matinee the picture would probably create some excitement, but as for going over with a bang for the more adult audiences the prospects appear few.

Next door to Cody's mansion lives a girl and her father. There is a feud existing between the latter and the hero and this, of course, stands in the way of the romance which blossoms up between the cowboy and the girl. The father is adamant in his refusal to have anything to do with the cowman, whose grounds he covets, hiring an unscrupulous lawyer to secure them for him.

After several escapades with the police (who object to the presence of a steer at Cody's housewarming) and the lawyer's gang of thugs, Cody convinces the girl's obstinate father that he is a worthwhile sort of chap.

Drawing Power: Weak. **Exploitation Angles:** You might make use of whip. The star uses this weapon instead of a gun.

THEME: Western comedy drama of cowpuncher who comes to live in big city and his subsequent difficulties with his neighbor whose daughter he finally wins.

Produced by Bill Cody Productions. **Distributed** by Pathe. **Released,** January 1, 1928. **Length,** 4,155 feet. **Cast:** Bill Cody, Rose Blossom, George Bunny, Henry Herbert, Fred Gambold. **Story** by Bill Cody. **Continuity** by L. V. Jefferson. **Photography** by Arthur Reeves. **Director,** Ben Cohen

The Devil Dancer

Gilda Puts It Over

(Reviewed by Laurence Reid)

GILDA GRAY is still in the Far East insofar as the screen is concerned, although she has moved from the South Seas to take up temporary residence in Tibet. And the change has done her good. She exudes personality as an actress and as a dancer—and her versatility is well marked in her execution of the Nautsch dances. As the star makes personal appearances with the picture—that is through the key cities—it should do business. And what about the title? It suggests romance and adventure to the folks who never stray very far from home.

The picture has something of a hackneyed plot which builds in a more or less mechanical fashion. The central figure is a white girl who has been reared in a Himalayan monastery—and the action develops around her ultimate rescue by an adventurous Englishman. There is counterplot which has to do with the hero's sister registering much caste. The latter is ashamed of the dancer's background and manners. One of her gestures frowned upon is that of sticking out her tongue whenever she extends a greeting.

It isn't so real. Indeed, it is truly movieish, but it is colorful and staged with a discriminate eye for atmosphere. The sets are elaborate and money has been expended toward giving it the correct ferver of the Tibet country. The temple sets are especially fine. Miss Gray makes a vivid heroine, and Clive Brook gives an excellent account of himself as the English lover. Good character acting is contributed by Sojin and Michael Vavitch.

Drawing Power: Star should get them. Suitable for all types of houses. **Exploitation Angles:** Put on dance prologue suggestive of picture. Garb ushers a la Oriental. Play up star.

THEME: Drama of white girl reared in Orient who is rescued and brought out to civilization.

Produced by Samuel Goldwyn. **Distributed** by United Artists. **Released**, December, 1927. **The Cast:** Gilda Gray, Clive Brook, Anna May Wong, Sojin, Michael Vavitch, Albert Conti. Clarissa Selwynne. **Director**, Fred Niblo.

The Last Waltz

Graustark Via Germany—Fairly Good

(Reviewed by Laurence Reid)

THAT Ufa is still able to function adequately enough, despite the general exodus of most of the sons and daughters from the Fatherland, is proved in this latest importation. The Germans have turned out a Graustarkian romance that generates considerable color and charm. It is different from the customary pattern—a work that need not be taken very seriously. Whenever the situations have a tendency to becomes serious, the Teuton director injects enough comedy to keep it balanced with mirth.

There are some effective stage settings, the lighting is fairly good—and the cast acquits itself with creditable acting, especially Willy Fritsch and Suzy Vernon. All of the players succeed in being convincing. Naturally this makes the story just so much more plausible.

Here we have a princess and a countess in the act of changing their names to get themselves out of a ticklish situation. And before the final scene is disclosed the spectator is introduced to much court intrigue and what not before order is brought out of chaos. There have been better Ufas, but "The Last Waltz" is provocative enough to satisfy seven people out of ten. The other three would probably prefer a Western, anyway.

Drawing Power: O. K. for average houses. Suitable for feminine patrons. **Exploitation Angles:** Nothing much to put it over because of its being a German film. Best angle is the romantic theme.

THEME: Romantic drama on a Graustarkian theme of intrigue.

Produced by Ufa. **Distributed** by Paramount. **Length**, seven reels. **Released**, December, 1927. **The Cast:** Sophie Pegay, Hans von Schlettow, Willy Fritsch, Liane Haid, Suzy Vernon, Elsie Vanya, Fritz Rasp. **Director**, Arthur Robison.

Her Summer Hero

An Agreeable Little Picture

(Reviewed by Raymond Ganly)

THERE is a pleasantness about this picture of the summer sands and the summer heart throbs. Bedecked with many youthful faces, the film's reaction on the onlooker is one of quiet receptivity. For it is the sort of story that does not search after thrills, but is content to be a simple little romance between a co-ed and a life guard. Quite a bit of feminine coquetry is discernible in it, as well as the male's responsive susceptibility. Nicely conceived and put together, the production is entertainment of a subdued sort. Unless a fan believes implicity that action must be paramount in a picture that things must always be "sizzling," so to speak—he will find its play of conversation and the expressions on the faces of the contrasted types providing an enjoying hour or so.

Hugh Trevor, a college boy turned life guard for the summer, is the "summer hero" of Duane Thompson, whose attentions are sought by the egotistical Harold Goodwin, who defeated Hugh's college in a swimming event. He, in turn, is the object of an offensive launched by attractive Sally Blane. Unresponsive to her wiles, Sally snares the big life guard, portrayed with humor by James Pierce, who, with Trevor, guards the lives of the swimmers.

The blooming romance between Trevor and Miss Thompson goes to the rocks and is being fast disintegrated when the girl sees Trevor's sweater on the back of a life guard spooning with another girl. These two, of course, are Sally and Pierce, but Miss Thompson thinks her boy friend has been false to her, so she refuses to speak to him, discouraging him so much that he loses interest in the swimming contest in which he has a chance to even up the victory over his alma mater scored by the ego-filled Goodwin.

He is prevailed upon to race, however, and after a hard struggle emerges victorious from the contest to meet the now smiling Miss Thompson, who has discovered that the other life guard was the inhabitant of his sweater that night.

Drawing Power: About good. **Exploitation Angles:** Create the atmosphere of summer beach. Use parasols, life preservers, etc.

THEME: Comedy drama of young folk during the summer season. Co-ed and student, in love with each other, have a quarrel which is patched up when the boy wins a swimming race and the girl discovers that she had been wrong in her charges.

Produced and **distributed** by F B O. **Released**, February 12, 1927. **Length**, 5,146 feet. **The Cast:** Duane Thompson, Sally Blane, Hugh Trevor, James Pierce, Harold Goodwin, Cleve Moore. **Story** by Gertrude Orr. **Continuity** by Jean Dupont. **Director**, James Dugan.

The Ballyhoo Buster

Is Better Than the Ordinary

(Reviewed by Raymond Ganly)

BUFFALO BILL, JR., can be counted on to give a fairly good account of himself in a picture having to do with things Western. As he has that knack of making the things he does convincing and of lending his role a pleasing personality and an ability to be stern or humorous as the occation demands his vehicles are generally always worth looking at. "The Ballyhoo Buster" is a well told story, capably acted and directed and with a smattering of events that have not as yet been hashed to death by the makers of films of the great outdoors.

In his latest production, Bill falls into the hands of a duo of dupes, who drug and rob him of money received in payment for his stock of cattle. Penniless, he is assisted by the proprietor of a medicine show who uses him as a ballyhoo—offering a reward to any spectator of his show to last three rounds with him with the gloves on. He proves to be a drawing card and upon invading his home town is asked to battle the man who won his girl. He knocks the fellow out and then goes off in pursuit of the two crooks whom he had noticed at the ringside.

One of them has his money and this fellow Bill captures while the other thief goes over an incline in an auto, dying in the crash. His money recovered the cowboy learns that he owes this good fortune to a girl he met at the time of the party before he was drugged. The girl had taken the money from the two crooks and had trailed him to his home town in hopes of finding him, the crooks robbing her at the time of the fight.

Peggy Shaw takes the part of the devoted girl who helped the hero, while Nancy Nash is the flippant lass who gave him the air after he suffered his reversal in finance.

Drawing Power: A good show for fans who want action and story interest. **Exploitation Angles:** Mention star and utilize medicine show and prize ring angles of the story.

THEME: Western drama of cowhand, who, robbed of his money, temporarily joins medicine show and succeds in getting his money back from the crooks who drugged him. His girl leaves him when he becomes penniless but another girl proves to be a loyal soul and helps him to recover the stolen bills.

Produced by Action Pictures, Inc. **Distributed** by Pathe. **Released** January 8, 1927. **Length** 4,805 feet. **The Cast:** Buffalo Bill, Jr., Peggy Shaw, Nancy Nash, Albert Hart, Floyd Shackle, Lafe McKee, Geo. Magrill, Jack Richardson, Walter Brennan, Al Taylor. **Story** by Rob't Walker. **Continuity** by F. L. Ingraham. Director, Reeves Eason.

The Lovelorn

All to the Advice—Entertaining

(Reviewed by Laurence Reid)

THE young folks who have been worrying Beatrice Fairfax about their love affairs may find some admirable advice from her via celluloid. The heart doctor tells a story—an average story, by the way, but as it concerns romance it can be easily understood by the love-sick determined to discover how to hold *him* or *her*. Miss Fairfax is portrayed on the screen in a sympathetic manner, Dorothy Cummings attending to the portrayal. It is her job to make an appearance in a "shot" here and there just to show motivation. She answers the heart questions of Molly O'Day and her sister. Sally O'Neil.

Molly does the worrying and Sally laughs it off. Both are in love with the same man—a type of fellow who sports loud clothes, et cetera. He, naturally, gravitates towards Sally, who keeps him in tow until a chap bobs up with a high-priced car. Then she ditches him. It follows that he takes up with Molly, the more serious and dependable girl. The heart problem enters when Sally, repentant, tries to win the youth back. Molly's task is to take Beatrice Fairfax into her confidence. What the heart doctor says furnishes the surprise of the story.

It is well staged, acted with understanding by the principals, and, while it is no great shakes as a picture, you can chalk it up as entertaining.

Drawing Power: Should draw through title and smart publicity. Good for average houses. **Exploitation Angles:** Tease the title and publicize Beatrice Fairfax. Play up cast.

THEME: Romantic drama of two sisters confronted with heart problems—which are answered by heart doctor.

Produced by Cosmopolitan. **Distributed** by Metro-Goldwyn-Mayer. **Length**, six reels. **Released**, December, 1927. **The Cast:** Sally O'Neill, Dorothy Cummings, Larry Kent, Molly O'Day, James Murray, Charles Delaney, George Cooper, Allan Forrest. **Director**, John McCarthy.

Desert of the Lost

A Pretty Good Western

(Reviewed by Raymond Ganly)

WALLY WALES comes across with a nicely put together Western. He plays the part of a cowboy, who runs away to Arizona and then to Mexico to elude a persistent detective, whom he believes is after him because of a shooting. It succeeds in getting somewhat off the beaten track of Westerns, the land beyond the Mexican border supplying the background and evil Chinaman, and his hordes of Yaqui followers the obstacles which the cowboy has to overcome before he can rescue the daughter of a renegade American to whom he had come for shelter. Wales has a role into which he fits easily.

Coming to the inn of the renegade, a part played very well by Wm. J. Dyer, he is befriended by the girl who is being forced into a marriage with El Chino, the insidious Oriental. He defends the girl from them, thereby winning their hatred. Apparently falling for the fake map of the secret gold mine, the young fellow deserts the neighborhood of the inn, as he knows that the detective will soon arrive there. The villains plan his death while he is crossing a desert to reach the supposed site of the mine, but contrary to their expectations he persists in clinging to life, even going to the extent of locating the fabulous mine, capturing the Yaqui workers and their leader, El Chino.

The evil gang turned over to the Mexican government, the cowboy is now free to claim the reward offered for their capture and return to his native country with the girl. The obstacle of the detective is removed when he learns that the charges against him have been dropped.

Drawing Power: Suitable for program of average house. **Exploitation Angles:** The usual Western ballyhoo will not be amiss.

THEME: Western drama. American youth flees to Mexico with detective in pursuit. He discovers a half Mexican girl in a sorry plight, her father trying to force her into marriage with a Chinese bandit. He saves her from them, and learns that he is not wanted by the police. He returns to the states with the girl.

Produced by Action Pictures, Inc. **Distributed** by Pathe. **Released**, December 18, 1927. **Length**, 4,933 feet. **The Cast:** Wally Wales, Peggy Montgomery, Wm. J. Dyer, Edward Cecil, Richard Neill, Kelly Cafford, Ray Murro, Geo. Magrill, Chas. Whitaker. **Story** by W. J. Coburn. **Director**, Richard Thorpe.

Man Crazy

No Great Shakes, But Interesting Enough

(Reviewed by Laurence Reid)

FOR the average houses here is a picture that should click like the proverbial million dollars. Its title is really against it—but it rises above it and furnishes a fair enough entertainment. It isn't a yarn that will tax anyone's gray matter—and it won't be remembered in, say, a month or two. It resolves itself into a typical romantic excursion that doesn't make any great pretentions. The direction is first rate, there being instances of originality in a few of the scenes and the handling of the characters.

It tells the story of a society girl bored with life. She goes to work and falls in love with the poor, but honest, youth—who eventually turns out to be in the social swim. Can't do, you know, to upset the conventions! The original twists are in the situations and not in the development of the plot. The heroine operates a hot dog stand—and the young man operates a truck. Both of them consider themselves as entitled to social recognition.

This may all sound as if it was one of those things, but really it contains a good sparkle—is acted, moreover, right up to the handle, and is topped off with some life-like incident and atmosphere.

Drawing Power: First rate for neighborhoods. **Exploitation Angles:** Play up title and tease it along comedy lines. Emphasize the desire of young society girls to go to work, etc.

THEME: Romance of rich girl bored with social life who goes to work and cultivates romance with youth, supposedly poor, but who has background.

Produced and **distributed** by First National. **Length**, six reels. **Released**, December, 1927. **The Cast:** Dorothy Mackaill, Jack Mulhall, Phillips Smalley, Walter McGrail, Ray Hallor. **Director**, John Francis Dillon.

Wizard of the Saddle

"Buzz" Barton Vehicle Keeps A-Moving

(Reviewed by Raymond Ganly)

FB O'S little sorrell-topped star, "Buzz" Barton is shown off to good advantage in this melodrama of prospectors, gold and villainy. Teamed with Milburn Moranti young Barton is not handicapped by his size when it comes to riding a horse and doing other things of a sort usually delegated to his elders. The boy has a seriousness in his moments before the grinding camera; his forte is riding a horse, but he is quite good at interpolating bits of comedy or appearing tragic as the plot unfolds. Good direction is marked in this melodrama in a Western setting, good acting and photography. It is suitable entertainment for youngsters and adults, alike.

"Buzz" and his friend ride into the lives of an old man and his daughter, who have unwittingly taken possession of a mine found by "Buzz." Three desperados in the neighborhood, anxious to drive the girl and her father from their cabin in which they hid years ago a counterfeiting plant, are balked in their attempts by "Buzz" and his friend and nearby prospectors, one of whom is a government official.

Later, however, the villains find the girl and her father alone; they are ripping up the floor to get their counterfeiting tools when the surveyor appears and also falls into their hands. Discovering that the claim is open for filing, the villains rush to town to sign the necessary papers but are beaten to the filing office by "Buzz." The surveyor, arriving later on the scene, reveals his identity and arrests the counterfeiters. The claim is filed for the girl's father, the erstwhile surveyor and the girl have one of those romantic scenes and "Buzz" and his friend resume their travels.

Drawing Power: Good as a program attraction. **Exploitation Angles:** See press book.

THEME: Western melodrama of boy and man and their efforts to aid girl and her father save mine from gang of counterfeiters. A surveyor in the neighborhood, in reality a government official, assists them in defeating the villains.

Produced and **Distributed** by F B O. **Released** January 28, 1928. **Length** 4,805 feet. **The Cast:** "Buzz" Barton, Milburn Moranti, Jimmy Ford, Duane Thompson, Jas. Welch, Bert Apling. **Story** by F. H. Clark. **Photography** by Roy Eslick. **Director**, Frank Howard Clark.

"So This Is Sap Center"

(Universal—One Reel)

A MUCH better story than usual, is this one-reeler; too good a story, in fact, to be given the treatment it is on the screen. It is fairly meaty with action and could be a real lively little comedy without so much of the slapstick and knockout stuff. Had about two-thirds of this been eliminated, and some more subtle humor injected, it would have been better for laugh or any other purposes.

A crooked promoter induces Harold Highbrow, editor of the Clarion, to serve as judge of a baby show, in which is entered the ugly offspring of a hard boiled thug. The latter persuades Harold he had better give his baby the prize if he knows what is good for him. The baby's number is 13, but in a playful mood he changes with a Colored child. The wrong is righted and the thug is handed the prize envelope, which the crooked promoter has filled with worthless paper and skipped. Harold and his cohorts give chase and capture him and all ends happily.—CHESTER J. SMITH.

"Sliding Home"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

IN this collegiate series Universal has a splendid short subject bet. To its credit it may be said that the quality of the stories is being maintained consistently. There is invariably something in them that makes them attractive. They fairly abound with the light, frivolous air of the campus that spells youth in all its glory.

This one is no exception. In fact it varies just enough to make it even better than usual. It shows the somewhat despicable Don Trent in a more manly light when Ed Benson, the hero, gets him his chance in the big baseball game of the season.

Trent, the star pitcher of the Calford nine, disgusts the coach with his boasting, so Benson is scheduled to pitch the game the next day between Calford and Midvale. Don sees that Ed is kidnapped just before the game, but even then he does not get his chance to pitch as a third string pitcher is sent in.

Don is much annoyed, as his parents have come on to see him pitch the big game. Ed is also aware they are present and feels sorry for Don. Things go badly for Calford until the seventh inning, when Benson, after a wild ride, reaches the stadium and makes the pinch hit that sends Calford into the lead.

The coach orders Ed to the box for the balance of the game, but in order to give Don his chance, Ed feigns a sprained ankle when he steps on a bat. Don goes in and holds the Calford lead to the end. He is aware of Ed's magnaminity and shows his appreciation when the game is over.

"Felix the Cat in Whys and Other Whys"

(Educational—One Reel)

THE latest adventure of the Sullivan cat again present him in a domestic light. This time he is gloriously drunk, having wined with great gusto to the wee small hours of the morning, when he finally begins his journey home. Buoyed up by the liquor the cat is walking on air, seemingly without a care in the world. In his confident state he enters the house to explain to his worried and angry wife the reason for his absence. Plenty of alibis come to mind and his mind is exceptionally keen and ready. He strings yarn after yarn and his wife is apparently content with his fictions. In his intoxicated state Felix does not notice her angry whiskers and quiet watchfulness and when she finds a blonde hair on his furry shoulder, he tries to put her off with a story about a lion. It ends, of course, with the wife storming up with a rolling pin and shouts of "liar!" and Felix tasting the jarring clouts and sharp tongue of a feline Amazon.

This is quite a different adventure for the Sullivan cat, revealing an hitherto unsuspected side of him. In one of his mythical tales to his wife there is a good storm with strong black and white formations, giving it an artistic touch. Then again the cat's walk home in his stewed condition is well done. Its up to the standard of the Sullivan men—and that's a high one, as you know.—RAYMOND GANLY.

"The Fireman"

(Export & Import—Two Reels)

(Reviewed by Raymond Ganly)

THIS old Charlie Chaplin comedy, released some dozen years or so ago, may be shown again by exhibitors with profit as plenty of laughs can still be gotten out of the antics of the inimitable star. These Chaplin comedies are rightly called "classics" and their longevity is assured as long as motion pictures will continue to be shown and as long as people will want to laugh. Their span of life has been and will continue to be a great deal more persistent than the many comedies already or nearly lost in the limbo of movie oblivion. Charlie is such a master comic pantomimist almost equalled in subtlety by Langdon only. Charlie can elevate even a slapstick affair into the region of genuine comedy. And it is well to note, too, that the present day crop of comedies do not indicate any advance (except in technical lines) from this relic of the pioneer days of the movies. Frankly, we cannot see how they are going to manufacture comedies better than these early ones. The present day two- and one-reelers are no better. And how many stars, we ask you, have since appeared and shone with one half the brilliancy of this small figure, a precursor for later comedians, if there ever was one?

We cannot go into detail here about the plot of the story. Roughly, it concerns a young fireman in love with the girl of the fire chief. The girl's father burns his house to get the insurance and Charlie saves the girl, confined to her room on the top floor. They are plainly kidding in some of these sequences, such as the rescue scene. There are only one or two titles and these are not "dumbed up" after the fashion of the modern title writer. As a matter of fact, Charlie does not need props of this sort.

It's great how these old Chaplins click along after all these years! Edna Purviance and Mack Swain are in the supporting cast.

News Reel Resume

Simultaneous with the closing days of 1927 the newsreels have an opportunity to again present the modest figure of "Slim" Lindbergh, than whom perhaps they would not like to have any other choice. Lindbergh supplied them with what was probably their biggest stories of the year last summer and all of them did Trojan work in covering his flight and reception at Le Bourget. With this remarkable young man again a topic of conversation for the press, the masses and the newsreels it is only natural that his reception in Mexico is the most important story of the week in the realm of the newsreel. "Lindy" has probably more followers than any other figure before the public today and his pictures are a lure for any theatre.

A tragic contrast to the Lindbergh festival in Mexico City is the other important news story—that of the sunken submarine off the coast of Cape Cod.

Follows a brief outline of the contents of the various reels:

Paramount News, No. 41: "We" in Mexico City; Dutch East Indians in sacred festival; Col. W. L. Stimson, new Governor-General for Philippines; League of Nations; new aircraft carrier, the U. S. S. Lexington; Georgia Tech students working on annual show; Bennett Doty leaving prison where he was sentenced; loggers working in snow-covered Maine forest; tricks of Los Angeles German police dog; workmen laying cable between France and the U. S.

No. 42: Navy at work in vain efforts to save crew of the S-4; Mrs. Evangeline Lindbergh begins flight to Mexico City to join her son; winter sports atop Mt. Hood in Oregon; Maine restores flags of Confederacy to South; Norway's new minister, H. H. Bachke; new type of water craft has try-out on Seine; a great dane in domestic poses; fast craft competing at San Diego; "We" in Mexico.

Kinograms, No. 5353: Modern methods prevailing in Philippine prison (exclusive camera story from Donald C. Thompson); Col. H. L. Stimson; Tommy Loughran, light-heavyweight king; German warship off for trip around world; senators accused by Hearst of bribery; oriental beauties arrive in New York; Virginian society women have tea during airplane [illegible]

No. 5354: Mexico City's welcome for Colonel Lindbergh; U. S. S. Texas in New York harbor for grooming; speedboat regatta at San Diego; Siberians march for the Soviet cause; Dixie's Confederate flags returned; Navy ships on scene of submarine disaster.

Pathe News, No. 103: Lindbergh in Mexico City; U. S. S. Lexington, new plane carrier; new Atlantic cable between France and U. S.; California nymphs dancing on seashore; Col. Stimson; huskies trained for Byrd South Pole expedition; heads of big league baseball; new army air chiefs, Generals Fechet and Foulois; Quebec orphanage destroyed by fire; new citizens receive first papers.

No. 104: Activities off the coast of Cape Cod over spot where the S-4 went down; Philadelphia's cat show; Republicans preparing for national convention; Navy tests new parachute; Eskimos try to cross the Hudson River in canoe; Red delegates head address at Soviet World Congress; Japanese youths hold kite-flying contest; Mrs. Lindbergh flies to greet her son.

M-G-M News, Vol. 1, No. 36: Coast Guard rescuing crew aboard helpless vessel; Jap kiddies offer prayers to Cupid; army of turtles destined for Christmas consumption; West Point cadets training with rapiers; Ramonoff Court gems on display in England; whippet beats horse in lightning race; Lindbergh.

No. 37: Speed boats race over 5-mile course at San Diego, Texas and North Carolina banners in Civil War restored to states; tugs fighting ice blockade; planes test bombs; climbers wearing bathing suits on top of Oregon mountain; Hawaiian cowboys lassoing cattle in surf; annual sheep round-up in Australia; Navy rescuers at work to save crew of sunken submarine; Lindbergh's arrival in Mexican capital.

International News, Vol. 9, No. 102: Scenes in Mexican capital upon arrival of Lindbergh; Italian troops in physical drill; new Miami harbor opened by dynamite blast; Japanese Buddhists in picturesque procession; California girls in [illegible] dances; Santa Claus; all sorts of animals dwelling together in California menagerie.

No. 103: More pictures of Lindy in Mexico City; highspeed boats race at St. Augustine; speedboat regatta at San Diego; national guard preventing meeting of Oklahoma legislators—Governor H. S. Johnson, Adjutant General C. F. Barrett and leaders of the House, who figured in the impeachment proceedings against the governor; pelicans wintering in Southland; Maine restoring war-torn banners to Southern states; winter sports; the Navy's fight to save men in sunken submarine.

Fox News, Vol. 9, No. 24: Lindbergh arriving safely at Mexico City; buffaloes forced to seek shelter from winter weather; Col. H. L. Stimson; Col. G. B. Harvey, former U. S. Envoy to Britain; moguls of baseball, E. S. Bernard, Judge Landis and John Heydler; cat and puppy indulging in flirtation; the Lexington, new mother ship to airplanes; geisha girls celebrate Japan's recovery from earthquake; new capers of Looney Lens,—a reverse of Christmas shopping on the avenues.



Five displays featuring "The Chinese Parrot" are illustrated in the layout above. These were used to exploit first run showings of the mystery melodrama at the following theatres: Capitol, Miami; Majestic, Grand Rapids; Rialto, Washington, D. C.; Columbia, Seattle, and Albee, Providence. The ads for the Albee and Majestic are in four columns, while the other three are two-column displays.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

START the New Year right. A reliable, competent projectionist, 10 years' experience, independent, desires change. Would consider janitor work in small house. Have Mass. license. Salary reasonable. References. Box 255, Motion Picture News, New York City.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

Wanted

WANTED—Used Posters, Photos, Slides, Banners, and Accessories of all kinds. Must be in good condition. Will allow liberal credit. Theatre Poster Supply Company and Sign Exchange, 327 E. Sixth Street, Cincinnati, O.

SALESMEN wanted throughout country. This possesses future for producers. New, fast seller. Saves time, money and labor. Large commissions; prompt pay. Box 235, Motion Picture News, New York City.

WANTED used projectors. Power's 5 or 5A, or portables, as are. C. E. Metzler, P. O. Box 94, Leaf River, Illinois.

For Sale

FOR SALE: Modern vaudeville theatre located in Bethlehem, Penn. 1700 seats. Lease, equipment and good will. Address Albert I. McVeoy, Receiver in Equity. Globe Theatre, Bethlehem, Penn.

FOR SALE: Used posters, photos, slides, banners and all other kinds of accessories on any subject — features, comedies, serials, save 60 per cent. Write for price list. Theatre Poster Supply Co. & Sign Exchange, 327 East Sixth St., Cincinnati, Ohio.

HOLMES Portable Projector, like new, $175.00. Box 485, Rochester, N. Y.

FOR SALE: 3,000 upholstered opera chairs; price $2.50 each. 1200 veneer chairs; price $1.50 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 Seventh Avenue, New York City.

FOR SALE: Reproduco organ; good condition, with 53 rolls of good music. Bargain. Address, 2208 East 58th St., Kansas City, Mo.

1,000 wood chairs for park or open air auditorium. Perfect condition. $1.35 each. 2,000 rebuilt leather upholstered theatre chairs like new, priced low for quick sale. 5-100 ampere Kliegl spotlights rebuilt, perfect condition. $75.00 each. Amusement Supply Co., Inc., 729 Seventh Avenue, New York City.

Regional News from Correspondents

New England

DAVID H. FITZGIBBONS, for 40 years connected with the Keith-Albee interests, particularly on the musical end, died at the Peter Bent Brigham hospital in Boston Friday of pneumonia. His home was in Roslindale, Mass.

He started his career in the old Keith Gaiety Theatre in Boston when 16 years old. Later the theatre became the Bijou. He was closely associated with E. F. Albee in the early days of the Keith-Albee organization. He was in charge of the opening musical programs for the Keith theatres in New York, Philadelphia, and other cities and had general oversight of the music for the company. He leaves a wife, two brothers who are both identified with theatrical interests, and two sisters.

The new Steinberg Theatre in Worcester, which was formally opened a little more than a year ago, has been taken over from Henry Steinberg by the United L. A. W. Corporation, of which Louis A. Wolf is president. The company plans to operate the theatre for the present. It is probable that the theatre will shift its policy to a three-change a week plan instead of the daily change. It is understood that the theatre in recent months has been very profitable.

The Winter Hill Theatre at Somerville has been sold by R. Maxwell to E. N. Branca who will also manage the theatre.

The Comique Theatre at Salem has been sold by J. Alpert to Sam Wilkinson and L. Halpert.

Fred Lovett, of Olneyville, R. I., has been appointed manager of the new Circle Theatre, at Pawtucket, R. I.

Charles Shute, who formerly managed theatres in Lawrence, Mass., has been made manager of the new Wernick Theatre, at Chicopee, opened a week ago by Wernick Brothers. The house seats about 1,000 and is one of the most attractive of the Western Massachusetts community type theatres.

Michael White, of the Orpheum Theatre at Dover, N. H., was a visitor to Film Row during the week.

District Manager M. N. Wolf of Metro-Goldwyn-Mayer with headquarters in Boston, is recuperating from a minor operation performed at the Cottage Hospital, Dorchester, on Monday.

The new State Theatre at Stoughton, Mass., opened Monday. The theatre seats about 1,000 and is owned and managed by Morris Pozner. A policy of pictures with vaudeville three times a week is in operation.

Jack Magann, of the Boston exchange of First National, was presented with a beautifully fitted traveling bag by ex-President Lieber, now chairman of the board of First National. Magann was the leading salesman of all First National salesmen in the country during the John McGuirk month drive.

The Crown Theatre, Lowell, Mass., has been sold by Cy Silverman to F. E. Leiberman.

The Humboldt Theatre, Roxbury, has changed its policy, and will have three changes of program weekly instead of two.

Howard Duffy, who operates theatres at Old Orchard, Me., has been appointed field manager and advisor to the E. M. Loew Theatres.

Thomas Waters, assistant treasurer of the Gaiety Theatre, Boston, is receiving congratulations on the arrival of an eight-pound daughter in his home Friday.

A. J. Purcell, formerly with Nate Yeamans theatres in Fall River, has been appointed manager of the Premier Theatre in Fall River.

Walters, Denish & Frisco, Inc., Boston, has incorporated to conduct an amusement bureau, with capital of $25,000. Incorporators are: Ross Frisco, Boston; Paul N. Denish, Arlington; and Louis E. Walters, Boston.

"Jack" Fitzgibbons, formerly of the F B O outfit at Boston and more recently identified with the industry in New York City, was welcomed on a return visit to Boston during the week.

William Dehlman, manager of the Modern Theatre, Providence, died at his home in that city Monday night. Death was due to heart trouble. He was at one time manager of the Imperial at Pawtucket.

Charles Spink has been appointed [illegible] at Providence. He was formerly manager of the Carleton Theatre.

Martin Tuchy, formerly of the Fay Theatres in Providence, has been appointed manager of the Carleton Theatre, Providence, succeeding Martin Tuchy.

David W. Grover, cashier of the Pathe exchange, Boston, is confined to his home with the grippe.

Al W. Anders has taken over the Bijou Theatre in Springfield, Mass. Anders also operates theatres in Holyoke, Mass. The Bijou was formerly operated by Abe Goodside and later was taken over by Louis Richmond, who now disposes of the theatre to Anders.

James Greco, who owns and operates the Rialto Theatre in Worcester, and who has been in poor health since attacked by robbers at his garage nearly a year ago, has been discharged from the Peter Bent Brigham hospital in Boston, and is much improved in health. He expects to resume active charge of his theatre and real estate interests the first of the year.

Central Penn

CONTROL of two picture theatres in Harrisburg, Pa.—the New Rialto, at Third and Harris streets, and the National, Sixth and Division streets—has passed into the hands of Mr. and Mrs. George M. Krupa, of Lancaster, who have taken the properties under five-year leases from Isaac Marcus, the owner, of Harrisburg, and have also obtained a five-year option to purchase outright. The Krupas also are understood to be negotiating for a similar lease on the Royal theatre, Third street, near Herr street, Harrisburg, also owned by Mr. Marcus, and the only remaining theatre he controls in Harrisburg.

The Krupas will make elaborate improvements to the New Rialto and the National, both of which are large and prosperous neighborhood picture theatres, which, it is stated, will place them on a par with the finest picture houses in the downtown section of the city. It is intimated that they will become first-run houses.

The improvements will include installing modern pipe organs in both theatres and practical rehabilitation of the interiors. Already, under Marcus control, extensive changes were being made to the New Rialto, including the building of a new front on Third street, with marquee overhanging the sidewalk, and a material increase in the seating capacity.

Mr. and Mrs. Krupa had been in the picture theatre business in Lancaster for nineteen years until they recently sold the Capitol theatre, and the lease of the Hamilton theatre, in that city, to the Stanley Corporation of America, at a figure said to have been $455,000.

When the old York Opera House, York, Pa., was reopened on the evening of December 26, the management announced the name hereafter will be the York Theatre. The Nathan Appell Enterprises, Inc., owners of the theatre, had closed the house for several weeks to undergo extensive improvements, outstanding among which was an entirely new decorative scheme, including new draperies, and a more modern system of lighting. Ed R. Moore is manager of the house.

A contract has been let by William Boyd, of Manoa, Pa., to Hodgens and Hill, Philadelphia architects, to prepare plans for the erection of a new picture theatre in Manoa.

Louis J. Appell, of the Nathan Appell Enterprises, Inc., which control a string of theatres in that city and nearby towns, was host, on December 14, at the Strand theatre, York, to the children of the Hoffman orphanage, of Littlestown, Adams county. The feature of the entertainment was the film play, "The Rough Riders."

While employed as a steel erector in the construction of the new Colonel Drake theatre, Oil City, on December 10, Rudolph Georgenes, of Buffalo, N. Y., was truck on the foot by a falling beam. Three toes were crushed.

For several weeks following the openings, on November 21, of the palatial new Capitol theatre, Pottsville, a part of the big chain operated by the Comerford Amusement Company, of Scranton, Clark Friars, of Chicago, was employed as guest organist.

His fellow employes at the Colonial Theatre, Lebanon, were recently guests of Charles Umberger, chief electrician, at a turkey dinner at Harper's Hotel, near that city.

The Sunbury Federation of Musicians, Local 605, which includes musicians employed in theatres of Sunbury and vicinity, announces the election of the following officers: President, Professor I. W. Rothenberg, of Sunbury; Vcie-President, Frank H. Butler, Selinsgrove; Secretary, Ivan Fox, Sunbury; Treasurer, J. L. Spangler, Sunbury, and Sergeant-at-Arms, Charles Kniss, Sunbury. Members of the executive committee are: Clyde A. Zimmerman, Nevin Stuck, Clyde Fulmer, Norman Hull, Russell Hoover and Hiram Dressler.

The Colonial, Victoria and State theatres, Harrisburg, owned by the [illegible] set aside a day in advance of Christmas on which children were admitted by the presentation of a toy each at the box office. The toys later were given to the Toy Mission of Harrisburg, which distributed them to the needier of the city for Christmas presents.

[illegible] on December 13, appeared before the Rotary Club in Altoona and presented a review of important events in motion picture form.

Seasons Greetings



BILLIE DOVE

FIRST NATIONAL PICTURES

¶ In extending BEST WISHES for a HAPPY AND PROSPEROUS NEW YEAR, I wish to add my Grateful Appreciation of the many compliments from Exhibitors who have presented my Pictures during 1927.

MAY 1928 BE A BANNER YEAR

Des Moines

T. H. WEIL, who has the Opera House theatre at Blairstown, Ia., has left for Biloxi, Miss., where he will spend the winter. Mr. Weil usually goes South in the winter. The theatre is left in charge of his son.

Theatres over the State are planning on special New Year's Eve shows with quite elaborate plans being made for the special midnight shows. The theatres of the A. H. Blank chain over the State will all have special New Year Eve shows in accordance with their regular custom, while many exhibitors who have not previously had these special shows will this year give parties at which movie patrons may celebrate while the New Year comes in. The Capitol, of which Harry Watts is manager for the A. H. Blank-Publix chain, Jess Day, who has recently become the manager of the Des Moines Theatre in Des Moines and the Strand Theatre, which is now under the management of Lionel Wasson, will all have special holiday shows, and will have elaborate performances on New Year's Eve, with favors for all the guests and special stage entertainment.

Joe Benjamin Gerbracht, of Ames, who has a number of theatres there which are consolidated under the name of the Ames Theatre Company, is planning a special New Year's Eve entertainment at his theatres this year. Mr. Gerbracht, who is one of the up and coming exhibitors of the State, is having the special midnight show at his theatres for the first time this year.

John Veenschoten, who has the Hiland Theatre, a Des Moines suburban house, has installed a new organ, and has planned a number of musical programs for special treats for the holiday shows.

First National, which won two out of the three games placed last week at the bowling alley, is now in second place. "It won't be long now," they say, looking at first place.

Oh, it was a grand and glorious feeling when the members of the staff of Universal received their checks as winners in the national contest of the Wives' and Mothers' drive just concluded. Al Yarowsky and M. Lee, of the booking department, also received bonuses as winners in second place in this district in the booking department contest.

George F. Adams, who recently opened up offices at 321 in the Security Building, reports the sale of a Reproduco organ by E. T. Dunlap, of the Dunlap Theatre at Hawarden. The organ was installed last week.

Two Powers machines were added to the equipment of the theatre at Winterset, Ia., last week. Mr. Pettit has the theatre at Winterset.

Herb Grove, who has the very important job of opening up the theatre at Waterloo, the new Riviera, which is one of the A. H. Blank-Publix houses, is just the very busiest man in the State. It has now been definitely promised that the theatre will be ready for opening before the old year dies and the New Year dawns. The Riviera, which is one of the most unusual in design of most Iowa theatres, and one of the key theatres, is scheduled to open on December 29. The midnight show on New Year's Eve is being billed in big letters, and promises to be a guarantee that the New Year will be begun for the Riviera in flying colors.

Mrs. Wilhemine Alff, who lives at Cherokee, Iowa, has seen 2,920 shows since 1919. Mrs. Alff, who has some interesting comments to make upon pictures which she has seen, has not missed a single night at the theatre. She believes that her report shows a record theatre attendance.

The theatre strike at Mason City, which effects the Palace and the Bijou there, has not yet been settled. The Star and the Cecil theatres there are not involved in the difficulty. The motion picture projectionists are out on strike in sympathy with the musicians who walked out three weeks ago. An agreement was made between the international officers of the operators and the musicians' organizations that they should stand together in the strike for more fair terms for organized labor. The Palace and the Bijou are employing non-union musicians and projectionists.

The new president of the Kiwanis Club at Burlington, Iowa, is Harold D. Barnes, who is manager of the Rialto Theatre there for A. H. Blank. Mr. Barnes is successful in co-operating in community organizations, and has added much to his success in the film game by his pleasing personality.

Visitors in Movie Row last week were Mr. Carroll, of Colfax; Mr. Livermore, of Garner, and Mr. Eddy, of Indianola.

L. M. Palmquist, ad sales manager for Famous Players, will spend the Christmas holidays with his folks in Minneapolis.

O. C. Johnson, who has recently taken over the Atlantic and the Strand at Atlantic, has bought all the contracts which were held by B. Pierce, the previous owner, and was in Des Moines last week to make these arrangements at the film exchanges. Mr. Pierce, who has been an exhibitor at Atlantic for some time, is compelled to leave the theatre trade for a time, due to a nervous breakdown. He plans to return to the theatre business after several years in complete rest.

Big storms which piled the roads with snow and made traffic difficult in many ways have played havoc with the theatre business for a number of exhibitors in smaller towns. Several theatres have reported that they are closing at this time due to lack of business which bad weather has occasioned. The Wonderland Theatre at Bradgate has closed, while the Opera House at Rowan has given notice that the theatre will close.

New York & New Jersey

ANOTHER Jersey community again danced to the tune of the "blues" when the Justice of the Peace of Dumont appeared in person at George Ruckle's Dumont theatre last Sunday, Dec. 18, and read a proclamation to a large and distinguished portion of Dumont's population.

Describing the activities of the Justice a special dispatch to the New York Herald Tribune stated:

"He stopped the pipe organ, snapped on his flashlight and read the following proclamation: 'At the instance of Mayor Stephen De-Long and Borough Counsel Fred J. Mattocks, State of New Jersey, by virtue of an act of this state entitled 'An act to prevent riots and tumultuous assemblies,' I am directed to charge and command all persons here assembled immediately to disperse themselves and peaceably depart to their habitations, or to their lawful business, upon the pains and penalties contained in the said act. God save the state.'

"Chief Grimes proclaimed that the audience would be allowed an hour to leave, and then went out and put a stop to a football game between the local club and Hose Company No. 3. He returned and found George Ruckle, manager of the theatre, along with representatives of the Board of Trade, raising a protest at police headquarters that buses should be stopped, soda water stands closed and the West Shore Railroad held to the legal limit of one train a day on Sundays.

"Several hundred persons were still in the theatre, and Chief Grimes threw up his hands and said that summonses would merely be served on the theatre owners. The evidence will be heard by Judge C. J. McCarthy of Hackensack.

"The theatre was open last Sunday, but it was a benefit performance, and no action was taken. Bergen County is strongly divided on enforcement of New Jersey's blue laws, passed in the eighteenth century. Englewood will not permit open theatres, Ridgefield Park is trying to decide, and Hackensack, Leonia and Grantwood are not bothered. Prosecutor A. C. Hart has announced that he will prosecute all cases brought before him, but will not take the lead."

That night the population of Dumont was again gazing upon Laura Plante, and Chief Grimes stuck to his fireplace.

Mr. Ruckles also operates the Palace Theatre in Bergenfield and from all reports will do his utmost to arouse public sentiment against the attempts to enforce the 18th century Sabbath laws.

George Seed, brother of Harry Seed, who manages Warner Bros. exchange at Albany, N. Y., is now connected with the Small and Strausberg theatre circuit of Brooklyn and Long Island as manager of the Roebling Theatre, Williamsburg. Mr. Seed is a showman of ten years' experience.

A. G. Hurlburt was recently placed in charge of the Tiffany Theatre, one of Messrs. Schwartz and Gold's houses. The Tiffany is located at Chester and Livonia avenues. Mr. Schwartz is at present away in the country for a rest, and Irving Gold is looking after the affairs of the Cross Bay Theatre.

It is reported that William Applegate will assume the duties of J. D. Fink, the latter having recently resigned as general manager of the A. H. Schwartz chain of Brooklyn theatres.

A rather belated report is that Stanzler and Son have disposed of all of their Long Island theatres. Their holdings were located in Amityville, College Point and other sections.

R. J. Ryan, formerly connected with A. H. Schwartz' Albermarle Theatre, is now manager of "Mike" Glynne's Bayshore house.

The Fifth Avenue Playhouse Group, Inc., of 67 West 44th street, New York City, operators of the Fifth Avenue Playhouse, New York, The Playhouse, Chicago, and allied theatres, will hold the official opening of the new St. George Playhouse, 100 Pineapple street, December 23.

Joseph R. Heisler, one of the company executives, claims that their new house is "just a motion picture theatre—not a salon of the cinema, a cathedral of the motion picture or even a synagogue of the cinema."

The St. George will first open in December 21 with a benefit for the Junior League and on December 22 will follow with a special performance for the Christmas fund of the Brooklyn Eagle. A dinner will be held on the evening of December 21 at the St. George Hotel in honor of the event.

Kenneth Gratton has recently succeeded Manager Fishkin at Loew's Premier Theatre, Brownsville, Brooklyn.

The Ridge Theatre, Wilson avenue, Brooklyn, is reported as having closed. The Ridge was operated by R. Gillespie.

More evidence that the ladies are not only coming into their own, but are already in, is evidenced by a communication from Dan McElwaine of the Fox office.

The girls of Fox films are forming a bowling team in order to challenge the fair bowlers of other motion picture companies.

In the first series of games played this week at Dwyer's Bowling Academy, Catherine Costello led with an average score of 72; Amy Silberman was second with 68; Evelyn Costello gained third position with 54; Gertrude Eisele had 51, and Henrietta Klein scored [illegible] points less than her sister Augusta accounted for.

This week the Fox [illegible] mental girls will bowl the Laboratory group, and the Fox team will include the best bowlers from each division.

According to the present schedule, the Pathe girls' team will meet the fair bowlers of Fox at Dwyer's Academy some Monday night during January in a match to determine the contenders for motion [illegible] honors.

The teams entered in the motion [illegible] are set to a great start on Thursday night at Savage Gym when Fox Films came from behind in the last minutes of play to win over Consolidated by a 28 to 26 score, and Metro-Goldwyn-Mayer turned the tables on Paramount 49-32 after the latter team had led 21-20 at the half way mark. Pathe, last year's movie champions, will begin their season next week, when they meet the Fox five.

By invitation of the league, Douglas N. Tauszig, Treasurer of Fox Film Corporation, tossed up the basketball to officially start this year's race. Mr. Tauszig made a hit with the assembled players and rooters when he offered as a slogan the sportsman's motto: "May the best team win!"

The players who distinguished themselves during the game were: Doc Weiner and Milt Beecher, of Metro; Keenan and Ray Pratt, of Paramount; Harry Weiner and Al Star, of Fox; also Jack O'Connell and Fred Housley of Consolidated. E. Geisenheimer refereed both contests to the satisfaction of everyone.

To every reader of these columns and to those who have assisted the writer in the way of gathering news items, we wish you all a very Merry Christmas and Happy New Year.

Canada

TWO hundred members of the Moving Picture Operators Union at Toronto, Ontario, attended the annual meeting of the organization at the Labor Temple when Charles A. Dentlebeck was re-elected president of the union for 1928. Mr. Dentlebeck, who is associated with Famous Players Canadian Corp., in an executive capacity, has been president of the Toronto local for the past 12 years.

William Covert, who was re-elected business manager, is International vice-president of the International Alliance of Theatrical Stage Employes and has long been prominent among organized theatre employes. H. M. Elliott was elected vice-president and George H. Jones was made secretary-treasurer. The union's executive board comprises S. Wells, H. Dobson, A Milligan, W. Ayris and B. Higgins.

The name of the leading Famous Players house at Nanaimo, B. C., has been changed from Dominion to Captol Theatre by Manager D. G. Borland to link it more distinctly with the chain of Capitol Theatres operated across Canada by Famous Players. The re-named house was closed recently for five days when it was in the hands of the decorators.

Robert Innes, associated with the Canadian Theatre and Electrical Supply Company, Toronto, is laid up with a broken leg which he sustained when he fell while arranging a radio aerial at his home.

One of the most unusual of crimes was perpetrated at the Regent Theatre, Ottawa, when unknown miscreants broke into the lobby of the theatre late on Saturday night and proceeded to have a merry time with the reels of film which had been prepared for shipment to exchanges in Toronto.

When members of the orchestra returned to the theatre for rehearsal they found the film all over the floor, broken and mutilated in many places. Three reels were entirely missing, these comprising a portion of the feature and two other reels. A sperial reward was offered by Manager Ray Tubman for the return of the films in good condition, but there was no response to the offer.

Rumor has it that Toronto, Ontario, is to have a new downtown film place, seating 3,800, on a site on Temperance Street which would include the present Empire Theatre, owned by Mrs. F. W. Stair. Formerly a burlesque house, the Empire has been presenting repertoire stock for the past two years.

Leading exhibitors of Ottawa, Ontario, arranged a special assortment of features for the week between Christmas and New Year's to attract holiday crowds, and the many children enjoying the mid-winter vacation.

The Capitol Theatre, Moose Jaw, Sask., owned by Famous Players and managed by E. P. Fields, suffered considerable loss from smoke when fire destroyed the adjoining store premises also [illegible] Theatre [illegible] necessary to redecorate the theatre throughout. There was no interruption to business because the painting crews rushed operations from 11 p.m. to noon each day.

Pittsburgh

RUMORS are rife regarding the erection of a new film building in the 1600 block on the Allies boulevard. A group of Chicago contractors are said to be considering a site in this neighborhood for the proposed new structure. However, nothing has been apparently decided as yet. Other properties in various parts of the city are also said to be under consideration.

Exchange managers in Film Row have been approached by the contractors, and many of them have expressed their willingness to remove from present quarters, provided the new structure meets with their approval, in the matter of location, rental, etc.

One proposition said to be under advisement is the erection of a series of one-story buildings, each to be separated from the other by a narrow alley-way. It is proposed that these buildings would be erected in the Oakland section, out of the high rent district.

Though, apparently, nothing definite has been done, the film boys seem to have the "moving fever," and it is likely that before many months have passed, some of the exchanges will follow Paramount's example and desert the Forbes Street Film Row.

A change in office personnel has been announced in the Pathe exchange, whereby Robert Mochrie has been named branch manager, while B. M. Moran is the new sales manager of the company.

Both men are old timers in point of service here, and both have a wide acquaintance among the local exhibitors.

Charles Raymond, well known publicity expert, was added to the Pittsburgh staff of the Stanley-Davis-Clark Theatres, it was announced this week. The company operates thirteen theatres locally, and are also building a de luxe house seating 4,000, which is expected to open around February first.

Raymond has had a world of experience in all branches of the business. He has been with Publix in Kansas City and other towns for three years, with Balaban & Katz (before combined with Publix) for five years, taking care of all de luxe houses in Chicago and also with Loew in Boston. Before that time he was also connected with the outdoor shows, also writing vaudeville sketches and acting in them. The rumor is around that Charlie's nickname is "headline" as he breaks the front page so often with his original stunts.

George Holm, from New Jersey, is a recent addition to our locale. He is with W. B. Jones Co. The recent gas-tank explosion in Pittsburgh afforded him his "baptism of fire" in Pathe News work, from which he emerged unscathed to receive kind words from the "boss." Incidentally, it is interesting to note that W. B. Jones has represented the Pathe News in the local territory continuously since May, 1914.

George Collins, Pathe city salesman, has returned from his home in Brooklyn, where he attended the funeral of his sister. Our sympathies are extended.

Harry Michalson, manager of the Cincinnati branch of FBO, visited the Pittsburgh office of the company on Wednesday. Harry is a former Pittsburgher and for several years was city salesman at the local FBO branch.

William Grey, popular theatre owner of Monongahela, was recently in town.

Pat Campbell, general sales manager for Pathe's western productions, was a visitor at the local branch last Tuesday.

A. H. Schnitzer, manager of the FBO office in Pittsburgh, spent Saturday and Sunday on a business trip to the New York home office. He is well known here, having until a few months ago been assistant manager of the Standard-Federated exchange in Pittsburgh.

Harry K. Smythe, owner of Harry's Ad Show, paid a brief visit to Pittsburgh over the week end, and then hurried back East, where his attraction is playing the several cities throughout New York and New Jersey.

Milton Miller is the new salesman in charge of accessories at the Columbia Film Service. "Milt" has his department fitted out in tip-top manner and can furnish any type of accessories on Columbia releases on a short notice.

Nat Barach, former Goldwyn manager in Pittsburgh, and more recently division manager for Warners (the local branch having been part of his territory), has resigned and as yet has made no announcement regarding his future activities.

H. M. Herdel, former manager of the Pittsburgh Universal branch, is now officiating in a similar capacity for Universal at the company's branch in Chicago.

Edward Johnson is the new owner of the Exhibitors' Sign and Supply Company, having purchased the business from Joseph Janicks last week.

Lou Geiger, home office representative for FBO, and chief assistant to Cleve Adams, division manager, whose territory embraces the local office, is spending a few weeks at the Pittsburgh branch. Lou is well known here, having at one time been manager of the local First National exchange.

The Manos Enterprises in Greensburgh are contemplating the erection of a new theatre at Clay Street and South Fifth Street, Jeanette. Sketches of the building call for a seating capacity of approximately 1200 persons.

Exhibitor visitors to Film Row the past few days included: Lois Stein, Natrona; Harry Petz, Youngwood; James Velas, Wheeling; and Mary Salowich, Johnstown.

The engagement of Herman Fineberg, manager of the Rialto Theatre, 1600 Fifth Avenue, has just been announced, and the wedding will probably take place next Spring. Though we haven't as yet learned the name of the young lady in the case, we hasten to offer our congratulations to the happy young pair.

Gordon Ferguson, manager of the Educational Films department of the Pathe exchange, is spending a few days at the local branch of the company.

"Bill" Horne, now a home office representative of the Universal Pictures Corporation, is spending a few days in the local territory. "Bill's" duties take him throughout the entire country, and he has his hands full.

San Francisco

A GROUP of the leading motion picture magnets of the country arrived in San Francisco December 7th and met in what is believed an important conference. The party included Adolph Zukor, president of Famous Players-Lasky Corporation; Sam Katz, president of the Publix Theatres; Nichloas M. Schenck, president of Metro-Goldwyn, and Harold B. Franklin, president of the West Coast Theatres, Inc. They were joined by several other producers and theatre heads the following day.

The producers and theatre men are making a national inspection tour, which includes motion picture studios, studios, exchanges, and theatre holdings. While in San San Francisco they visited all the West Coast houses which were showing the pictures of its various Hollywood studies which the visitors represented. It is understood that their conference here chiefly concerned the presentation in San Francisco of the 1928 product, which is ready for release in the local West Coast theatres.

A. M. Bowles, divisional manager for the western chain, escorted the guests over the local field, after which they left for the Northwest.

E. C. Lane, for many years connected with the West Coast Theatres in several capacities in San Francisco, and for the past year house manager of Loew's Warfield theatre, has been appointed manager of that theatre by Divisional Manager A. M. Bowles. Young Lane is popular in the trade and knows his game.

December 3d at the Granada theatre six San Francisco boys made their debut on the silver screen as the first candidates for a place in the "Our Gang" comedies.

Little Miss Gloria Midgeley is the five year old daughter of Rex Midgeley. Midgeley was the former owner of the America theatre in Oakland. Miss Gloria was termed the best dressed baby on the French liner Ile de France on its latest trip between France and New York. The Midgeleys have been traveling in Europe three months and are on their way home.

Arriving in San Francisco Dec. 3rd, H. B. Franklin, general director of West Coast Theatres; Sam Katz, president of Publix, and Nicholas Loew, new head of the Loew theatrical interests, inaugurated the sixth anniversary of the Granda theatre. The Granada is considered the crack West Coast house, and the officials came especially to head the ceremony.
a picture of early California romance and adventure on the screen, the program feature was considered to be appropriate for the occasion, the executives declared. The screen piece, "The Gay Defender," starred Richard Dix.

South West

RALPH A. MORROW, district manager for Pathe at Dallas, Texas, announces the following changes in Dallas, Tex., office personnel: J. L. McKinney, branch manager; L. C. Baxley, sales manager; E. C. Leves, who was branch manager of old P. D C., leaves the service.

John T. Kirk, commercial aviator, and Marvin Jacobs, Metro-Goldwyn-Mayer news reel cameraman, both of Dallas, Tex., met with accident while flying near San Antonio, Tex., by crashing into a power line, Dec. 6th. Kirk was probably fatally injured and Jacobs sustained a broken leg and other injuries. Both men were taken to a field hospital for treatment.

The crash occurred a few minutes after Kirk and Jacobs took off the San Antonio Airport in a "Jenny" plane to film an aerial stunt and to loop the loop for a Metro-Goldwyn-Mayer picture.

H. A. Niver, partner and mechanician of Southern Pipe Organ Co., is back inw Dallas, Tex., after an absence of ten days, which took him to New Orleans and Mobile, Ala., and other southern towns and cities.

Chicago

THREE gunmen robbed the Great Northern Theatre cashier of approximately one thousand dollars, at noon Sunday, and then went to the La Salle Theatre, where the trio found President James Roder in the cashier's office, and, at the point of a gun, tied him up and locked him in a closet. The robbers haul at the La Salle was small, consisting of only sixty dollars, which was in small change, at the ticket seller's window.

W. D. Burford, of Great States, is back at his desk after a two months' vacation, which included a visit to both the East and West Coasts of the United States on a trip through the Panama Canal.

Al Hoffman, who has been covering country territory for Universal, has been transferred to the Chicago West Side district, to fill the vacancy caused by the resignation of Charles Miller. Mr. Miller will devote his entire time, hereafter, to looking after his dance hall and theatre interests.

E. Popkins has taken over the Lincoln Theatre at Gary, Indiana, and will personally manage the house.

Joe Leo, of Fox Film Corporation's theatre department, has been in this city for several days, lookover theatres and studying the policies of Chicago managers. He returned to his New York headquarters the latter part of the week.

Joe Marchesi has sold his Dalzell Theatre, at Dalzell, Illinois, to Mrs. Dominick Valli.

Bill Mendelsohn, of United Artists' publicity department, having completed the preliminary program on the opening of United Artists' Theatre, here, has left for Minneapolis where he will remain for some time on company business. Nellie Revell, famous writer and publicity expert of the Riesenfeld staff, arrived to take charge of publicity for the theatre, and it is expected she will remain in Chicago.

P. D. Travers and D. J. Falkos have purchased the Bee Theatre, at Aurora, Illinois, from John Beirsheit. They plan to redecorate this house in time to open it on December 25th.

Joseph Schenck and Al Lichtman stopped off in Chicago for a day, and then continued their journey to California, where both expect to spend the Christmas holidays. While here Mr. Lichtman spent several hours in conference with Manager C. C. Wallace, of United Artists exchange.

W. P. Pierce, popular Kewanee theatre man, left last week for Hollywood, where he will spend the Christmas holidays with his wife and daughter.

Howard Brolaski, of Warner Brothers, is in St. Joseph's Hospital at Bloomington, as a result of an automobile accident. Mr. Brolaski's car turned over while he was en route to Springfield, Illinois, on business, and he suffered a broken arm, but is now on th ehigh way to recovery.

Manager Renager has opened his new Jewel Theatre, at Eureka, and is reported to have gotten away to a good start. The Jewel is a small house but well equipped.

Play Date, Auditor Murphy, of Universal, spent the week at the Chicago exchange, checking over business in this territory.

South East

FRED J. DOLLE, president of Fourth Avenue Amusement Company, and George Sine, managing director of the Strand Theatre, Louisville, are in New York for the purpose of arranging for entertainment and more equipment for their theatres. In the absence of Mr. Sine, Marion Pearce, his assistant, has been elevated to the position of manager, co-operating with Dennis Long and other executives of the company.

The Dixie Theatre, Lexington, Ky., is reported closed indefinitely.

Miss Cecil V. Pearce, of the Red Cross Theatre, Outwood, Ky., was a visitor at the local exchanges last week.

Al G. Field's minstrels appeared at the Princess Theatre, Mayfield, Ky., last week.

Aaron Lackin, manager of the Lyceum Theatre, Memphis, Tenn., has gone to New York to obtain a leading man to succeed Gene Lewis, who is leaving the stock company now playing the Lyceum.

The Manchester Theatre, Manchester, Ky., has closed for the winter.

For the purpose of taking care of road attractions and vaudeville acts, Ben Eskind, manager of the New Kentucky Theatre, Madisonville, Ky., has installed complete stage equipment.

Miss Grace ReMine, pianist at the Rohs Theatre, Cynthiana, Ky., will be married in January to Charles Hobday, of that city, it is announced.

A benefit show was given last week at the Opera House, Georgetown, Ky., proceeds of which will be used to finance the expenses of the Wendet Camp Fire Girls Club.

The Mary's Theatre, Cawood, Ky., has been closed.

The Kentucky Theatre, Louisville, Ky., has installed a new pipe organ.

R. J. Foster, of the Community Theatre, Old Hickory, Tenn., announces that, beginning December 13, the house will have a daily matinee.

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Albany

RAY SMITH, a well known salesman for Universal, was quite badly burned about the hand one day last week.

Nate Robbins, of Utica, will open his theatre in that city on January 15, according to the latest report. The house is of a stadium effect and is described as one of the most beautiful in the Mohawk Valley. The organ is being installed this week. First runs will prevail with an occasional second run.

Fred Freschette resigned this past week as manager of the Barcli in Schenectady. His successor has not yet been appointed. It is quite possible that Guy Graves, the newly appointed general manager of the Farley chain, will not name a manager of the Barcli, but will include it under his personal supervision.

Milton Caplon, Pathe salesman, returned last Saturday from his first trip through Vermont since the days when he was marooned by flood conditions in one of the Vermont towns. Upon his return home he stated that the Vermont exhibitors were optimistic, and while the flood had cost many of them large sums in lost patronage, that they were looking for a fairly good winter's business.

Alec Herman, who recently resigned as joint manager of the Pathe-Pro-Dis-Co office in Albany, may hook up with the Schine organization as buyer, succeeding Max Milder. Mr. Herman also received a very attractive offer from Minneapolis, and there is a report also that he may become part owner of Chase Productions.

Julius Berinstein played his own Santa Claus last week and presented himself with a brand new Packard sedan. Mr. Berinstein owns and manages the Colonial in Albany.

Moe Streimer and William Mahoney, both connected with United Artists, spent the past week working in Albany and nearby points, calling on exhibitors.

Manager Talbott of the Playhouse in Hudson stole a little march on the boys last week, when he slipped out of town one day, went to New York, and married an actress in that city who has her own show on the road and who is well known over the vaudeville circuits.

The recent death of William Gray in California was received with regret in Albany, for Mr. Gray's theatres in Pittsfield, Rutland and Burlington are covered by Albany's film salesmen.

Mrs. Belle M. Taylor, owner of the Richmond theatre in North Adams, is planning to leave shortly after the New Year for Europe, where she will spend several months.

Harry Lazarus of Kingston was in town during the week arranging his bookings for the weeks to come. Henry Frieder of Hudson was in New York city during the week. John B. Harte, of Bennington, plans to leave for Florida in the near future, where he will remain for a part of the winter.

C. H. Hummer, who has been buying pictures for Masonic Hall in Ravena for several years and giving much satisfaction, will probably be retained for another year by the board of trustees of the Masonic Hall, when it meets the latter part of the month.

Earl B. Raifstranger, owner of Mohaiwe theatre in Great Barrington, beat Santa Claus by two weeks and presented his wife with a Packard coupe last week.

P. S. Pizzi of North Adams has taken over the Community House in Renfrew, which has been operated by the Renfrew Manufacturing Company and will show pictures two or three nights a week from now on, booking out of Albany.

Harry Papayamaos of Potsdam is a proud father and the boy has been named "Peter." Alec Papayanakos, a brother, who operates a theatre in Canto, is spending considerable time these days in New York city, and may leave shortly for Greece on a long visit.

P. W. Quinlan, owner of the Ideal theatre in Chateaugay, is once more back at his theatre, having completed his work on transmission lines, which took him into the depths of the North Woods for several weeks.

Let any salesman these days call on Jerry La Rock, of Warrensburg, and it's a 100 to 1 shot that before the film salesman can even get under way explaining his product that Mr. LaRock will have him backed off the mat as he describes his new Marmon car.

The Rome Free Academy is now showing pictures two days a week. William VanAlstyne of Fonda, now that the touring business has slumped off, is spending more time at his theatre, although the latter is on the market.

The Sequin family of Rouses Point are once more united, the son having returned from his honeymoon. The Sequins operate the Liberty theatre.

S. E. Feld, of the Pathe forces, is looking forward to spending his Christmas holidays in New York city. Miss Edna Pfister, secretary of the Albany Film Board of Trade, will probably spend the holidays at her home in Cleveland.

Friends of Mr. and Mrs. A. deWolf Veiller are again looking forward to receiving what will undoubtedly be the most unique and attractive Christmas greeting cards of any along Film Row. For two years, the Veillers have set the pace with original hand colored conceptions which have been retained throughout the year by their friends.

Morris Silverman of Schenectady, heard many complaints about the music at his Rivoli theatre. He admits such. Then, according to his own story, he went and spent $6,000 on an organ and business proceeded to slump. No wonder Mr. Silverman was down in the mouth when he hit Albany's Film Row last week.

Jammed to its capacity, yet the traveling bag owned by Amos Leonard, sales manager for the Pathe forces in Albany, managed to carry last week a photograph of Mr. Leonard's year-old daughter. It was a proud daddy who walked into the office a few days ago and displayed the photograph to his associates.

Charles Derry of Port Henry will continue in the exhibitor ranks for at least another four years, having taken that term lease of his present house.

Harry Rose, who has been handling the King theatre in Troy, has been promoted by his brother, and is now general manager of all of the Rose houses in the Collar City.

Thomas V. McCue, of New York city, playdate auditor for Tiffany, spent a few days in Albany last week, in going over the books of the local exchange.

A. J. Gutek, manager for FBO in Albany, and George Goldberg, salesman, have returned from a two weeks' trip through the north. Phil Hodes of the FBO home office was in Albany during the week.

John Augello, who owns the Family theatre in Utica, has a doorman by the name of Phil Ball, an old time showman who is still dapper and much on the job. Of late, Mr. Augello has swung from westerns to society pictures.

Vincent Daniel of the Lyric in Utica is meeting some opposition these days from the former Community House, which was transformed into a theatre, and which is being run by a Mr. Wolf from New York city.

A seventeen-year-old son of Harry Lux of the Alhambra in Utica, is back home from a week or two at a hospital, recuperating from an accident which occurred a short time ago when the young man was hurled from an automobile.

There is some talk among the exhibitors of staging a Film Ball under the auspices of the Albany Film Board of Trade during the fore part of January.

Mat Moran announces that he will build a new theatre at Coxsackie.

Cliff Almy, Bucalo manager for Warner Brothers, was in town during the week, meeting Harry Seed, local manager; the two going on to Gloversville, where they closed several extended runs.

Sue Weller is putting in a new heating plant in the theatre at Alexandria Bay.

M. R. Howe of Syracuse, head of a truck film service, operating from Albany to Buffalo, died last week at his home.

Kansas City

AT a special meeting of the city council of Clinton, Mo., a town of about 12,000 population, an old ordinance prohibiting Sunday motion pciture shows was repealed and a new ordinance was passed allowing Sunday matinees. At Ash Grove, Mo., however, where a Sunday closing fight also is in progress, the theatre interests were not so fortunate. A. D. Metcalf, exhibitor, pleaded guilty to operating his theatre on Sunday and was fined $5 and costs. It was the first victory for the Sunday closing advocates. Immediately after paying his fine Metcalf filed complaints against some of the most prominent business men in town for violating the same blue law, which permits only household duties on Sunday.

At Kansas City a large Bible class adopted a resolution and forwarded it to City Manager H. F. McElroy, asking that a ban be placed on all indecent shows, but, like hundreds of other similar resolutions adopted in Kansas City, theatre owners exvect to hear no more of the matter.

Among the out-of-town exhibitors in the Kansas City territory this week were: J. Newcombs, Burlington, Kan.; G. L. Hooper and Maurice Jenks, Orpheum, Topeka, Kan.; W. Wallace, Orpheum, Leavenworth, Kan.; C. M. Pattee, Pattee theatre, Lawrence, Kan.

A new theatre being constructed by J. W. McReynolds in Montezuma, Kan., virtually has been completed, it was announced this week.

C. A. Schultz, manager of Midwest Film Distributors, Inc.; M. C. Sinift, manager of Warner Bros. exchange; Russell Borg, Educational; B. O. Cook, Economy Film Service; "Red" Jones, Tiffany; Charles Bessenbacher and "Red" Major, of the Liberty Film exchange, were among those hustling in the Kansas City territory for more business this week.

Ted Stiles is the new cashier at the Educational branch, while Miss Alice Duff has been added to the office staff of the Enterprise Film Corp.

A motion picture, titled "A Day in Central High School," will be made in Kansas City soon by the board of education.

Baltimore

FRANK CASSIDY, manager of Warner's Metropolitan for some time, has resigned and has been succeded by R. Neisonson, a brother-in-law of Harry M. Warner.

Bernard Schnapper, motion picture advertising man for the Baltimore Post, will be married to Hilda Levin, Christmas day.

The first meeting of the Cinema Club, which is being organized in Baltimore by the Motion Picture Guild, operating The Little Theatre, here, took place Sunday night, December 18, when the entire program for the week was presented with a couple of additional subjects. After the Cinema Club is organized, it is understood that an attempt will be made to sell subscriptions for about $50 a season. It will meet each Sunday night at the Little Theatre where a program of motion pictures will be presented. Cards on which subscribers could suggest pictures for the program were passed out during the intermission.

Nelson B. Bell has resigned as publicity representative of the Stanley-Crandall Company, Washington, D. C., and has become motion picture editor for the Washington Post. The manager in each of the seventeen houses controlled by that company will now act as his own press agent, it is understood.

Admission prices at Nixon's Academy, Hagerstown, Md., have been reduced from 25 cents to 15 cents for matinees and from 35 cents to 20 and 30 cents for night shows, by Allen J. Bachrach, manager.

The marriage of Miss Helen Halley, employed at the First National exchange, Washington, D. C., to Joseph Everett, recently took place in the capital. They went on a honeymoon to New York. Mrs. Everett will continue as an employe at the First National offices.

The Shenandoah Valley Theatres Corporation has purchased from W. H. Baker, the Empire Theatre, Winchester, Va., for about $100,000. L. Marshall Baker, son of the former owner, will continue as manager of that, the Colonial, and the Little Win theatres. The property adjoining the theatres has been bought also by the theatre company and it is planned to build a new additional entrance to the theatre on Rouss avenue.

The death of the father of Sam Fowler, poster clerk, of Warner Brothers, Inc., Washington, D. C., exchange, happened recently

Having entirely recovered from an illness which he suffered a short time ago, John J. Payette, supervisor of the Stanley-Crandall Theatres, has returned to his work in Washington, D. C.

E. L. McShane, formerly branch manager of the Charlotte, N. C., Pathe exchange, has been made sales manager, and Stanley Hand, formerly Washington, D. C., Pathe salesman, has succeeded him at Charlotte as branch manager.

William McGrath is now attached to the Fox Theatre, Washington, D. C., as publicity agent. He was formerly advertising manager in New York for Columbia.

Joe Walsh, Paramount salesman in Washington, D. C., has resigned to become associated with the sales force of Pathe exchange, there.

C. Newcomb, former poster clerk, Paramount, Washington, D. C., exchange, has been succeeded by William Morning.

James Root has been appointed assistant manager at the Avenue Grand Theatre, Washington, D. C. He was formerly floor captain at the Metropolitan, in that city.

The Virginia territory is being covered now for Educational Pictures by William Ballinger, of the Washington, D. C., office.

The Park Theatre, Washington, D. C., has been reopened under the management of Sol Machet.

The Rex and Queen Theatres, Hendersonville, N. C., have been sold by Otto Wells to the Publix-Saenger Company. Mr. Wells is [illegible] View, Va., and attending his interests in Norfolk.

The Trenton Theatre, Lynchburg, Va., has changed its entertainment policy, and is now working on the presentation basis. There is a change of bills twice a week, on Monday and Thursday.

The New and Strand Theatres, Staunton, Va., are now being managed by Frank M. Boucher, formerly booker of the Fox exchange, Washington, D. C. The houses are owned by the Shanandoah Valley Theatres Corporation.

The theatre at Midland, Md., recently opened by Lionel Clark, Barton, Md., was damaged by fire recently the loss amounting to about $100. The fire occurred about 9 o'clock with many in the audience, but the people filed out without injuries.

The cadets of Benedictine College were entertained by the management of the Capitol Theatre, Richmond, Va., at the matinee recently when the Fox picture, "What Price Glory" was shown.

The opening attraction at the Mosque Theatre, Richmond, Va., was "Les Miserables." Clarence E. Boykin, newspaper man of that city, has been appointed publicity manager.

Milwaukee

LOUIS SIMMET, former owner of the Rialto at Nekoosa, was in the city for a short stay early last week.

A big upset in the bowling league this week—the top team was beaten three games straight by the Cartoons, who have been in 6th place habitually this season, and all because Nate Weinbaum took Walter Beier's place, so it is said. The Serials now lead the league, with the Scenics humbled to second place, Features third, Comedies fourth, News Reels fifth, and Cartoons last.

The Scenics hold high three game score and the News Reels are credited with high single. William Thomas toppled Winnie DiLorenzo's high individual score by beating him by two pins with a score of 235.

Leo Berhing of the Pastime theatre dropped out of the league and is being replaced by E. C. Krofta.

A. L. Merritt, manager of the Princess theatre at Oconto, was in the city last Wednesday calling on exchanges.

Bob Winnig, formerly with Universal, has joined the Tiffany sales staff and is traveling Northern Wisconsin and Upper Michigan.

Jack Hickey of the Grand theatre, New London, was seen on Thursday making the rounds of exchanges.

William Brimmer, manager of the Omaha First National exchange, visited with Mr. McCarthy of the local First National office on Wednesday and Thursday.

E. J. Smith, Tiffany's general sales manager, accompanied by A. H. McLoughlin, mid-west division manager, spent Wednesday in the Milwaukee branch.

S. A. Shirley, Metro district manager, visited the M-G-M office on Thursday of this week.

The following out of town exhibitors reported at local exchanges during the past week: Ben Minten of the Falls theatre at Menominee Falls; Percy Palmer, manager of the Rialto theatre at Edgerton; O. V. Kelly of the Badger theatre at Reedsburg; Charles Guelson of the Badger at Stoughton; Mr. Atwood of the Unique at Gays Mills; Miss Elsie Luedtke of the Columbia theatre at Kenosha; Dan Kelliher of Lake Geneva, Ft. Atkinson and Burlington; Walter Rourke of the Pastime at Horicon; Park Waterbury of the Idle Hour, Jefferson.

S. H. Abrams, FBO branch manager, returned from a sales conference in Chicago with J. I. Schnitzer, vice president of FBO and Lee Marcus, general sales manager.

WALTER ANTHONY

WRITING TITLES

for

UNIVERSAL PICTURES

"Les Miserables"

"Uncle Tom's Cabin"

"Man Who Laughs"

"Cat and the Canary"

Loaned to UNITED ARTISTS for

"Beloved Rogue"

and to WARNER BROS. for

"Don Juan"

Cleveland

ANDREW SHARRICK, for the past several years in charge of Universal publicity out here, has been called into the home office. It is understood that Sharrick will be connected with the Universal Theatre department. He will make his headquarters in New York. No one has been appointed to succeed him in this territory.

John Kalafat, of the Ohio Amusement Company, is ill and is confined to St. John's hospital, Cleveland. For the present, he is not even receiving visitors.

William Michaelson, formerly with the Terminal Theatre, Chicago, has been appointed manager of the Kinsman Theatre, Cleveland. The Kinsman belongs to the Universal-Variety chain. Michaelson succeeds Larry Jacobs, who recently resigned.

The Glenside Theatre, Cleveland, changed hands last week. It was purchased by Thomas Shalakis. The new owner is completely remodeling the house, installing entirely new esuipment and redecorating it throughout.

Frank Drew, manager of the local Metro-Goldwyn-Mayer exchange, was in Detroit last week attending a central division sales meeting conducted by Division Manager John Flynn. This was the immediate consequence of a recently held division managers' convention in Chicago.

The Lande Film Distributing Company, operated by Harry Lande, will move into new space on the second floor of the Film Exchange Bldg. right after the first of the year. Lande now occupies space on the third floor.

Fred Holzworth, at one time manager of Loew's State Theatre, who has been out of the picture business for the past two years, is reported to have returned to the fold as manager of the Homestead. This is a Universal aVriety house.

Fred E. Johnson, manager of the Colonial Theatre, Cambridge, gave a Christmas party to all the poor children of the town on the Saturday before Christmas. The party was given by Johnson, the Kiwanis Club and the Rotary Club. It took place at 10 a.m.

The Dover Sunday situation remains as it has been for the past few weeks. Mayor P. J. Groh's special committee of citizens appointed to arbitrate the situation has not turned in any verdict. Theatre owners contend that if they are closed on Sunday, other merchants should also be closed. Last Sunday the movie theatres remained open. Managers of the houses were served papers. They were each fined. But their houses rmained open. They report that they played to big houses. They also report that they will be open next Sunday.

Leo Keller, president of The Ohio Amusement Company, cooperated with The News in giving free Christmas parties for all the children of Cleveland at each of the thirteen theatres operated by his company on Christmas Eve. The parties will take place at 6:30 p.m. and admissions to the parties will be distributed in The News Christmas boxes, 40,000 of which will be distributed. In addition to the regular picture program, Keller announces that there will be a special Christmas film, followed by community singing of Christmas carols.

The downtown motion picture theatres will offer special midnight New Years Eve programs. Seats for this performance are being reserved.

J. J. Harwood, president of the Cleveland Motion Picture Exhibitors Association, returned the end of the week from Winnipeg.

Cincinnati

FINISHING touches are being rushed through to completion to facilitate formal opening prior to the first of the year of the Albee theatre, Cincinnati, a new 3,500-seat house erected by the Albee-Libson-Heidingsfeld interests. An elaborate bill of presentation acts will be offered in connection with the feature picture when the house opens. Will J. Ward of New York has been chosen for master of ceremonies.

Manager Griff Granger, of the Kaypee theatre, Mt. Gilead, Ohio, reports remarkable success with his tieup with local merchants whereby patrons are admitted free on Saturday afternoons, the merchants reimbursing Granger on a satisfactory basis. Merchants report it influences additional patronage, while Granger figures that the plan brings new people into his house, thus likely to make them regular patrons.

William Mayer, organist at the Washington theatre, Cincinnati, recently met with a painful, if not serious accident. Visiting a nearby store during his relief hour, Mayer slipped and his hand penetrated a glass door, the injury necessitating more than twenty stitches. It is believed, however, that he will not be permanently deprived of the use of his hand. Mayer, who is a son of Joe Mayer, director of publicity of the Palace theatre, Hamilton, Ohio, had but recently began an engagement at the theatre, this being his initial venture in playing pictures.

A local company has been formed at Marion, Ohio, for the purpose of building a new $300,000 theatre, for which Donald Graham, Indianapolis, Ind., has been selected as architect.

Mr. and Mrs. Philip Semelroth, who own and operate the Federation theatre as well as the Sigma theatre, Dayton, Ohio, recently opened their new house, known as the Riverdale, in Dayton.

Manager John A. Schwalm of the Rialto theatre, Hamilton, Ohio, reports that the vaudeville act which he plays every Friday night, has been a great business stimulator. In the same city, the Palace features "Opportunity Night" each Saturday, from which the management reports increased attendance.

Reuben Deisler, blind exhibitor of Plymouth, Ohio, whose wife recently passed away, has closed the theatre and left for an extended vacation. Mrs. Deisler assisted her husband in the operation of the house.

On the day that the new $3,000,000 Chamber of Commerce building, Cincinnati, was dedicated a fortnight ago, the Cincinnati Motion Picture Exhibitors' Association held a get-together banquet which was attended by about fifty exhibitors from the nearby territory. William M. James, president of the M. P. T. O., Ohio, and P. J. Wood, business manager of that organization, were among those present and delivered interesting addresses.

The Forest theatre, a Cincinnati suburban house, managed by Dora M. Stecker, has provided special parking space for patrons, which convenience has resulted in a noticeable increase in business. The house recently reopened after having undergone a very extensive remodeling.

General Manager Ike Libson announces appointment of Cliff Boyd as manager of the new Albee theatre, soon to open. Boyd has had charge of the Lyric in Cincinnati for quite awhile, this house being a part of the chain in which Libson is interested.

Portland, Ore.

TIFFANY-STAHL Pictures are to have their own local branch, according to an announcement made by D. C. Millward, District manager. Space has already been leased from the Western Film corporation, and Jimmy Beale, well-known film man, has been put in charge.

Les Davis, First National manager for the past few months, has been promoted by L. O. Lukan, district manager, to take charge of the Seattle exchange. Bill Walsh, booker, is temporarily in charge of the branch. A new manager is to be installed within the next few days.

Another promotion has been handed to Cecil Barnes, salesman at Universal. Barnes started in as shipping clerk, then being appointed salesman, until now he has been made assistant manager of the Salt Lake branche.

A hold-up at the People's Theatre, resulted in the house losing $150. The theatre was unusually fortunate, as the day's receipts, amounting to over $1,000, was hidden behind the counter in the box-office, which the robbers neglected.

Portland was favored by a visit from D. J. McGowan, who is assistant supervisor of all First National exchanges. McGowan makes his office in New York and is making a tour of the Pacific Coast.

Jack Tillman, formerly salesman with Metro-Goldwyn-Mayer, has been appointed manager of the local Columbia exchange, by Jack Ragland, Western Sales Manager. M. A. Dore, formerly with Universal in Butte, is the booker.

Calvin Heilig, owner of the local Heilig-Orpheum, is to erect a $250,000 movie house in Eugene, Ore., according to Charles McGee, general manager for the Heilig string. The house is to be built within the next three months.

I. Geller, owner of the Walnut Park Theatre, will open his new magnificent theatre at Milwaukee and Powell Streets, December 22. Geller plans upon expanding within the next few months.

Sammy Cohen, formerly director of publicity for the Liberty and Rivoli, West Coast Theatres, is assistant to I. Geller, in the operation of Geller's contemplated string of theatres.

Salt Lake City

ALL of the film folks in this city and hereabouts who knew Universal's District Manager Don Mitchell have been greatly grieved and shocked by the sad news of his sudden passing away from an attack of heart failure this week.

Local Branch Manager H. H. Milstein, of the Universal Film Corporation, returned a short time ago from a trip into the territory, and is out in the Utah section for the present.

Cecil J. Farnes has been added to the Universal office force here in the capacity of booker, taking the place of E. S. Winward, who has been transferred from this department to the sales department. Farnes came to this city from the Portland Universal office.

Louis Marcus, well known theatre man, returned here recently from a sojourn of several weeks into California.

According to reports, Joe Lawrence of the Rialto Theatre of this city, is now enroute to California, where he expects to spend several weeks having a rest and vacation.

Manager E. M. Gibson, of the Salt Lake Tiffany exchange, went into the Northern Utah section last week for a short trip.

After returning from a swing into the Idaho branch, Fred Lind, manager here for F B O, left for Northern Utah and Wyoming.

R. T. Taylor, of the Salem Theatre at Salem, Utah, spent a few days at the exchange market here last week, lining up new business for his house.

The Peery Brothers, of Ogden, were in last week attending to the bookings for their houses.

The Rivoli, a new theatre at Springville, Utah, is to be opened by T. E. Ostlund, who is in Salt Lake City for a few days in this connection. The opening date is to be December 22nd.

Harry Stern, local manager for United Artists, left the end of last week for the Montana territory.

The visit which was expected from Kenneth Hodgenson and Dave Bershon, United Artists' officials, has been postponed until about the first of the year, according to expectations.

Another trip into Idaho is being made this week by Manager Clyde H. Messinger of the Educational exchange here.

Manager W. F. Gordon, of the Associated First National office here, is back from a sales trip into Montana. Sales representatives Claude Hawkes and Vete Stewart are both working in Idaho.

District Manager R. S. Ballantyne, of the Pathe Distributing Corporation, spent some time at the Salt Lake office a few days ago during which visit he held a sales meeting with all of the local sales forces and Manager Al O'Keefe, here. He then left with O'Keefe for a trip to Pocatello, Idaho, after which Ballantyne left for Los Angeles. Manager O'Keefe intends to leave very soon for the Cache Valley section of Utah.

Jack Connors, Pathe salesman out of the local office, is back in his old territory in Southern Utah for a short time.

L. C. Wingham, manager of the local branch for Metro-Goldwyn-Mayer, just left here for a trip of a few days into Idaho.

Traveling Auditor W. F. Reiley arrived at the local Metro-Goldwyn-Mayer office last week from San Francisco. He will be here for an indefinite stay.

Hal Elias, exploiteer for Metro-Goldwyn-Mayer, left last week for Denver.

The Paramount Traveling Auditor, A. R. Young, arrived at the Salt Lake office to remain for some time.

Jack Curry, who is in charge of the Ad Sales for the Western territory, came into the local Paramount - Famous - Lasky exchange last week, and will remain for several weeks before leaving for Los Angeles. The Paramount sales staff in this district are all out in their respective territories.

A moving picture company, to be known as The Pioneer Film Company, has just been formed in this city, and is being sponsored by Ed S. Diamond, formerly of the Pantages and American theatres, here.

Miss Greta Bretain, head organist at the American Theatre, has just returned to her duties here after an absence of three weeks, due to having been called to Iowa because of the illness of her father-in-law, it is reported.

Pickens and Bartlett, lessees and managers of the American Theatre Dansante, a ballroom operated in connection with the American Theatre, have completed the decorating of this hall for the holidays, injecting considerable of the holiday spirit into the atmosphere. Ed Stoker and his orchestra are gaining considerable popularity at the Dansante as well as over the radio station KSI. Stoker is also connected with the National Theatre Supply Company.

Christmas Week will also be the Victory Theatre's fourth anniversary week, commencing December 24th.

Dave Farquhar, branch manager for Warner Brothers in this city, is in Idaho territory.

All of the Fox sales representatives are busy in their respective territories this week.

Special Representative Ben F. Rosenberg, of the Fox Film Corporation, left here recently for Denver.

Atlanta

THE Howard Theatre in Atlanta, Publix de luxe house, celebrated its seventh anniversary last week, Manager Ernest Morrison having arranged a special program of entertainment for the occasion.

Universal's Atlanta branch, announces Ben Y. Cammack, manager, is enthusiastically at work on the company's annual week, called "Universal Joy Week."

The M-G-M Club entertained at an informal dance on the roof garden of the Cecil Hotel last Saturday evening from 9 to 12 o'clock. This club is composed of the personnel of M-G-M's Atlanta branch and famous for its social functions.

F. F. Ricksecker, Southern sales manager for the Robert Morton Organ Company, passed through Atlanta the other day on his way to New Orleans and other points in the territory.

Among exhibitor visitors to Atlanta last week were:

G. L. Wynn, of the Ritz Theatre, Newnan, Ga.; Bill Woods, of the Belle Theatre, Gadsden, Ala.; Mr. and Mrs. W. H. Odom, of the Pastime Theatre, Sandersville, Ga.; J. W. English, of the Seminole Theatre, Homestead, Fla.; C. B. Ellis, manager of F B O's Jacksonville branch; Charlie Oswald, Publix booker, Jacksonville, Fla.; Mr. and Mrs. T. M. Clements, of the Star Theatre, Perry, Ga.; C. S. Smith, of the Alamo Theatre, from the Big U office, New York, spent the week in Universal's Atlanta branch.

Frank Hudson became a member of Fox's Atlanta branch sales force this week.

Every case scheduled for consideration was disposed of by the Atlanta Joint Board of Arbitration at a session this week, which consumed all of Tuesday and part of Wednesday. Thirty cases were arbitrated.

Major John W. Quillan, president of Enterprise Film Corporation, with headquarters in Atlanta, returned the latter part of last week from Charlotte, N. C.

O. L. Freeman, ad sales manager of the Atlanta office of Paramount, made a trip through the Carolinas last week.

Harry G. Ballance, Southern district manager of Paramount, with headquarters in Atlanta, left early last week for Dallas, Tex.

Mrs. Anna Aiken Patterson, editor of Weekly Film Review, left last Thursday night for Florida, where she will remain for a week.

Willard C. Patterson, Southern district manager of Universal theatres, left Thursday night for Florida for a visit to several of the company's houses in that state.

It is reported that Alexander Pantages, multi-millionaire owner Newnan, Ga., and O. C. Lam, of the Rome Enterprises, Rome, Ga., visited Film Row this week.

P. C. Bryan, Fox's Atlanta branch manager, made a tripe through South Georgia this week.

W. G. Minder, Tiffany's Southern division manager, spent last week in New Orleans and adjacent towns.

H. Frust, booking representative of the Pantages theatre circuit and pioneer west coast vaudeville magnate, will visit Birmingham within the next two weeks to acquaint himself with conditions in this city and the South generally. Locally, he will confer with Walter Fenney, manager of the Pantages Theatre, and officials of the Pan-Ala Amusement Company.

One of the most important innovations to reach Birmingham is the installation of the Fox-Case Movietone in the Ritz Theatre. Vernon Reaver is manager of the Ritz.

C. R. Beachamn, manager Atlanta branch of First National, spent two days in Birmingham the past week and visited his many friends along the local rialto.

John W. Mangham, Jr., Atlanta manager of Arthur C. Bromberg Attractions, also visited the Magic City and made several important sales.

The Norwood Theatre, local suburban house, has been sold by John W. Peck, Sr., to Ben Jaffe, who also operates the Palace, Ensley and Dixie theatres, uptown.

Harry E. Pierce, of the Rivoli Theatre, Talledega, visited Birmingham the past week.

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Seattle

SEATTLE this week played host to several visitors of more than average importance in the film world—Adolph Zukor, president of Paramount-Famous-Lasky Corporation; Sam Katz, president of Publix Theatres; Nicholas Schenck, president of Metro-Glodwyn-Mayer, and Harold B. Franklin, president of West Coast Theatres. The officials were here inspecting the new Publix-Seattle theatre, now being rushed to completion for the opening about January 27, and were the guests of Hershel Stuart, Northwest division manager for West Coast. The Seattle theatre will be a Publix house, operated by Wesco, and will seat 3,000 persons.

A. F. Hickox, special representative from the New York office of Warner Bros., arrived in this city last week and is at Manager Carl Stern's exchange, talking over sales matters with the local men.

Announcement was made last week by Bob Bender, retiring president of the M. P. T. O. W., of the winners in the recent ticket sales contest held in this city for the Motion Picture Theatrical Pot Pourri. First prize of $40 went to Miss Dorothy Potts of the Capitol theatre, second prize of $20 to Mrs. Peggy Bradt of the Roycroft theatre, third prize of $20 to Harry Fox of the President theatre and $20 to Miss Vesta Waddell of the Paramount exchange, and other cash prizes of $10 to Al Rosenberg of De Luxe Theatres, Inc., and Jack Bower of the First National exchange.

Eddie Peabody, dynamic master of ceremonies, who played sixteen weeks in Seattle this summer, and has just closed six weeks at the Broadway theatre in Portland, opened a four weeks' engagement at West Coast's Broadway theatre in Tacoma last week. He succeeds Ollie Wallace, "clown prince of rhythm," and Wallace, in turn, goes back to Portland, where he first made his debut as a stage entertainer.

Jimmy Beale, popular Northwest film salesman, resigned from the sales staff of the local Universal exchange last week, and has accepted the position of Portland branch manager for Tiffany Productions. He leaves for the Oregon city this week to line up his location and sales staff, prior to the opening of his offices next month.

Rolla Duncan, well known exhibitor of this territory, spent a short time on film row last week and announced that his new Avalon theatre in Olympia, Washington, will be ready for opening early next spring. It will be a 600-seat house, located on Fourth avenue, directly across the street from the old Rex theatre, and will run on a 15c. admission policy.

Spirits are high around the Metro-Goldwyn-Mayer exchange this week, following the announcement by Manager Ben Fish to the effect that A. J. Sullivan, local sales representative, landed "Third in the U. S." in the M-G-M national sales standings last week, only one-half of one per cent behind the two leaders from the East. Max Rubenfeld, Morris Saffle and J. A. Becker, also connected with the Seattle sales staff, are ranking sixth, seventh and eighth. Manager Fish considers that he has a right to smile, with four men among the highest ten.

William B. McCurdy, Northwest representative for Henry Duffy, Pacific Coast stock producer operating the President theatre here, announced last week that the Music Box theatre, which houses the Duffy Players in Portland, will be razed next May to make room for a store and office building. The Duffys, consequently, are planning a house at Broadway and Salmon streets, directly opposite West Coast's Broadway theatre.

A. H. Huot, district manager of Portland and Seattle territories for F. B. O., returned last week from Oregon, after an extended sales trip around his entire territory with J. Frank Shea, F. B. O.'s Western division manager. They were accompanied on the trip by "Tillie" Withers, head of the Portland branch offiec.

"Red" Corcoran, Seattle college boy who has been associated with West Coast for the last two seasons as a novelty entertainer, opened an engagement with Hermie King's orchestra at the Fifth Avenue theatre this week, following a long run at the Broadway in Portland. With Oscar Taylor, he gives Hermie's group two of the best musical specialists on the West Coast eircuit.

And still they move to the new Film Row—this time it's Columbia Film Exchange. This week Manager Bill Kelly's crew are busy getting located at 2404 First Avenue, having moved from the old quarters at 2018 Third Avenue last week-end. Their new office is directly adjoining that of the National Theatre Supply Company.

A. B. Shankland, former exhibitor of Yacolt, Washington, last week announced that he has taken over the operation of the Una theatre in Portland, formerly the Powell Valley theatre.

J. A. Charlesworth, who recently the new Publix theatre in Portland, Ore., to that group, has decided upon leased the downtown location for another theatre venture, and is at present planning a 1750 seat house at Fiftieth avenue and Foster road in Portland. It is an ideal neighborhood site that was given up by the Saxe theatre interests of Oregon last season.

The John Danz Circuit of theatres in downtown Seattle, which has been growing constantly larger during recent months, will be known in the future as the Sterling Chain Theatres, Inc., according to announcement made by Mr. Danz last week. The Sterling Chain Theatres is the name of the circuit's holding company, also.

Y. Darrell, special exploitation specialist, is at present located at the Cooperative Film Exchange in this city, assisting Manager J. W. Davis in selling and exploitation on some of the new state right features being distributed in this territory.

Frank Leon, former head organist at the Coliseum theatre here, is now presiding at the console of the Wurlitzer in the Liberty theatre, West Coast's First avenue house.

Following the success of the first short subject Movietone reel at his Blue Mouse theatre in this city last week, John Hamrick has announced that the new Movietone News Reel distributed by Fox will be a regular weekly feature at his house. It is probable that the same situation will hold good in the Portland and Tacoma Blue Mouse theatres also.

The entire sales staff of Manager L. A. Samuelson's local Pathe exchange gathered in this city last week to meet W. W. Black, representative of the educational branch of Pathe from the New York home office. Mr. Black came here from Portland, and spent some time discussing the sales possibilities of the company's educational reels.

St. Louis

THE old Hippodrome Theatre, 17 South Sixth street, St. Louis, Mo., has been condemned by Building Commissioner E. E. Christopher. The old structure is in very bad shape. The Hippodrome was closed several years ago. At one time it was the most popular amusement place in St. Louis and actually played to overflow crowds at every performance.

It is reported that W. D. Trout has purchased the Lyric Theatre, Houston, Mo., from W. W. Paulding.

The Star, Grand Tower, Ill., closed on December 17.

Max Weiner has taken over the Liberty Theatre, Bernie, Mo., formerly operated by Herman Ferguson.

F. E. Schmidt has sold the Strand Theatre, Pocahontas, Ill., to John Delaurenti.

The Princess Theatre, Blackwater, Mo., was destroyed by fire recently.

Raymond & Garrett have transferred to H. A. Garrett the New Lyric Theatre, Kennett, Mo.

The Fairland Theatre, Alsey, Ill., has been closed.

Maurice Stahl, manager of the Wellston Theatre, 6228 Easton avenue, Wellston, Mo., was held up at Easton and Evergreen avenues, at 10:45 p.m. December 11 and robbed of $470, the Sunday receipts of the show house. The robbers also took Stahl's automobile but abandoned it two blocks away.

W. T. Warford, Eldorado, Ill., is advertising a theatre for sale. He states the sale is necessary to settle an estate.

Out of town exhibitors seen along Picture Row during the past week were: Bob Clarke, Effingham, Ill.; J. H. Schuckert, Chester, Ill.; Messrs. Paul and Overton, Winchester, Ill.; Oscar Wesley, Gillespie, Ill.; Elvin Weeks, Staunton, Ill.; Barney Dubinsky, Jefferson City; H. A. Garrett, Kennett, Mo.; "Doc" C. A. Tetley and C. Karsch, of Flat River and Farmington, Mo.

Max Roth, who has been acting manager of the local Fox exchange since Claude W. McKean resigned to become itnerested in Premier Pictures Corporation, has gone to New York City to spend the Christmas holidays.

L. W. Lau plans to open his new theatre on the Lemay Ferry Road in Luxemburg, Mo., shortly after New Year's.

Joe Green is now managing the Yale Theatre in South St. Louis.

C. Densmore Hill, district manager for Pathe, has had added to his district Oklahoma City and Memphis. He also looks after St. Louis, Kansas City, Des Moines and Omaha.

John E. O'Toole, manager of the local Pathe branch, now has charge of all of Pathe business in St. Louis. Andy R. Deietz has been made salesmanager, while Arthur La Plant is head booker.

Paul A. Schmuck, formerly short subjects manager for Pathe in St. Louis, has been transferred to Philadelphia as sales manager for that branch. The Pathe sales organization presented him with a beautiful traveling bag, while the members of the St. Louis Film Board of Trade gave him a handsome brief case.

During his brief stay in St. Louis, Schmuck won himself many friends and it was with considerable regret they lost him. However, they are confident he will more than make good in the responsible post he will hold down in the Quaker City.

Jack Hellman, brother of the famous Sam, who formerly was Paramount exploiteer in Minneapolis, Minn., is now publicity director for Metro-Goldwyn-Mayer in St. Louis.



A recent photograph of Heywood-Wakefield's Gardner, Mass. factory showing salesmen and executives who attended the Public Seating Meeting the week of Nov. 28. Standing in the centre is Levi H. Greenwood, president of Heywood-Wakefield, manufacturers of theatre chairs and many other types of seats.

New Theatre Projects Continue; Others Ready to Open

CONSTRUCTION of new theatres is still going ahead at a rapid rate despite past rumors that some of the circuit and independent theatre operators would curtail building. Most houses under way at the present time are of the de luxe type, supplanting the smaller and out of date theatres which have been doomed for some time.

A new million dollar theatre for Oakland, Cal., was announced December 17 by Henry Duffy, prominent Pacific Coast producer. The seventh playhouse in the Duffy chain, it will be called the Duffwin.

The theatre will be on 17th Street, between San Pablo and Telegraph, with a 105-foot frontage. The Income Properties Company of California, of which Fred Proctor is president, are to build the structure. This is the concern that built the new Elks' Club and the Orpheum Theatre in Oakland. The deal was concluded through Charles Rosenthal, Jr., of Milton Meyer & Co., of San Francisco.

The new theatre will be ready for opening September 1, 1928, Duffy has announced. It will embody the latest improvements, and will be the most modern temple of amusement in the West, and will be even more beautiful than his palatial El Capitan at Hollywood.

Contracts for construction of a 1,500-seat house at the southwest corner of Chestnut and Steiner streets, San Francisco, Cal., have been let and construction will start at once. The property has been leased for 99 years from Louis Lurie by Edward B. Baron, formerly general manager of the Herbert L. Rothchild interests, and Carol A. Nathan, for eight years in charge of Carl Laemmle's Universal Northern California motion picture buildings. Their house will be a Class A structure, carrying out many innovations conceived by the two veteran theatre managers during their service as executives of the two large companies.

Once the new Marina house is completed work will be started on others in various parts of the city, announced Baron and Nathan. They plan an elaborate chain of

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neighborhood houses for the bay cities and Northern California.

Contract for the construction of the new Tennessee Theatre by the Publix Theatre Corporation at Knoxville, Tenn., at a cost of approximately $1,000,000, has been awarded to the George A. Fuller Co., New York City, and work will start within a week.

The theatre, capable of seating at least 2,000 people, will be one of the largest and finest in the South. The project has been "hanging fire" for over a year, causing rumors to become current that the corporation had abandoned plans for the structure. The exterior will be of brick, with an expensive interior, details of which are not yet known.

Advice received from Portland last week indicates that Harry Poole, Oregon exhibitor, who now has the Pelican Theatre about ready for formal opening in Klamath Falls, has already signed leases and made arrangements for the construction of another house in the same city. The second theatre will be a smaller venture, seating about 600, located on one of the main business intersections.

I. M. Halperin, of the Publix Theatre department, is now in Birmingham, Ala., superintending the work attendant to the opening of the new Alabama on December 26. He is accompanied by Rodney Bush, now connected with the Publix publicity department and formerly manager of the local Galax. They are co-operating with Manager Sidney Dannenberg.

The Empress Theatre, Milwaukee, will be closed after January 1st for considerable remodeling, enlarged to 1,400 seats and redecorated, while Earl Rice's new Egyptian Theatre on Teutonia Avenue, Milwaukee, will be opened on December 23, thereby adding 1,800 seats to the northwest side.

M. Marks, who operates the Venange Theatre, Oil City, Pa., has started construction on the new Colonial-Drake, to cost in the neighborhood of $800,000. It will take in a whole square, and consist of 13 stores, offices, billiard hall and bowling alleys. The theatre will seat 2,254, 350 of which will be on the mezzanine balcony. It will open in the Fall of 1928.

A. Manant, who operates the Dixie Theatre, Carnegie, Pa., has recently opened the new Grand Theatre seating 800.

The new Fischer-Paramount Theatre, a 1,400-seat atmospheric theatre of the most modern type, recently threw open its doors in Oshkosh, Wis.

The Fischer-Paramount is of the Spanish atmospheric type. It is a moving picture and vaudeville house, moving pictures to be shown during the week with vaudeville added over the week-end. It has a $50,000 organ and a twelve-man orchestra. Chas. Keller & Son, of Milwaukee, designed it. Frank W. Fischer, managing director of the Fischer-Paramount theatres, and builder of that circuit, conceived the theatre and promoted it.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.
(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 1
Back to God's Country	R. Adoree-R. Frazer	Universal	5751 feet	July 29
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale - T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia	5645 feet	
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keane-B. Kent	Universal	6862 feet	
Lovelorn, The	Sally O'Neil	M-G-M		
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5415 feet	Aug. 5
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 82
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6133 feet	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)		
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 1 '26
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Hero, The	R. Agnew-P. Garon-R. Lease	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	7000 feet	Dec. 16
Gambler's Game, The	Tom Tyler	F. B. O		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	5867 feet	Nov. 18
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
My Best Girl	M. Pickford-C. Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Ranger of the North	Ranger (Dog)	F. B. O		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-Hanson	Paramount	5960 feet	Nov. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	7 reels	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Cheer Leader, The	R. Graves	Lumas		
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug. 13
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	6003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18

Feature	Star	Distributed by	Length	Reviewed
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		Dec. 23
Gold From Weepah	Bill Cody	Pathe	4968 feet	
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National	7133 feet	Dec. 2
Gun Gospel	K. Mayuard	First National		
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4076 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 1
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	
Let 'Er Go Gallagher	Junior Coughlan	Pathe-De Mille		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlowe-D. O'Shea	Rayart (S. R.)		
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	
Opening Night, The	C. Windsor-J. Bowers	Columbia		
Open Range	L. Chandler-B. Bronson	Paramount		
Quality Street	M. Davies-C. Nagel	M-G-M		Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros	6492 feet	Nov. 4
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	4375 feet	
Rose of the Golden West	G. Roland-M. Astor	First National		Oct. 7
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Geraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4866 feet	
Stage Kisses	K. Harlan-H. Chadwick	Columbia		
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Very Confidential	M. Bellamy-R. Allen	Fox	5620 feet	Dec. 15
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia		
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O	6034 feet	Nov. 11
Almost Human	V. Reynolds	Pathe-De Mille		
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille		
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	Wally Wales	Pathe	4933 feet	
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Marmont-M. Busch	Lumas (S. R.)		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Get Your Man	C. Bow-C. Rogers	Paramount	5718 feet	
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	4 reels	Dec. 2
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	Colleen Moore	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Ladies at Ease		First Division (S. R.)		
Land of the Lawless	J. Podian-P. Montgomery-T. Santschi	Pathe	4131 feet	
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Love Mart, The (tentative)	B. Dove-M. Astor-N. Beery	First National		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)		
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Rush Hour, The	M. Prevost	Pathe-De Mille		
Serenade	A. Menjou-K. Carver	Paramount		
Silk Legs	M. Bellamy	Fox		
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Slingshot Kid, The	"Buzz" Barton J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O	6388 feet	
Spoilers of the West	Tim McCoy	M-G-M		
Streets of Shanghai	P. Starke-K. Harlan	Tiffany-Stahl		
Swift Shadow, The	Ranger (Dog)	F. B. O	4892 feet	Dec. 23
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount		
Valley of the Giants	M. Sills-D. Kenyon	First National	6400 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-B. Norton-G. Katsonaros-von Seyffertitz	Fox	5357 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Comrades	A. Sheridan-G. James	First Division (S.R.)		
Beau Sabreur	E. Brent-G. Cooper-W. owell-N. Beery	Paramount		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Burning Up Broadway		Sterling Pict. (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
Coney Island	Lois Wilson	F. B. O		
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O	5511 feet	Dec. 23
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O		
Fearless Rider	Fred Humes	Universal		
Finders Keepers	La Plante-Harron	Universal		
Five Thousand Dollars Reward	T. Mix-N. Joyce	Fox		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gaucho, The	D. Fairbanks	United Artists		
Girl in Every Port	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Holiday Lane		Fox		
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount		
Little Mickey Grogan	Frankie Darro	F. B. O		
Man, Woman and Sin	J. Gilbert-J. Eagles	M-G-M	6280 feet	
Merry Wives of New York		First Division (S. R.)		
Noose, The	R. Barthelmess-L. Basquette	First National		
No Other Woman	D. Del Rio	Fox		
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Sadie Thompson	G. Swanson	United Artists		
Sailors' Wives	Astor-Hughes	First National		
Sharpshooters	G. O'Brien-L. Moran	Fox		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
United States Smith		Lumas		
Wagon Show, The	K. Maynard-E. Gregory	First National		
West Point	William Haines	M-G-M		
Wife Savers	W. Beery-F. Sterling	Paramount		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O	4805 feet	
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale	Tiffany-Stahl		
Woman Wise	W. Russell	Fox		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Bare Knees		Lumas		
Devil Dancer, The	G. Gray-C. Brook	United Artists		
Doomsday	F. Vidor-G. Cooper	Paramount		
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Went McGinty	C. Murray-G. Sidney	First National		
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Harvester The	N. Kingston-O. Caldwell	F. B. O	7045 feet	Nov. 25
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O		
Honky Tonk (tentative)	Bancroft-Brent-N. Hamilton	Paramount		
Legionaires in Paris	Al Cooke-Kit Guard	F. B. O		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	
Secret Hour, The	P. Negri-Herscholt-K. Thompson	Paramount		
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda	Paramount (Christie Special)		

Feature	Star	Distributed by	Length	Reviewed
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian	Paramount		
Wall Flowers		F. B. O.		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)		Paramount		
Arkansas		First Division (S. R.)		
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray	Paramount		
Man Higher Up, The		Lumas		
Old Ironsides (road show)	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	12 reels	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton	Paramount		
Ramona	D. Del Rio-W. Baxter	United Artists		
Red Hair	C. Bow-W. Austin	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Royal American, The	Ken Maynard	First National		
Speedy	Harold Lloyd	Paramount		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Buck Privates	L. De Putti	Universal		
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O	6419 feet	Dec. 23
Street of Sin, The	Emil Jannings	Paramount		
Surrender	M. Philbin-I. Moskine	Universal		
Thanks For the Buggy Ride	L. La Plante-G. Tyron	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose	J. F. McDonald-J. Hershalt-N. Carroll-C. Rogers	Paramount		
Ace High	Hoot Gibson	Universal		
Across the Atlantic	M. Blue	Warner Bros.		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Alex the Great		F. B. O.		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Colman-J. Loff	Pathe		
Blonde for a Night, A	M. Prevost	Pathe-De Mille		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Breed of the Sunset		F. B. O.		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Burning Daylight	M. Sills-D. Kenyon	First National		
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S.R.)		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Canyon of Adventure, The	K. Maynard	First National		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W Marshall-G. Astor	M-G-M		
Chaser, The	Harry Langdon	First National		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight	J. Mendez	F. B. O		
Chinatown Charlie	J. Hines-E. May	First National		
Circus Rookies	K. Dana-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Come to My House	O. Borden-A. Moreno	Fox		
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe		
Do It Again	M. Astor-L. Hughes	First National		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel-G. Nissen-M. Busch	Fox		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Flying Romeos	C. Murray-G. Sidney	First National		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros		
Four Devils, The	J. F. MacDonald	Fox		
Freckles		F. B. O.		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling-R. Taylor	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros		
Godless Girl, The	Lena Basquette	Pathe-De Mille		
Good Morning, Judge		Universal		
Grandma Bernie Learns Her Letters	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Grass Widows		Tiffany-Stahl		
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros		
Hangman's House	W. Farnum-J. Collier	Fox		
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5999 feet	Dec. 16
Heart of a Follies Girl, The	B. Dove	First National		
Hell's Angels	B. Lyon-J. Hall-G. Nissen-L. Wolheim	United Artists		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Horseman of the Plains	T. Mix-S. Blane	Fox		
If I Were Single	May McAvoy	Warner Bros.		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies' Night in a Turkish Bath		First National		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Law of the Range, The	Tim McCoy	M-G-M		
Leopard Lady, The	J. Logan	Pathe-De Mille		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lilac Time	Colleen Moore	First National		
Lion and the Mouse, The	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr.	Warner Bros.		
Little Buckaroo, The		F. B. O.		
Little Shepherd of Kingdom Come	Barthelmess-McAvoy-O'Day	First National		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Madamoiselle From Armentieres (English Film)	R. Brody-J. Stuart	M-G-M		
Mad Hour, The	S. O'Neil-D. Reed	First National		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Merry Wives of New York	P. Garon	First Division (S. R.)		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Friend From India	F. Pangborn	Pathe-De Mille		
Naughty Marietta	Marion Davies	M-G-M		
Once There Was a Princess	B. Dove	First National		
Ordeal, The	Garbo-Chaney	M-G-M		
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Patsy, The	Marion Davies	M-G-M		
Perfect Gentleman, A	Monty Banks	Pathe	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phantom of the Range, The		F. B. O.		
Pigskin	D. Rollens-S. Carrol	Fox		
Rachel	P. Negri-G. Cooper	Paramount		
Race For Life, A		Warner Bros.		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Renegade, The		F. B. O.		
Riders of the Dark	T. McCoy	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Robert Flaherty's Southern Skies		M-G-M		
Romantic Rogue, The	Reed Howes	Rayart (S.R.)		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Sheiks and Shebas	Junior Stars	Paramount		
Silent Hero, The	Napoleon (Dog)-R Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Siren The	D. Revier-T. Moore	Columbia		

Feature	Star	Distributed by	Length	Reviewed
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	M-G-M		
Skyscraper	S. Carroll	Pathe-De Mille		
Smart Set, The	W. Haines	M-G-M		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Soft Living	M. Bellamy-J. Bowers	Fox		
Song of Steel		Tiffany		
So This Is Love	V. Dana-R. Graves	Columbia		
Span of Life, The	Lon Chaney	M-G-M		
Squads Right		Tiffany-Stahl		
Stand and Deliver	La Rocque-L. Valez	Pathe-De Mille		
Steamboat Bill, Jr.	Keaton-E. Torrence	United Artists		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin	D. Costello	Warner Bros.		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J. Crawford	M-G-M		
Times Square		Tiffany-Stahl		
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
Trail of '98	K. Dane-P. Starke-R Forbes-Del Rio	M-G-M		
Trelawney of the Wells	N. Shearer	M-G-M		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R Keane	Universal		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Univer al		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny The	G Hale-E. Hilliard	Rayart (S. R.)		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Romance Rides		Paramount		
When the Law Rides	Tom Tyler	F. B. O.		
Whip Woman, The	E. Taylor-A. Moreno	First National		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	Nov. 25
All Set	Wallace Lupino	Jan. 29	1 reel	
Angel Eyes	"Big Boy"	Dec. 25	2 reels	
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch	Oct. 23	2 reels	Oct. 7
Character Studies	Carter De Haven	Nov. 20	1 reel	
Creations Parisienne (Color Film)	Hope Hampton	Dec. 4	1 reel	Dec. 9
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch	Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore	Jan. 15	2 reels	
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins	Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat Behind the Front	"Sullivan Cartoon"	Dec. 25	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	
Felix the Cat in Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
He Tried to Please	M. Collins-L. Hutton	Nov. 6	1 reel	
High Strung	Jerry Drew	Jan. 29	2 reels	
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins	Dec. 18	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Racing Mad	Al St. John	Jan. 8	2 reels	
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
There It is	Charley Bowers	Jan. 1	2 reels	
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Wedding Slips	Monte Collins	Jan. 15	1 reel	
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Jan. 1	2 reels	Dec. 16
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooks-T. Hill	Jan. 1	2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Animal Comedy	Dec. 4	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Buffalo Bill's Last Fight (Technicolor)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Falcon, The	"Our Gang"		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddities	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb. 25	1 reel	
Napoleon and Josephine (Technicolor)	A. Ayres		2 reels	
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	

Title	Star	Rel.	Date	Length	Reviewed
Old Wallop, The	"Our Gang"	Oct.	22	2 reels	Dec. 9
Palace of Honey, The	Ufa Oddities			1 reel	
Pathfinders, The	Ufa Oddities			1 reel	
Parasol Abt, The	Ufa Oddities	Dec.	31	1 reel	
Perfume and Nicotine	Ufa Oddities			1 reel	
Pets and Pests	Ufa Oddities	Jan.	28	1 reel	
Primitive Housekeeping	Ufa Oddities			1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec.	3	2 reels	Dec. 9
Sanctuary	Ufa Oddities			1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct.	8	2 reels	
Secrets of the Sea	Ufa Oddities	Jan.	28	1 reel	
Sleeping Death	Ufa Oddities			1 reel	
Soaring Wings	Ufa Oddities	Sept.	24	1 reel	
Spook-Spoofing	"Our Gang"			2 reels	
Sting of Stings, The	Charlie Chase	Sept.	3	2 reels	
Sugar Daddies	All Star Cast	Sept.	10	2 reels	
TallyHo	Ufa Oddities			1 reel	
Tokens of Manhood	Ufa Oddities			1 reel	
Us	Charley Chase	Nov.	28	2 reels	
Way of All Pants, The	Charley Chase	Oct.	29	2 reels	
What Every Iceman Knows	Max Davidson	Sept.	17	2 reels	
Wicked Kasimir, The	Ufa Oddities			1 reel	
Winged Death	Ufa Oddities	Dec.	3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities			1 reel	
Yale vs. Harvard	"Our Gang"	Sept.	24	2 reels	

PARAMOUNT

Title	Star	Rel.	Date	Length	Reviewed
Adoration	Novelty	Feb.	25	1 reel	
Crazy to Fly	Bobby Vernon	Sept.	17	2 reels	
Dad's Choice	E. E. Horton	Jan.	7	2 reels	
Dizzy Sights	Billy Dooley	Dec.	17	1 reel	
Easy Curves	Billy Dooley	Nov.	12	2 reels	
Fantasy	Novelty	Oct.	15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan.	21	2 reels	
Find the King	E. E. Horton	Nov.	5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov.	19	1 reel	
French Fried (Christie)	Neal Burns	Sept.	3	2 reels	
Frenzy	Novelty	Jan.	14	1 reel	
Grid Ironed	Krazy Kat Cartoon	Dec.	31	1 reel	
Holy Mackerel	Jimmie Adams	Feb.	11	2 reels	
Hot Papa	Jack Duffy	Oct.	1	2 reels	
Hungry Stroke, A	Krazy Kat Cartoon	Feb.	25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb.	11	1 reel	
Just the Type (Christie)		Feb.	18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb.	18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct.	29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct.	15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept.	17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb.	11	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov.	26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan.	7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov.	12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan.	21	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec.	24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept.	3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct.	1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec.	10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept.	24	1 reel	
Mad Scramb.es	Neal Burns	Nov.	26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec.	3	1 reel	
Moony Mariner, A	Billy Dooley	Sept.	24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec.	24	2 reels	
Ocean Blues	Jimmie Adams	Nov.	19	2 reels	
Oh Mummy	Jimmie Adams	Oct.	8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov.	5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan.	14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept.	24	1 reel	Oct. 4
Save the Pieces	Bobby Vernon	Jan.	28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct.	29	2 reels	
School Daze	Krazy Kat Cartoon	Sept.	10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan.	28	1 reel	
Short Tail, A	Novelty	Sept.	10	1 reel	
Splash Yourself	Bobby Vernon	Dec.	3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec.	17	1 reel	
Swiss Movements	Jimmie Adams	Dec.	31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct.	8	1 reel	
Toddles	Novelty	Dec.	10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct.	22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct.	22	1 reel	
Water Bugs	Billy Dooley	Feb.	4	2 reels	
Wedding Wows	Bobby Vernon	Oct.	22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec.	31	1 reel	

PATHE-DE MILLE

Title	Star	Rel.	Date	Length	Reviewed
Alien Antics	Sportlight	Nov.	13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct.	9	1 reel	Oct. 7
Assistant Wives	Charley Chase			2 reels	Dec. 2
Big Tent, The	"Aesop Fables"	Oct.	23	1 reel	Oct. 21
Brave Heart, A	"Aesop Fables"	Oct.	30	1 reel	
Bucking the Handicap	Sportlight	Dec.	25	1 reel	Dec. 23
Bull Fighter, The	Billy Bevan	Nov.	27	2 reels	Dec. 2
Chicken Feed	"Our Gang"	Nov.	6	2 reels	Nov. 4
Comrades in Work	Mabel Normand			2 reels	
Cups and Contenders	Sportlight	Nov.	27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept.	11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct.	23	2 reels	Oct. 21
Do Detectives Think?	Roach Stars	Nov.	20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct.	30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque			1 reel	Dec. 16
Fiddlesticks	Harry Langdon	Nov.	7	2 reels	Nov. 25
Flying Fishers	"Aesop Fables"	Nov.	27	1 reel	
Flaming Fathers	Max Davidson			2 reels	Dec. 16
Football Officials	"Football Sense"			1 reel	Oct. 21
For Sale a Bungalow		Oct.	30	2 reels	Oct. 28
Fox Hunt, The	"Aesop Fables"	Nov.	20	1 reel	
From Soup to Nuts	Rarebits	Oct.	23	1 reel	Oct. 21
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct.	2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept.	4	2 reels	
Have a Drink	Rarebits	Nov.	20	1 reel	Dec. 2
Human Fly, The	"Aesop Fables"	Sept.	25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept.	18	1 reel	
Junk Man, The	"Aesop Fables"	Dec.	25	1 reel	
Just Kidding	Rare-Bits			1 reel	Dec. 23
King Harold	L. Baird-T. Holmes	Nov.	13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec.	11	1 reel	Dec. 9
Lateral Pass, The	Sportlight			1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct.	16	1 reel	
Love in a Police Station	E. Quillan-M. Hurlcok	Dec.	25	2 reels	Dec. 23
Mark of the Frog, The (Serial)	M. Morris-D. Reed			10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov	6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct.	9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept.	11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct.	2	1 reel	
Prowling Around France with Will Rogers	Travelesque	Sept.	18	1 reel	
River of Doubt, The	"Aesop Fables"	Oct.	2	1 reel	Sept. 30
Sailors, Beware!	Roach Stars	Sept.	23	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov.	13	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct.	16	2 reels	Oct. 21
Signs of Spring	"Aesop Fables"	Nov.	6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct.	23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"	Sept.	4	1 reel	Sept. 2
Smith's Bargain	Hiatt-McKee-Jackson			2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug.	21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct.	16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov.	13	2 reels	Nov. 11
Smith's Modiste Shop	Hiatt-McKee-Jackson			2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept.	18	2 reels	
Soldier Man	Harry Langdon				
Sunnyside (Re-issue)	Charlie Chaplin	Dec.	25		
Tackles and Touchdowns	Sportlight	Sept.	18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct.	16	2 reels	
Twenty-Four-Dollar Island	Novelty			1 reel	Dec. 23
Up the Ladder	Sportlight	Oct.	6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept.	25	1 reel	
Winning Around Europe With Will Rogers	Travelesque			2 reels	Nov. 18
Young Hollywood	Special Cast			2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel.	Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray			2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.			2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal			2 reels	
Custard's Last Stand		Bray			2 reels	Sept. 16
Dream of the Sea, A (Bino-color)		Film Dist. Corp			1 reel	May 27
Fat and the Canary	McDougall Kids	Bray			2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray			2 reels	Oct. 21
Helpless Helper	Al Jav	Cranfield-Clarke			2 reels	
Here's Another One	Novelty	Bray			1 reel	Oct. 7
Here's Another One	Novelty	Bray			1 reel	Dec. 2
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec.	1	10 episodes	
Iron Derby, The		Bray				
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept.	1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke			1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke			2 reels	
His Ticklish Predicament	Jack Cooper	Bray			2 reels	Oct. 21
Iron Derby, The					2 reels	Oct. 21
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal			1 reel	July 22
Lost in a Pullman		Bray			2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod.			2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A			1 reel	
Magic Game, The	McDougall Kids	Bray			2 reels	Dec. 2
Nothing to Live For	Al Joy	Cranfield-Clarke			2 reels	
Orphans, The	McDougall Kids	Bray			2 reels	
She Beast, The	Sid Smith	Capitol Prod.			2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.			1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark				
Spooky Money	Al Joy	Cranfield-Clarke			2 reels	
Uncle Tom's Habit	Parker-Reavis	Capital Prod.			2 reels	Sept. 1
Way of All Fish, The	J. Cooper-N. Cavalier	Bray			2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke			2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A			1 reel	April 15

TIFFANY-STAHL

Title	Star	Rel.	Date	Length	Reviewed
Bridal of Pennacock	Color Classic	Nov.	1	1 reel	Dec. 2
Comrades	Color Classic	Nov.	15	1 reel	Dec. 2
King of Sports	Color Classic	Sept	15	1 reel	
Memories	Color Classic	Oct.	1	1 reel	
Me and My Pal	Color Classic	Dec.	15	1 reel	
North of Suez	Color Classic	Jan.	1	1 reel	
Roaming 'Round the Carrib-bean	Color Classic	Oct.	15	1 reel	
Romany Love	Color Classic	Dec.	1	1 reel	
Rose of Killarney	Color Classic	Dec.	15	1 reel	
Scarface	Color Classic	Jan.	15	1 reel	

UNIVERSAL

Title	Star	Rel.	Date	Length	Reviewed
All For Uncle	C. King-C. Doherty	Oct	19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct.	31	1 reel	
And How	"The Gumps"	Oct.	31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec.	11	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan.	23	2 reels	
Banker's Daughter, The	Oswald Cartoon	Nov.	28	2 reels	
Bare Fists	Jack Perrin	Jan.	14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct.	3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov.	12	2 reels	
Boss of the Rancho	Bob Curwood	Jan.	7	2 reels	
Buster's Big Chance	Trimble, Turner and Dog	Jan.	11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept.	14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct.	12	2 reels	Sept. 30
Buster, What's Next?	Trimble, Turner and Dog	Nov.	16	2 reels	Oct. 28
Case of Scotch, A	"The Gumps"	Jan.	9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov.	26	2 reels	
Crimson Colors	Lewis-Gulliver	Sept.	12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept.	21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept.	24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct.	15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan	18	2 reels	
Daze of the West (Mustang)	Fred Gilman	Sept.	3	2 reels	
Dazzling Co-Eds	Lewis Sullivan	Oct.	10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov	9	2 reels	
Empty Socks	Oswald Cartoon	Dec.	11	1 reel	
Fighting Finish, A	George Lewis				Oct. 14
Fighting Texan, The (Mus-tang)	Fred Gilman	Sept.	10	2 reels	Aug. 19
George Steps Out	Sid Saylor	Sept.	28	2 reels	
Great Guns	Oswald Cartoon	Oct.	17	1 reel	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster			10 episodes	

Title	Star	Rel.	Date	Length	Reviewed
Harem Scarem	Oswald Cartoon	Jan.	9	1 reel	
HiJh Flyin' George	Sid Saylor	Jan.	25	2 reels	
Horse Play	Long-Adams-Laymon-McPhaill	Jan.	4	2 reels	Dec. 16
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept.	7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec.	17	2 reelsc	
Law Rider, The (Western)	Fred Gilman	Nov.	5	2 reels	
Lone Ranger, The	Fred Gilman	Dec.	31	2 reels	
Love Wallop, The	Arthur Lake	Nov.	7	1 reel	
Mechanical Cow, The	Oswald Cartoon	Oct.	3	1 reel	
Mild West, The	"The Gumps"	Dec.	26	1 reel	
Model George	Sid Saylor	Dec.	28	2 reels	
Monkey Shines	Ben Hall	Sept.	25	1 reels	
Neck n' Neck	Oswald Cartoon	Jan.	23	1 reel	
Newlyweds' Advice		Jan.	2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec.	11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov.	7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct	3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept.	5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"			2 reels	Oct. 28
Ocean Hop	Oswald Cartoon				
On Deck	Sid Saylor-Jean Doree	Nov.	30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov.	23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept.	19	1 reel	Sept. 2
On Special Duty (Western)	Fred Gilman	Oct.	8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov.	2	2 reels	
Picking on George	Sid Saylor	Oct.	26	2 reels	Oct. 14
Racing Wizard, The	Newton House	Dec.	24	2 reels	
Rattling Good Time, A	Ben Hall	Dec.	19	1 reel	Dec. 16
Red Warning (Western)	Newton House			2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec.	26	1 reel	
Riding Gold	Newton House	Jan.	21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct.	1	2 reels	Sept. 23
Riding Wild	Bob Curwood				
Run Buster!	Trimble, Turner and Dog	Dec.	14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec.	5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov.	7	2 reels	June 17
Saxophobia	Arthur Lake	Oct.	10	1 reel	Sept 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)				10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov.	21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept.	17	2 reels	Sept 9
Shady Rest	"The Gumps"			2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec	7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan.	16	2 reels	
Smiling Wolf, The (Western)	Fred Gilman	Dec.	1	2 reels	
Society Breaks	Long-Adams-Laymon-McPhail	Oct.	5	2 reels	Sept 30
Sodas and Shebas	Arthur Lake	Sept.	12	2 reels	Sept 9
Some Pets	Arthur Lake	Jan.	2	1 reel	Dec. 16
So This Is Sapp Center	Ben Hall	Jan.	16	1 reel	
South of Northern Lights (Western)	Jack Perrin	Oct.	22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec.	19	2 reels	
Swell Clothes	Arthur Lake	Dec.	5	1 reel	Nov. 18
Tale of a Shirt, The	Jimmy Aubrey	July	17	1 reel	July 1
That's No Excuse	Charles King	June	8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Too Much Sleep	"The Gumps"	Sept.	19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov.	28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov.	7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept.	5	1 reel	Aug. 19
Valiant Rider, The (Western)	Bob Curwood			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan.	16	10 episodes	
When Greek Meets Greek	"The Gumps"	Oct.	17	2 reels	Oct 7
Winning Five, The	Lewis-Gulliver-Phillips	Sept.	26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan.	2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov.	21	2 reels	
Wolves of the Range	Fred Gilman	Jan.	28	2 reels	

Newspaper Opinions on New Pictures

"Uncle Tom's Cabin"—Universal, Lafayette Theatre, Detroit

News: "Registers as one of the most effective thrill stunts in movie catalog. 'Uncle Tom's Cabin' downright, frank melodrama, a tear-wringer if there ever was one, but beautifully produced. For sentimental reasons alone this current Uncle Tom should live as long as play."

Evening Times: "Picture a humdinger for action. Liza's escape across ice and rescue at brink of falls is gem for thrills. Simon Legree's brutality provides climaxtic punch which sends shivers through collective bones of spectators. Sunday's first night audience laughed, cried and applauded spontaneously all through story. Their reception indicated that picture will have long and prosperous run."

Free Press: "The screen version leaves all of old-time 'stupendous, mammoth, gigantic'—this has ever been accepted way of advertising an 'Uncle Tom's Cabin' show—production quite in discard. Nothing that most loyal Uncle Tom theatregoer has ever seen will again be able to stand up under its superlative adjectives. Ultimate in reality has been attained by the director in filming of story. It was ambitious undertaking, carefully, prodigally, sincerely carried to accomplishment. Undoubtedly one of very finest cinema achievements to date. To everyone who had part in its making should bring increased fame, for it gives new life to classic story and reveals period in history of America with which every American should be familiar."

"The Drop Kick"—First National, Grand Theatre, Pittsburgh

Sun-Telegraph: "Interesting picture throughout. Football sequences realistic in the extreme and story has the merit of plausibility. Seasonable offering."

Post-Gazette: "Exciting and appealing."

"The Gorilla"—First National, Madison Theatre, Detroit

Times: Thrills galore. Goes limit in exploiting eerie and spooky circumstances. Besides a car load of laughs is provided through presence of Murray and Kelsey. Santell's impeccable direction of a finely woven plot plus the unlimited resources of camera in creating weird effects further classify 'The Gorilla' as the peer of its field. Murray's work once more stamps him as a farceur of the first water."

Free Press: "Will probably be just as popular and successful as play. Just chockful of thrills and shiv-v-ery with unexpected. And while everybody in theatre sits on edge wondering-what-will-happen next there is an accompaniment of comedy that makes for hilarious laughter. Murray his very funny self as Garrity. Cast of superior merit."

News: "Enough suspense. . . . Strange things begin to happen immediately after opening title. . . . and screams and laughs speed up until human perpetrator of crimes is run down. Thrills and fun."

"My Best Girl"—United Artists, Rialto Theatre, New York City

Morning Telegraph: "'America's Sweetheart' more than ever' My Best Girl." Is worthy of name of its sponsors, and worthy of Mary Pickford. Is best thing Mary or United Artists has had for long time. Picture just loaded with sort of instances that leave you with tears in your eyes and a smile on your lips. With catch in your throat, but heart that is happy. I don't know any finer accomplishment in any art than renew faith of people in youth and life and love. Mary Pickford and 'My Best Girl' do just that. Mary herself is marvel. Crown rests securely on her curly locks. She is truly 'America's Sweetheart,' and little daughter of whole wide world. Is sweet and clean and wholesome, credit to screen, pride of industry, and last word in rebuttal to evil, hypocritical enemies who slander cinema. Is a sweetheart of a picture."

"The Gaucho"—United Artists, Liberty Theatre, New York City

News: "'The Gaucho' rode the hills and plains of South American screen effects furiously, daringly, thrillingly. A good—great—glorious time was had by all present. Or so one would have judged by applause. Lupe Valez, decidedly possessing, gives a spirited performance. She was 'made' last night. Tomorrow she'll be heralded as another discovery in way of cinema stars. All of Doug's famous acrobatic tricks are in this one, and a brand new one, called throwing the bola."

Times: "Magnificent settings. Fairbanks is no less agile than he has been in other productions. He not only vaults into saddle with amazing speed, but when he escapes from a prison cell he performs antics that even simians might envy. He clambers up trees as no South Sea Islander could, and then swings from branch to branch, finally counting on a young tree to bend over and let him drop quietly to ground."

World: "Brisk, colorful, romantic story through which star moves with all gay caperings which have attached themselves to him through years. A good, obvious, robust, high geared show. Ought to be a success. Hero is found early in the story slashing his way to hearts of all those around him, eventually rising in his fury to a hazardous situation. He is as agile, as graceful and as impervious to danger as ever. Acts magnificently."

Telegraph: "Douglas Fairbanks has scored once again! Enthusiasm and whole-hearted applause marked production's instantaneous success. Brief synopsis does not begin to register the full value of the picture. A hundred little episodes each skilfully calculated to win tribute of laugh, or gasp, or tear. A hundred other sequences amazing in their beauty, or their originality—or both. Pictorial composition is superb, and direction is all that can be desired. Lupe Valez a 'find.' Doug simply wonderful. Handsome, graceful, agile as ever, his histrionic ability defies description or competition. All in all, a mighty picture! One of the few it is actually imperative that you see. 'The Gaucho' is the spirit of romantic adventure."

Mirror: "Doug a charmingly audacious bandit whose will is law and whose law is wild. He is the epitome of grace, is this 'Gaucho' Fairbanks. Spectacular climax. Races to hair-raising typically Fairbanks finale. Is packed with the zip, the go, the romance of the Doug so popular with picture-goers."

Evening World: "Breath-taking beauty and thrills. Lupe Valez superb as flashing-eyed little vixen who captured 'The Gaucho' for her very own. A picture about which Fairbanks may feel proud. Great entertainment and will draw throngs wherever it shows."

Tribune: "'How do you pronounce 'The Gaucho?' 'I pronounce it excellent.' Nothing but perfect performances are found in this picture."

Journal: "Thrills first nighters. The usual Douglas Fairbanks effervescence. Doug again picturesque adventurer, daring everything with a confident grin and a romantic deviltry. Valez is a sensation. There are plenty of thrills. He leaps up and down balconies and roofs, climbs up trees, swings himself about on branches, takes on all comers, and performs all of his agile and picturesquely heroic stunts. Fairbanks magnificent."

Telegram: "Falls neatly into best Fairbanks traditions. Which means that it is a gay, swashbuckling, quite improbable and generally enjoyable entertainment. A speedy and glamorous drama which you cannot afford to miss."

ROY PRESS
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Season's Greetings

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with its many divisions we
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wishes for a

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and a

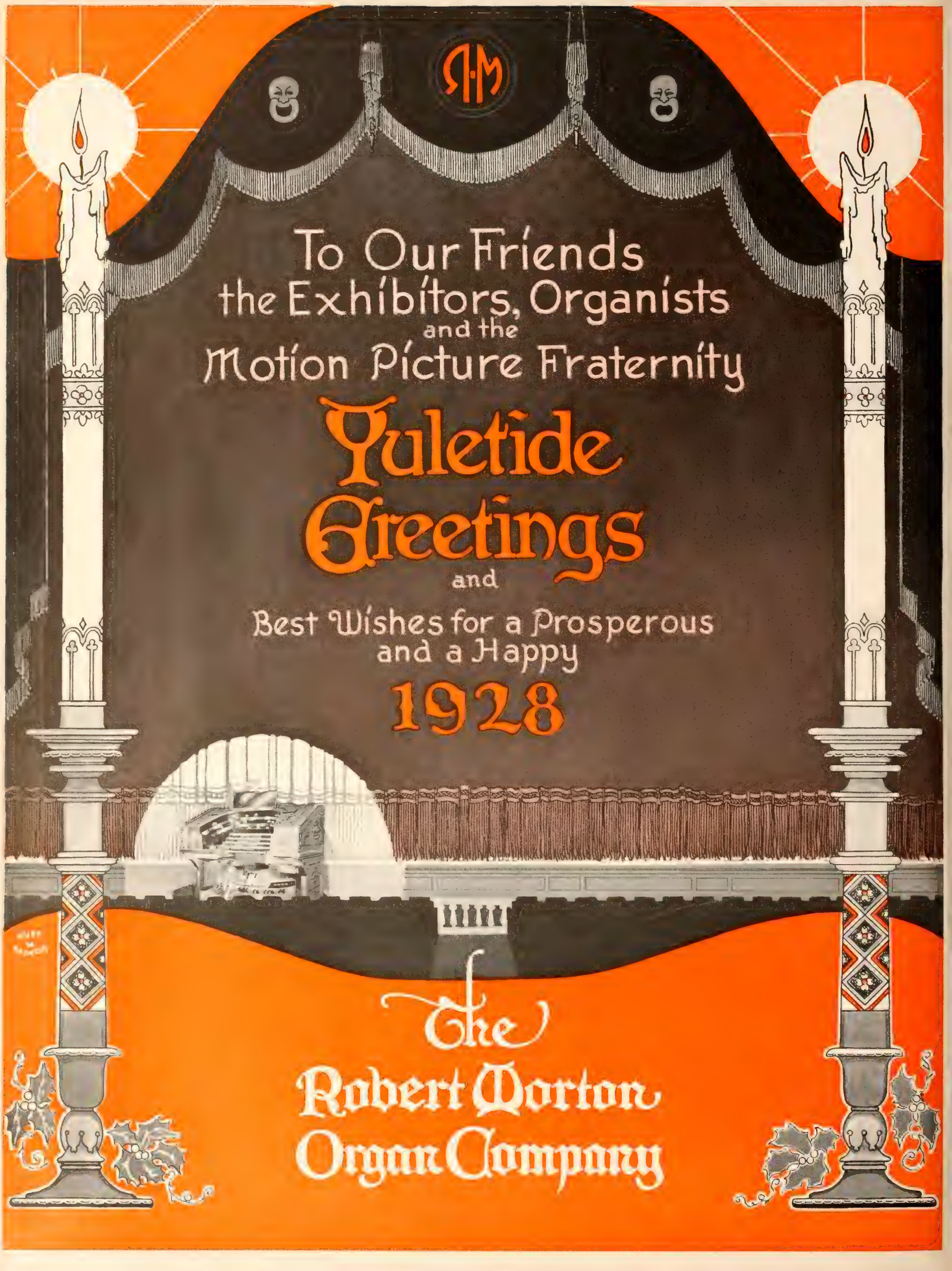
Happy New Year





Simplex

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INTERNATIONAL PROJECTOR CORPORATION
90 Gold St., New York


To Our Friends
the Exhibitors, Organists
and the
Motion Picture Fraternity
Yuletide
Greetings
and
Best Wishes for a Prosperous
and a Happy
1928
The
Robert Morton
Organ Company

Motion Picture News

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Complete Theatre Equipment Furnished and Financed on the ONE CONTRACT PLAN

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In Two Sections
Section Two -
December 30, 1927

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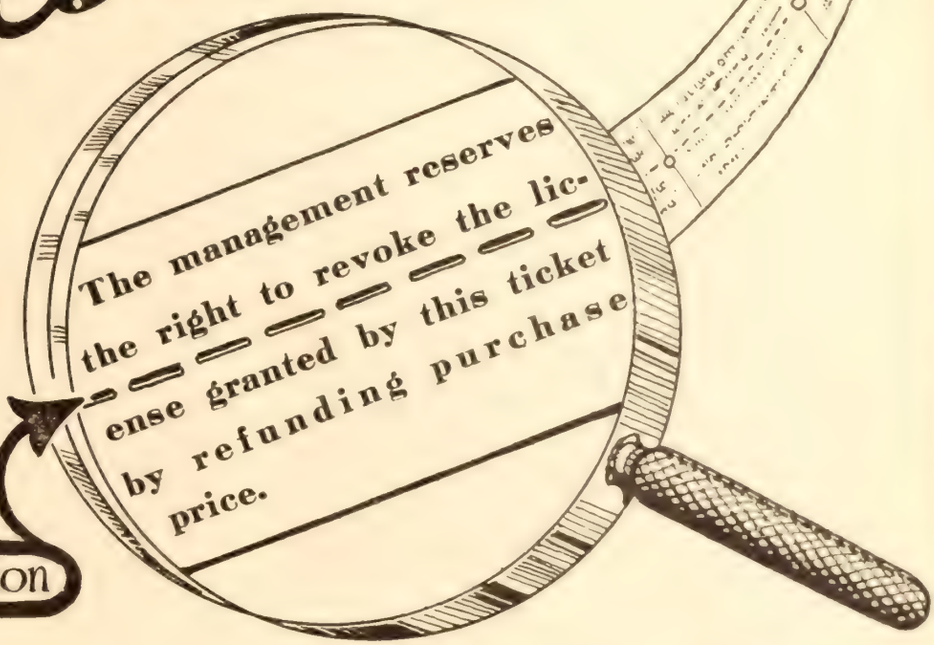
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New York City
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Forrest Theatre
New York City
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Detroit
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Orpheum Theatre
Minneapolis
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Houston
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Keith-Albee Theatre
Atlanta
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Capitol Theatre
New York City
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Jamestown, N. Y.
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Chanin Theatre
New York City
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Hammerstein Theatre
New York City
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Jefferson Theatre
Beaumont, Texas
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New York City
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Majestic Theatre
New York City
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Rivoli Theatre
New York City
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Saenger Theatre
New Orleans
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Grauman's Theatre
Los Angeles
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Columbia University
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Erlanger Theatre
Buffalo
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Lyric Theatre
New York City
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Keith-Albee Cleveland Theatre
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Palace Theatre
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Metropolitan Theatre
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Fox Theatre
Philadelphia
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Philadelphia

Florida Theatre
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San Antonio
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Loew's Pittsburgh Theatre
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University of Toronto
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Stanley Theatre
Pittsburgh

University of Rochester
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Cass Theatre
Detroit
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Keith-Albee Dayton Theatre
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Henry Miller Theatre
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Miami Beach Casino
Miami
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Colorado Theatre
Denver
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Earle Theatre
Washington, D. C.
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Mecca Temple
New York City
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Granada Theatre
Santa Barbara
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Grauman's Theatre
Hollywood
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Yale University
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Grauman's Chinese Theatre
Los Angeles
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Scottish Rite Cathedral
New Castle
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Winter Garden
New York City
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Music Box Theatre
New York City
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Paramount Theatre
New York City
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Roxy Theatre
New York City
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Eastman Theatre
Rochester
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Shea's Theatre
Buffalo
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Keith-Albee Providence Theatre
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Apollo Theatre
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Harris Theatre
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...on to our undertaking by the install-
...utiful pipe organs on our stage number
...of our crucifixion scenes are very
...great thundering notes of the organ
...of the cross. The actors worked
...wering days and nights in the cold
...tion that I have never seen equalled.
...t we were working on is the most in-
...rtheless that inspiration was fanned
...gan. It has never been my fortune
...scene that that great group on
...lbound with tears in their eyes
...ho cross to the first Christmas carol
...cumstances.

...bted to you for your very genuine
...t I believe will go far toward
...ward man.

...ks and appreciation,

Yours very truly,

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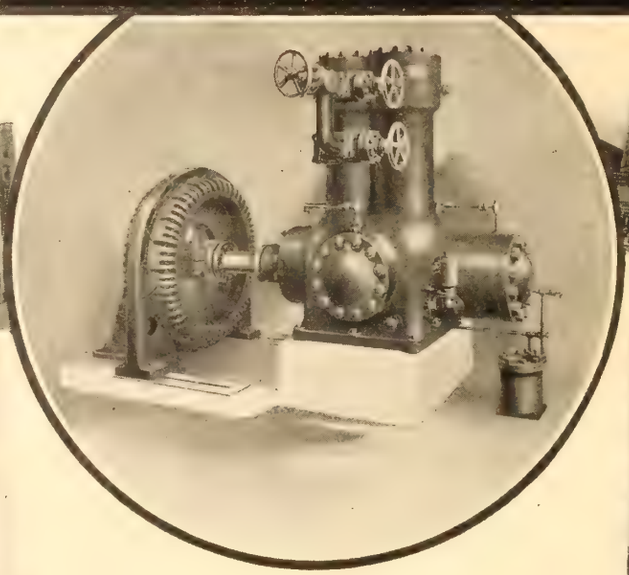
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Ridge Theatre	Lackawanna, New York
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Capitol Theatre	Elmira, N. Y.
Glen Theatre	Williamsville, New York
Warner's Egyptian Theatre	Pasadena, California
Seminole Theatre	Tampa, Florida
Glenwood Theatre	Binghamton, New York
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Schuchert's Theatres	Buffalo, New York
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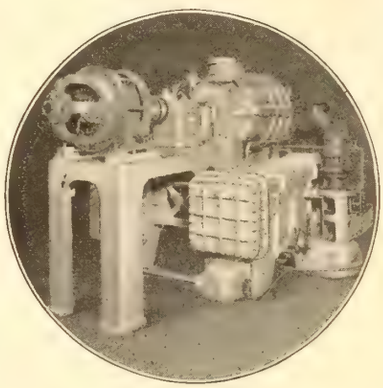
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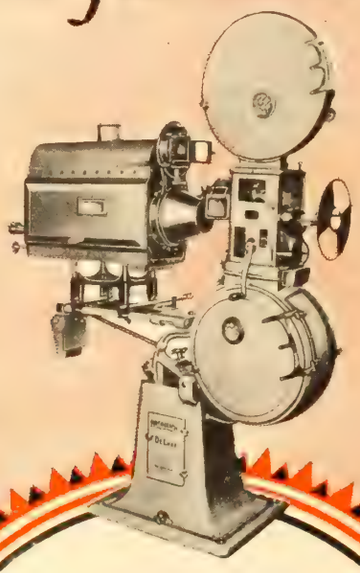
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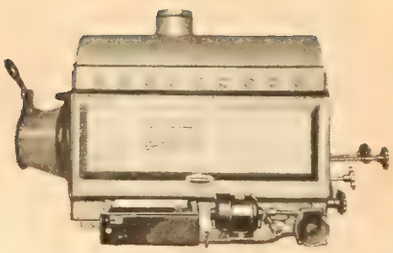


An aisle in the Oriental Theatre, Chicago. All carpets laid over Ozite.

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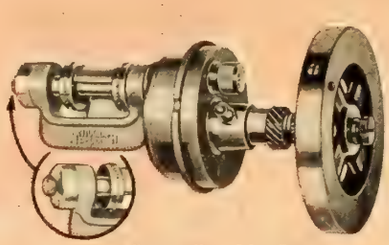
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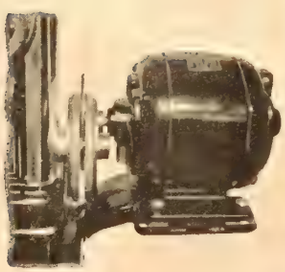
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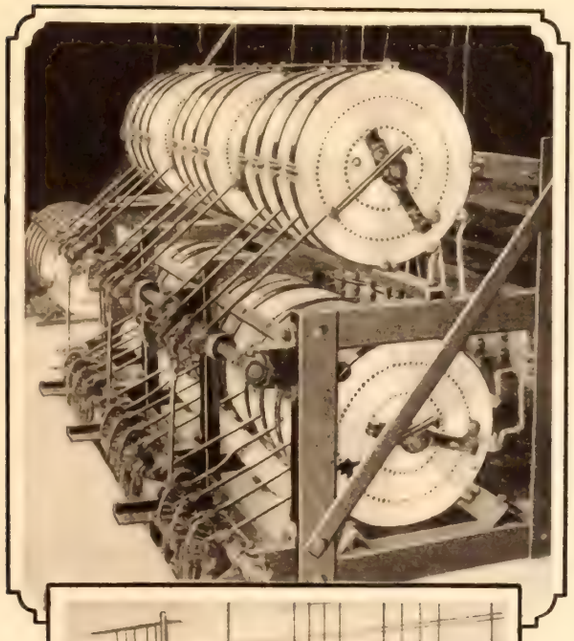
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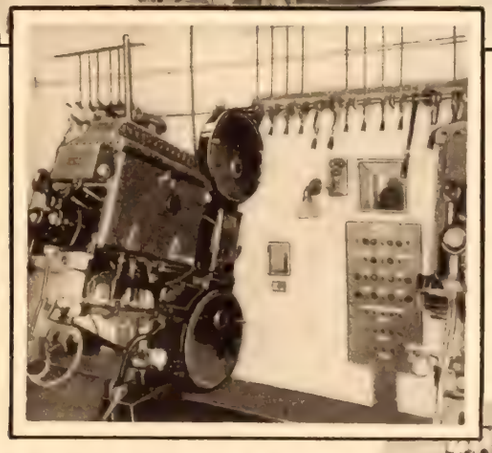
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Control-Capacity *and* Unit Spacing

Ward Leonard—Vitrohm Dimmers





Vitrohm Dimmers mounted over projection room control all house lighting effects. [*Upper illustration*]

Handles providing control by operator of dimmers mounted over projection room. [*Lower illustration*]

WHEN the owners and designers of theatres discuss lighting control apparatus they are interested entirely in results which necessitate a "control" system that will be dependable and accurate.

Apparatus employing Ward Leonard Vitrohm Dimmers is most frequently specified for these important installations. Here are some of the reasons.

Vitreous Enamel Insulation.

110-step control, all steps equally effective in even, flickerless light reduction.

Greater lamp "watt" capacity for space occupied.

Unit space engineering, each plate in the dimmer bank immediately replaceable by one of a different capacity to compensate for load changes.

Continuous duty operation at full rated load on any step without excessive heating.

Dimmer units enabling banking to any desired capacity.

All moving parts, including contact buttons, ground or machined, thus insuring smooth action.

Resistive element of plates permanently and completely protected from disintegration.

Cost of systems employing Vitrohm Dimmers the same or less than that of other equivalent lamp "watt" capacity systems.

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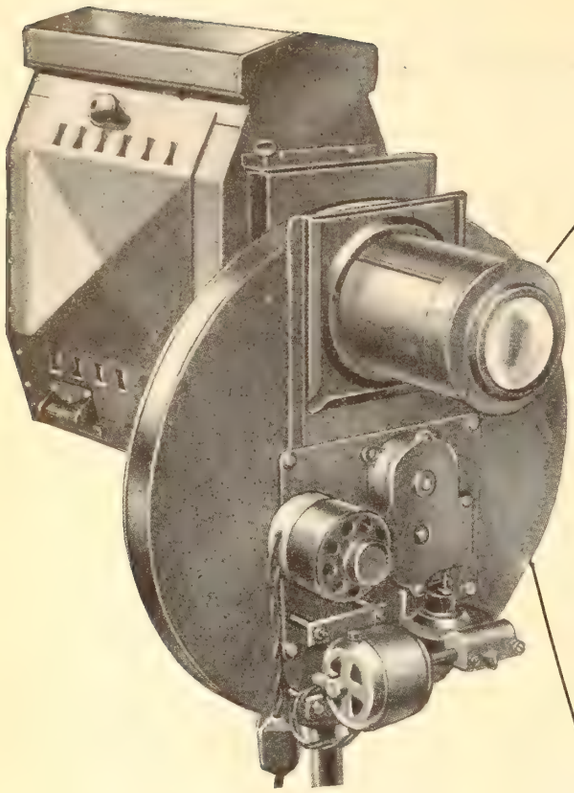
Switchboard controls stage lighting. Note space at right of Vitrohm Dimmer bank for future additions.



Vitrohm Dimmer Plate—embodies more than 34 years of resistor experience.



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Its interchangeable discs, projected at any desired speed, give you, easily and realistically, moving clouds, flying birds and swiftly passing country panoramas. Or, at a moment's notice, you may have a driving rain, falling flowers or ocean waves.

Let us send you an illustrated folder describing Brenograph Junior in full and listing moving scenic and color effects now available. Free on request.

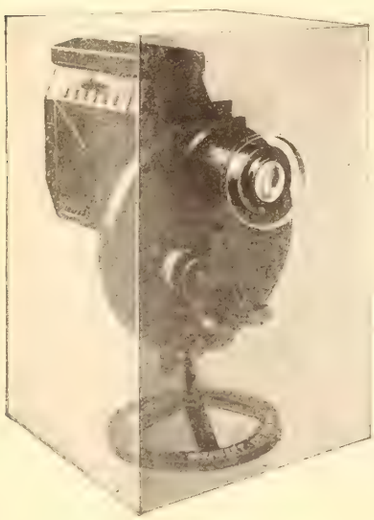
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It may be operated over a wide range of speeds and is automatic and reliable over the entire speed range. Brenograph Junior is especially well adapted to short range work for covering large areas, and its automatic operation and compactness make it ideal for remote control, with the origin of the effects hidden from the patrons of the theatre. It is decidedly to your advantage to write for full details.



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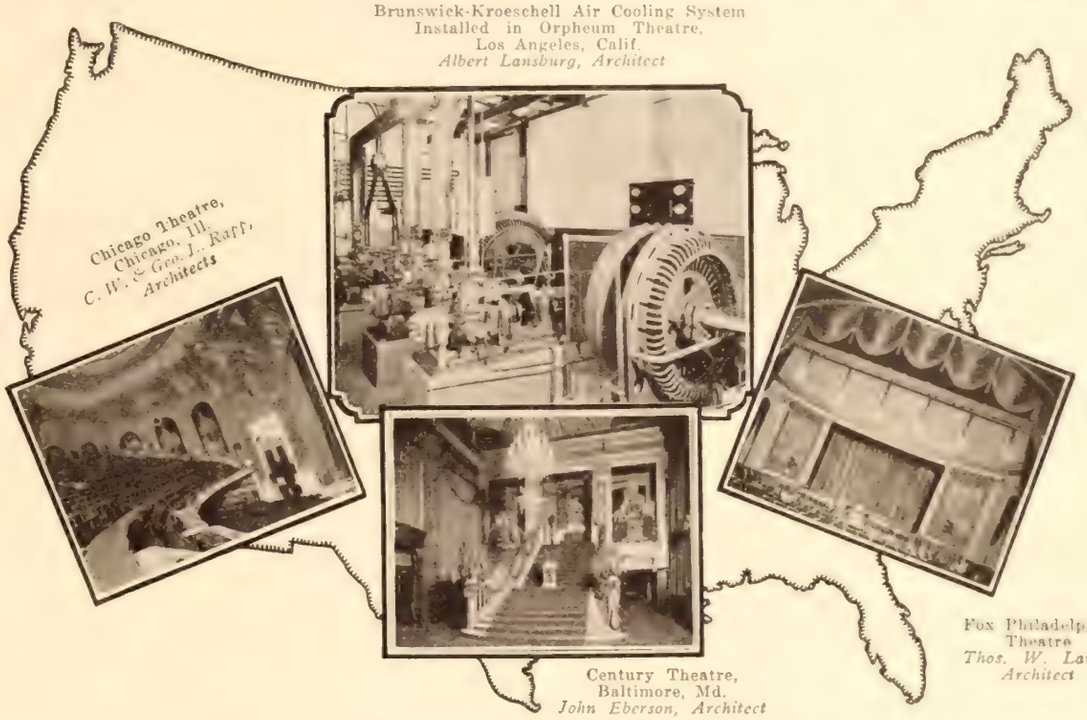
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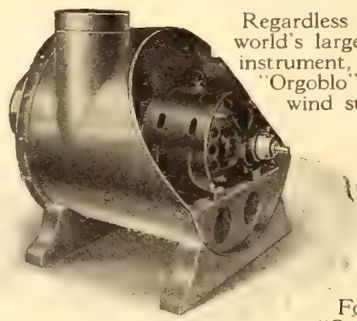
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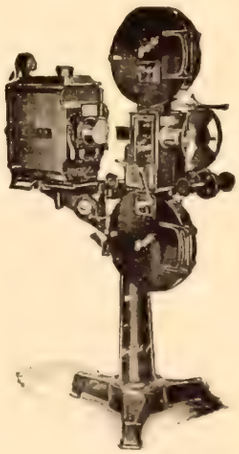
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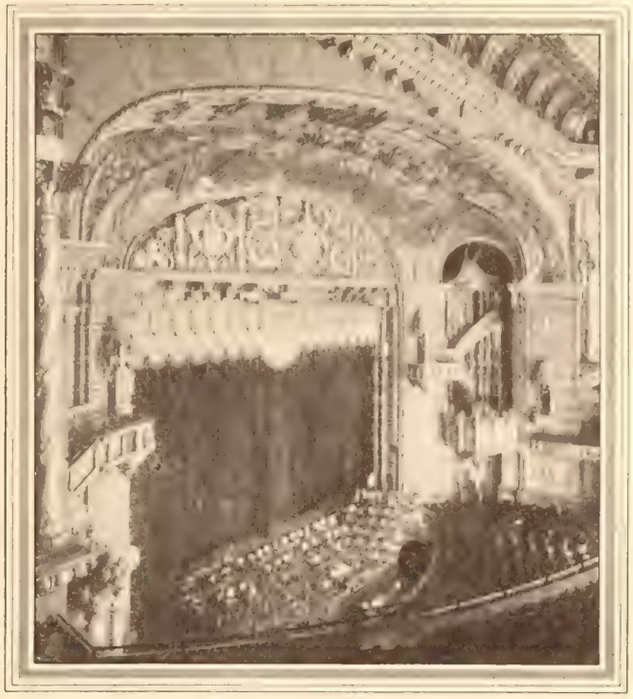
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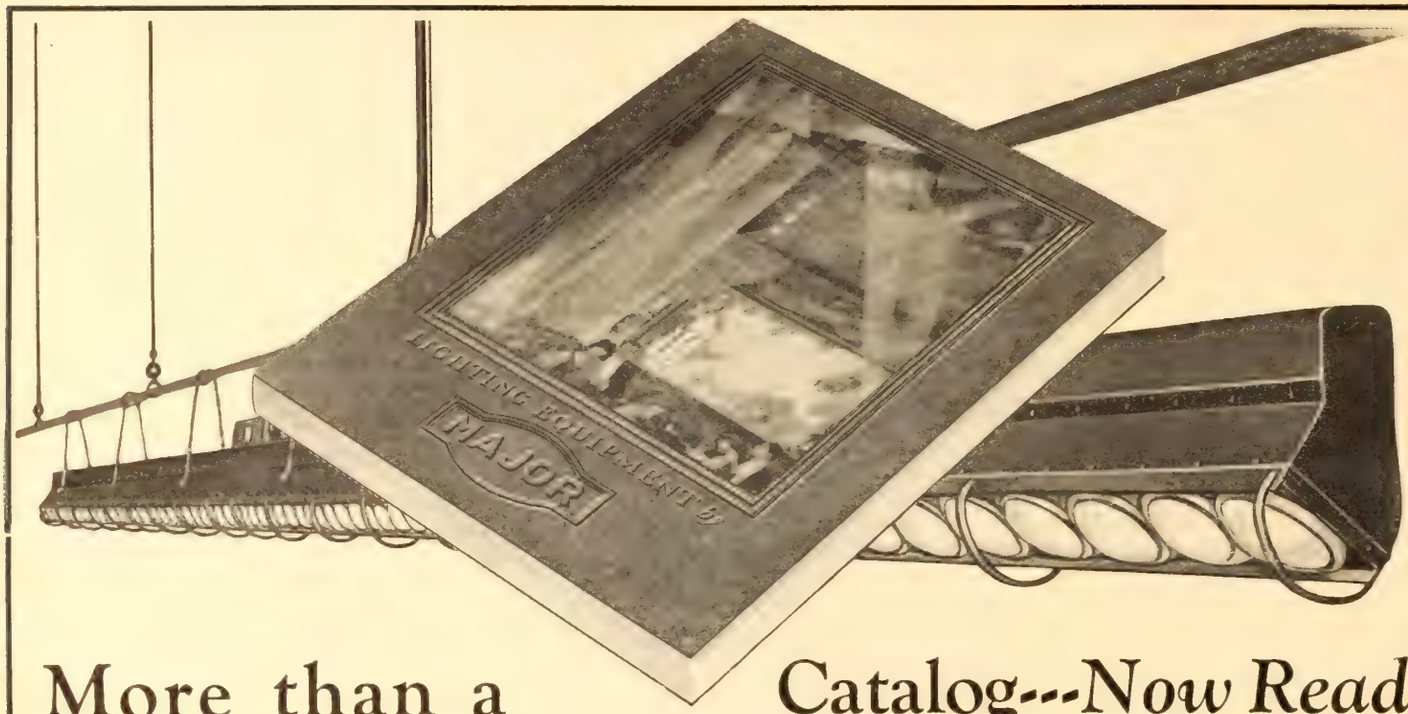
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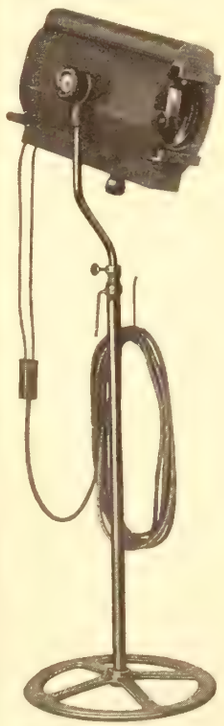
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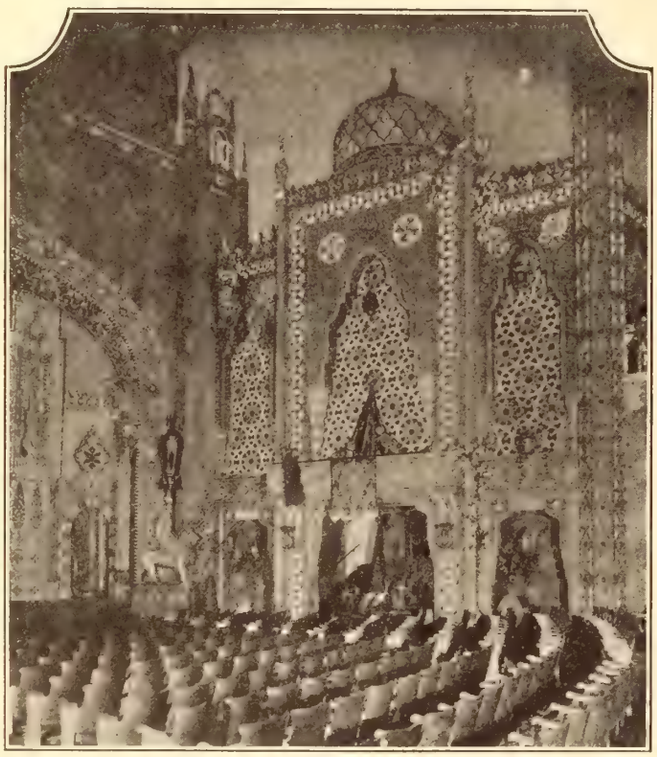
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Main Foyer, Avalon Theatre, Chicago. John Eberson, Architect

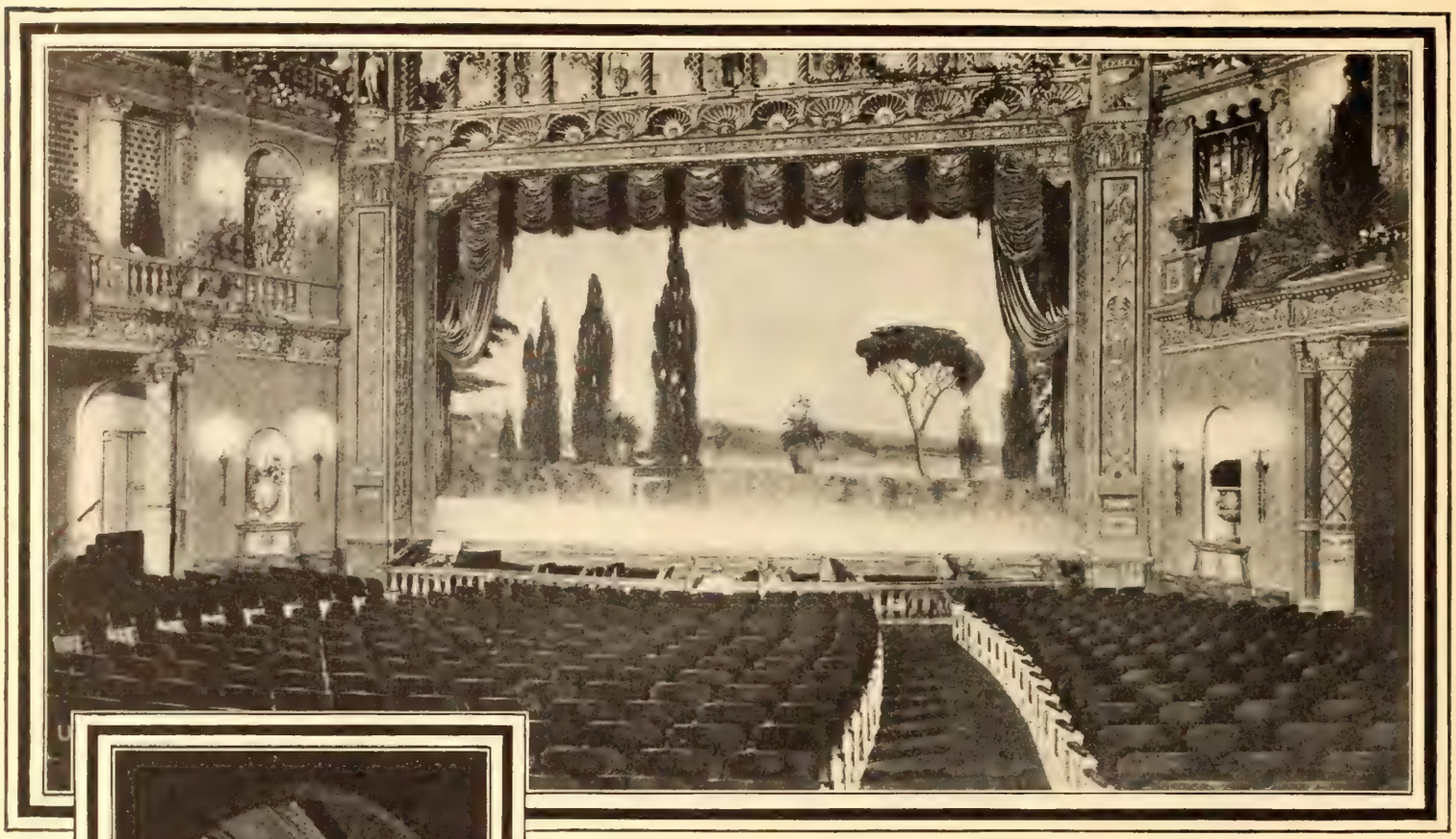
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(Above) *Interior view of auditorium of Universal Theatre, Brooklyn, New York; John Eberson, Architect. Theatre Chairs by American Seating Company.*

(Below) *View of Balcony of the Lobby of the Universal Theatre, Brooklyn, New York—John Eberson, Architect—in fitting harmony with the spirit of the novel interior design.*

THERE should be at least one in every city and community of this new and still very ancient style of theatre interior. It is no more than the Greek and Roman amphitheatre of ancient days redesigned for a modern indoor theatre with the whole range of beautiful decoration, and modern conveniences and comfort made possible.

Replacing the hard stone seats of the ancient amphitheatres are comfortable and beautiful upholstered chairs such as American Seating Company has furnished the Universal Theatre of Brooklyn, here illustrated. Many other theatres designed by John Eberson are likewise furnished with American Seating Company Theatre Chairs, among them the

State Theatre, Kalamazoo, Mich.
Tampa Theatre, Tampa, Fla.
Riviera Theatre, Omaha, Nebr.
Riviera Annex, Detroit, Mich.
Majestic Theatre, Houston, Tex.
Olympia Theatre, Miami, Fla.
Palace Theatre, Gary, Ind.
Palace Theatre, Canton, Ohio
Flint Garden Theatre, Flint, Mich.
Parkway Theatre, Baltimore, Md.
Valencia Theatre, Baltimore, Md.
Ritz Theatre, Tulsa, Okla.

AMERICAN SEATING COMPANY

General Offices: 10 East Jackson Boulevard, Chicago

113 West 40th St., New York 1211 K. Chestnut St., Philadelphia, Pa. 77 D Canal St., Boston

This latest triumph of John Eberson is decorated with CRAFTEX

Read what he says:



"Herewith beg to transmit to you a few very interesting photographs of our Avalon Theatre. This, our latest 'brain child'—a Persian Atmospheric Theatre, seems to have met with great favor on the part of all those who have seen this really wonderful Oriental interior. I know you will be interested if I tell you that the unusual Persian plaster texture effects on the walls of our auditorium and foyer, executed in Craftex, have aroused keen interest. My decorator especially is elated with the results obtained. Considering that we have had to apply Craftex pretty heavily to work it finger and palm fashion, these textures when finished stand up wonderfully well, took the tinting remarkably and have given us a play of light and shadows in a manner never before achieved with any other decorative compo."

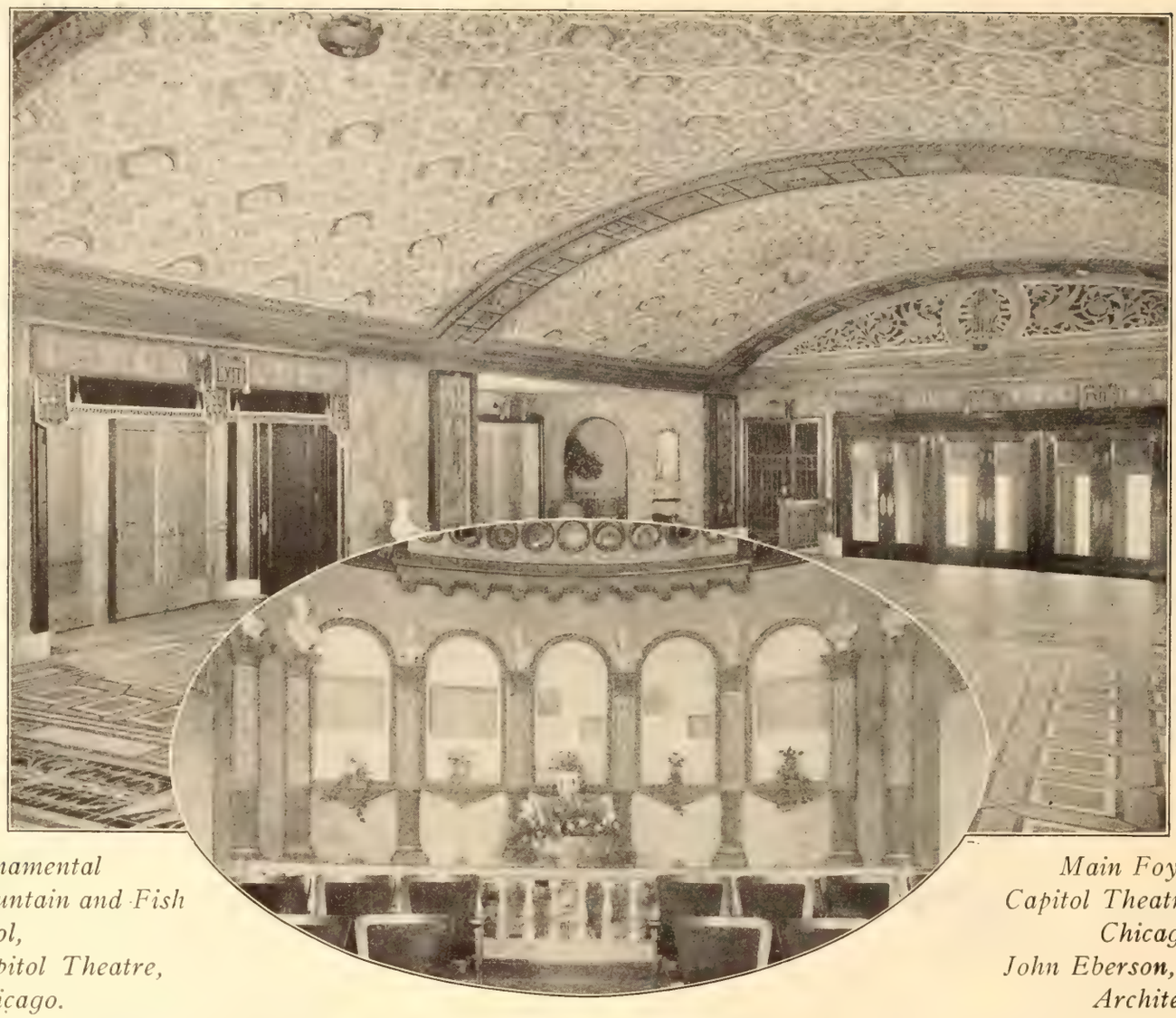
THE CRAFTEX COMPANY
37-39 Antwerp Street
BRIGHTON STATION
BOSTON, MASS.

Above: Auditorium of Avalon Theatre Chicago.

Below: A Morgan Mosaic of Craftex



CRAFTEX



Ornamental Fountain and Fish Pool, Capitol Theatre, Chicago.

Main Foyer Capitol Theatre, Chicago. John Eberson, Architect

"I use HOCKADAY in all my theatres."

—JOHN EBERSON

Wherever polychrome, gold leaf, and other costly decorative treatment enters lavishly into the plans of the better class showhouse, Hockaday is usually specified as the undercoat. Between plaster and final embellishment Hockaday acts as a "coast defense." It stops limeburn, air-checking and suction, saving the delicate decorations. In this field, especially, Hockaday has established a reputation as the paint that brings down up-keep.

The following theatres representing the accommodations for *over half* of Chicago's Theatre goers, are Hockadayed:

Roosevelt	McVickers	Rialto	State & Lake	Chicago
Ashland	Rivoli	Monroe	Logan Square	Tower
Central Park	Oriental	New Terminal	Senate	Capitol
Highway	Jeffery	Uptown	North Center	Harding
Marquette	Ambassador	Diversey	Riviera	Pantheon
Covent Garden	Crawford	Paramount	State	Grove
	Colony	Hollywood	Highlands	

HOCKADAY, INC.

FACTORY AND GENERAL OFFICE
1823 CARROLL AVENUE

HOCKADAY
THE WASHABLE PAINT FOR INTERIORS

REPRESENTATIVES IN ALL PRINCIPAL CITIES

CHICAGO



RIVIERA THEATER OMAHA, NEB. JOHN EBERSON, ARCHT.

Appropriate Use of Terra Cotta Makes This Exterior One of the Foremost

AMERICAN Terra Cotta

CHICAGO AND INDIANAPOLIS

THE rapid and altogether astonishing growth of the so-called Atmospheric Theatre, as a popular attraction as well as a distinctive architectural form, is responsible for many new developments of paramount interest to theatre owners. And the reflection of this situation is to be found here in this new presentation of recent examples manifesting advances which have been made under the expanding art of the originator of a new phase in the evolution of art allied with showmanship.

The pages which follow furnish reproductions in full color of the architectural and decorative features revealing the underlying principle as well as the method of execution of the idea embodied in the Atmospheric style. Since color is a leading, if not *the* leading factor in the atmospheric effects it is only through a use of color in reproduction that an accurate conception of the style can be conveyed.

Comparison of these new examples of the Atmospheric Theatre with those presented in a previous issue, published June 12, 1926, emphasizes the many interesting advancements and refinements developed in an availing effort to extend the scope of original models and pictorial conceptions.

Equally interesting is such a comparison from the standpoint of its stimulation to thoughts of what the future may hold for the artist who has found in this style a medium richly endowed with opportunity for unfettered expression of imagination directed toward the development of new fancies and that most coveted showmanship ideal, Novelty.



A Spanish Facade

A close-up study of the proscenium and organ loft of the Tampa Theatre, Tampa, Florida. A colorful interpretation with a touch of Hellenistic feeling.

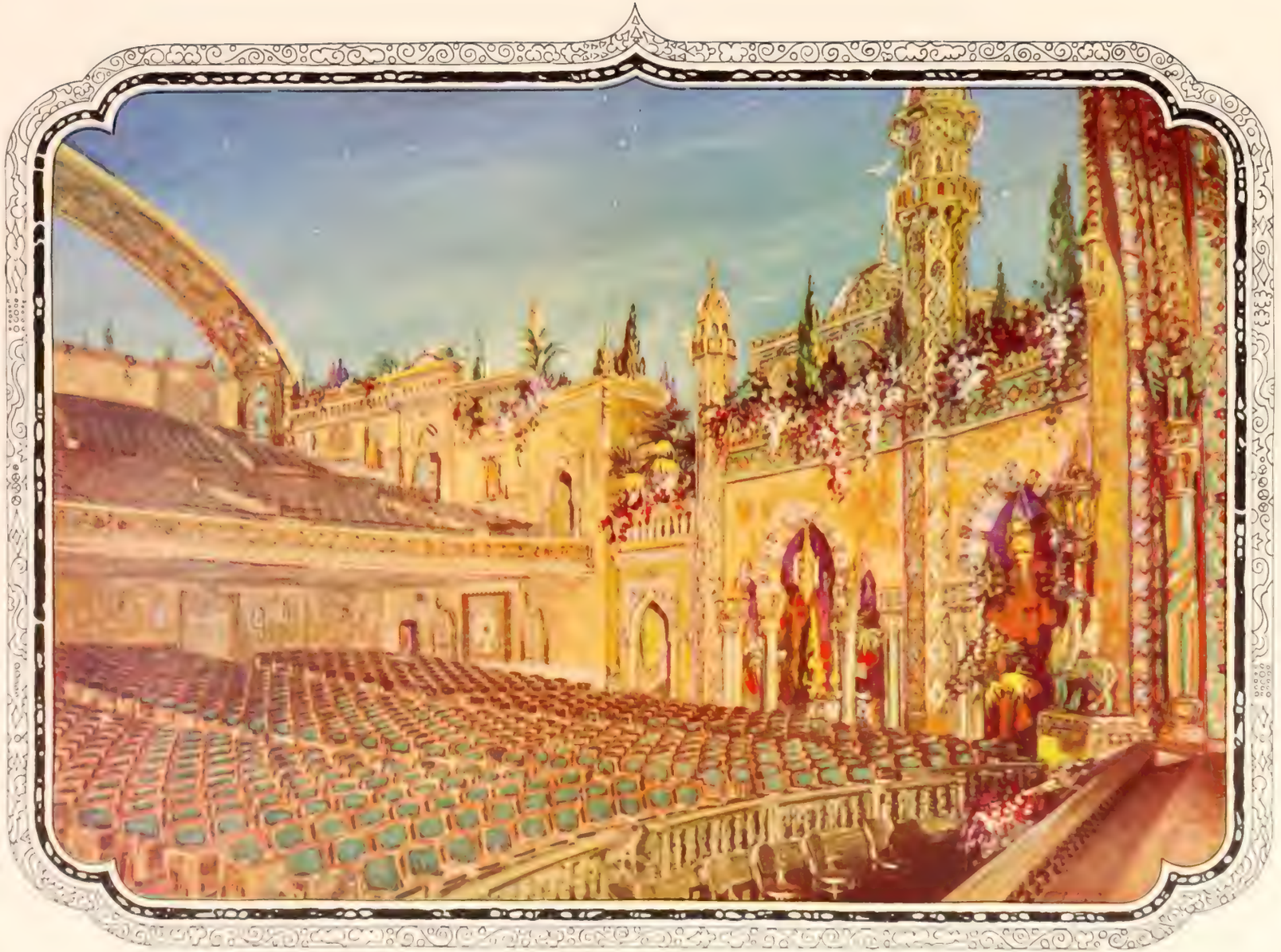
JOHN EBERSON, ARCHITECT



Italian Sidewall Colonnade

Sectional view of the auditorium of the Riviera Theatre, Omaha. Note the cold air nozzles in rear sky beam and orchestra floodlights under proscenium roof.

JOHN EBERSON, ARCHITECT



Persian Shrine Courtyard

The auditorium of the Auditorium Theatre, Chicago. Of particular interest are the Persian rose and plant ornament executed in proper scale.

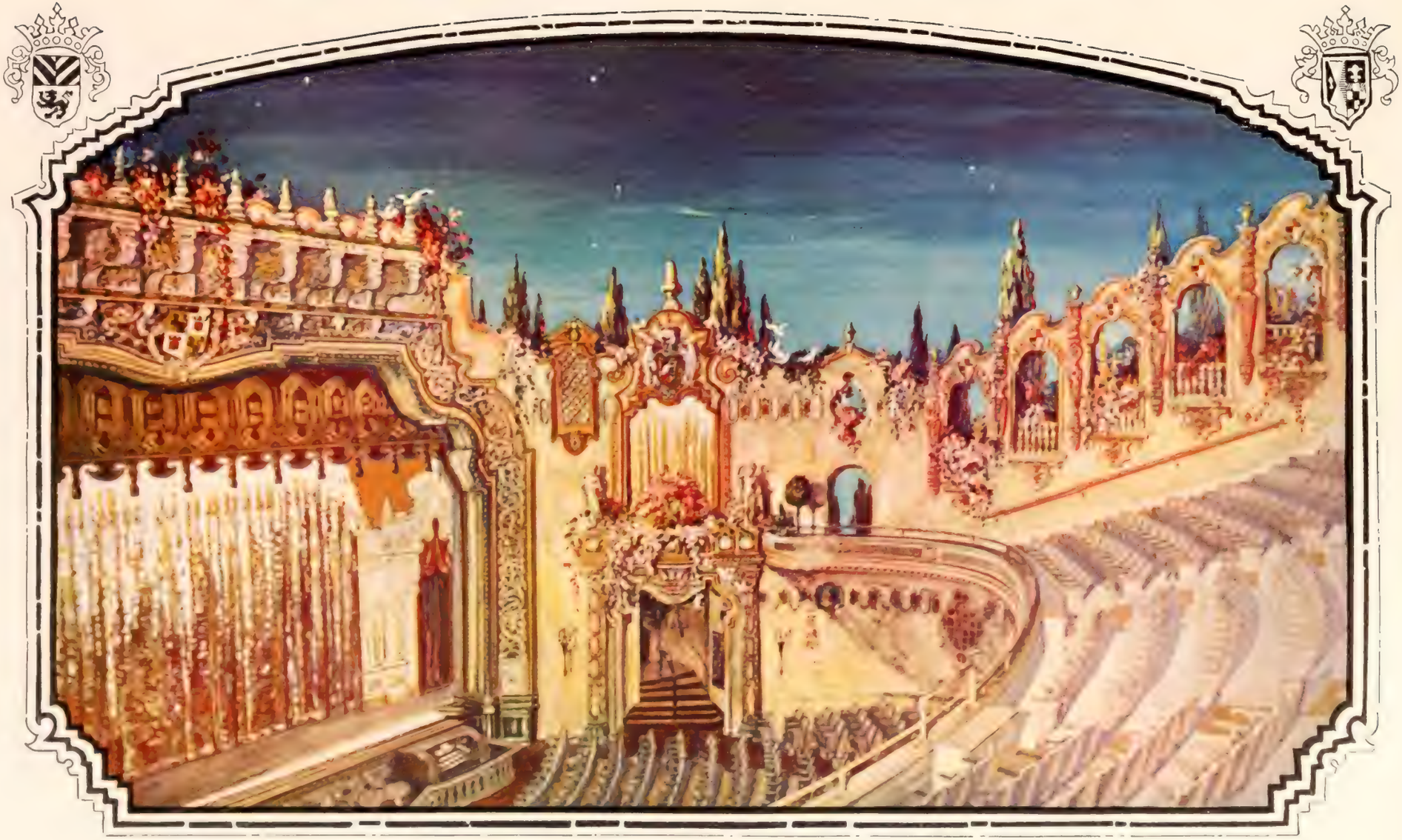
JOHN EBERSON, ARCHITECT



"Castles in the Air"

The Riviera Annex in Detroit. A one-floor picture theatre incorporating many interesting features. The castle with its garden in the foreground forms the projection room, and the balconies provide a spacious promenade.

JOHN EBERSON, ARCHITECT



Spanish Churrigueresque

The exhibition of France's semi-alla-theatre au-canton presents a faithful representation of a patio of old Spain. Cozy, intimate and oriental in style.

JOHN EBERSON, ARCHITECT



Lobby Stairway

The inner lobby of Butterfield's State Theatre in Kalamazoo. A bit of colorful, typical, clumsy and rude Spanish stairway with its tile risers and hand forged railing.





A Playroom

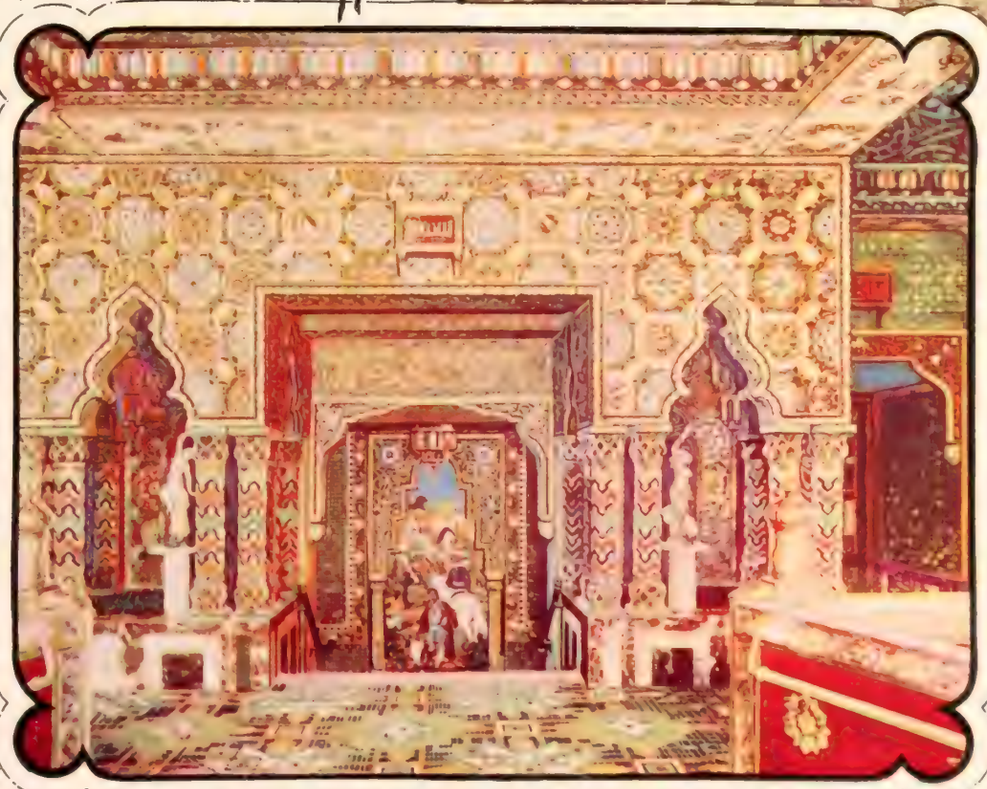
The children's room in the Avalon Theatre, Chicago, with its leather ottomans, frieze depicting Oriental fairy tales and characters, is illustrated in the view above.

JOHN EBERSON, ARCHITECT

Avalon Mosaics

On the right is shown one of the Charles Morgan pastel mosaics which are a distinguished feature of the Persian atmospheric theatre in Chicago. It is set in a Persian gateway.

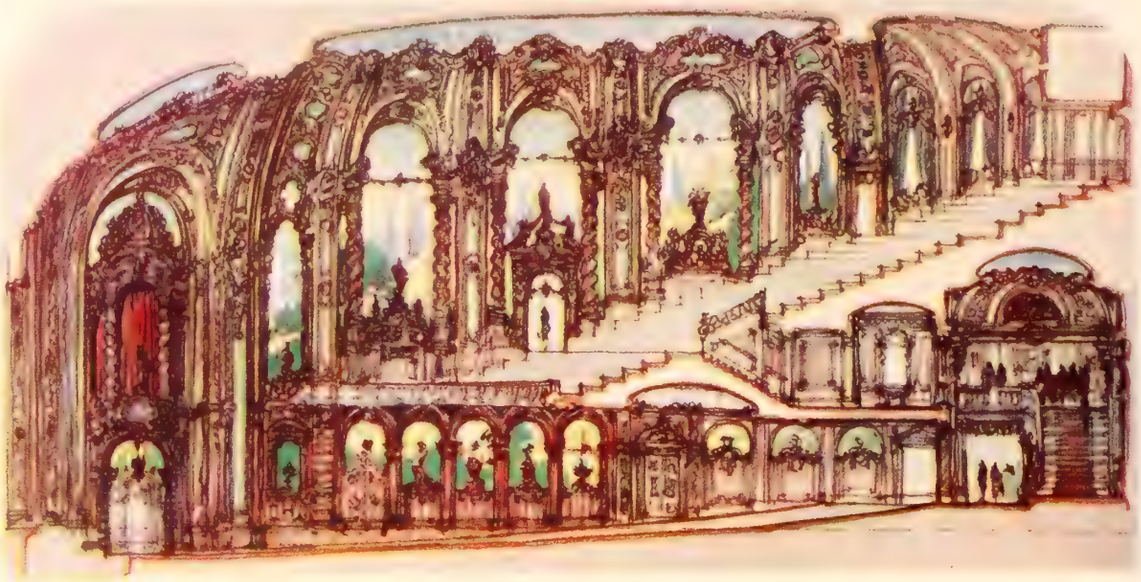




Avalon Shrines

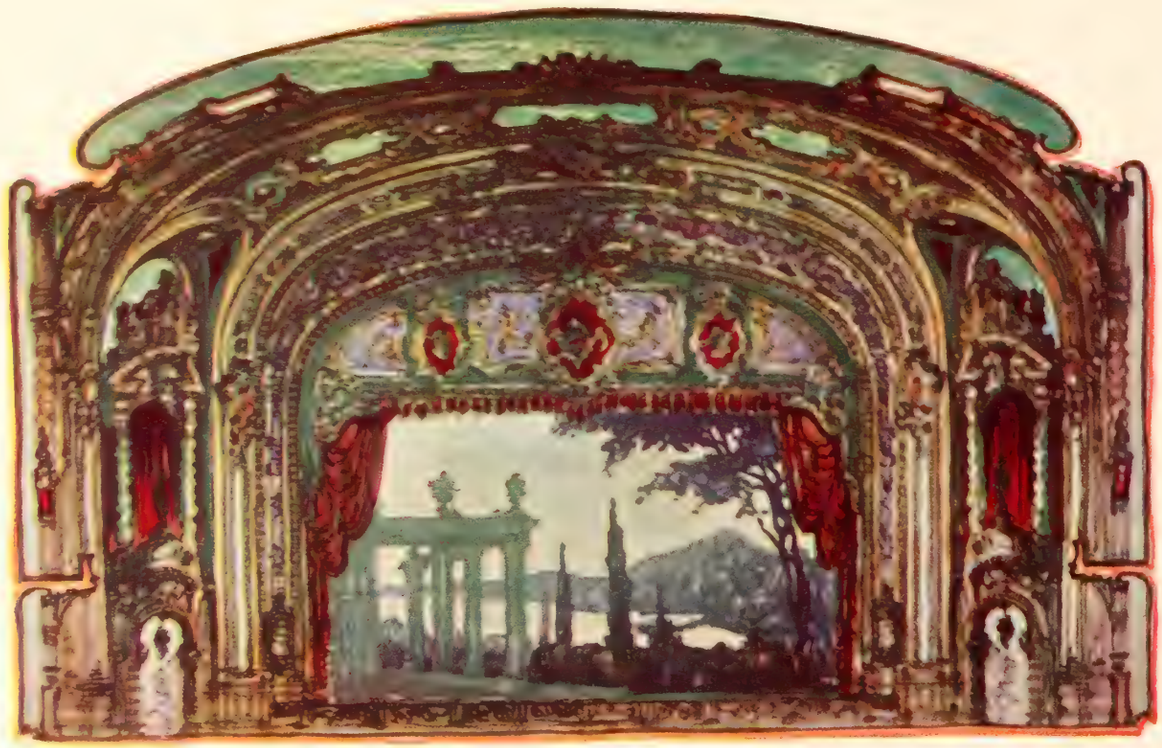
A colorful feast for the eye are the shrines which frame the stairway entrance at the main level of the Avalon Theatre, Chicago. Carved ornament, interestingly textured and skilfully laid in myriad colors achieve a most pleasing kaleidoscopic effect.

JOHN EBERSON, ARCHITECT



Semi-Atmospheric

Sidewall view of an auditorium executed in the semi-atmospheric style is shown in the reproduction above. It offers a new thought in design, providing rich opportunities for the painter and sculptor.



Proscenium Arch

Graceful in design and richly colored is this arch treatment—well pierced to contribute to the impression of vastness and loftiness of the semi-atmospheric auditorium.

JOHN EBERSON, ARCHITECT



Italian Renaissance

A classic form supplies the motive carried out in the proscenium arch illustrated above. The design is for a one-floor atmospheric theatre.



Classic Atmosphere

In the auditorium illustrated above an appearance of extreme width is gained by the use of open-arched gates. Note acoustically draped front walls.

JOHN EBERSON, ARCHITECT



Rustic Spanish Courtyard

Lower lobby of Loew's Valencia, Baltimore, in which flagstones, wellheads, carved and polychromed beams create an interesting atmosphere. Used as waiting lobby for lift service.



Two-story Atmosphere Lobby

One of the attractions of the Tampa Theatre, Tampa, Florida. Carved beams, rich rail banners and textured sidewall treatment are notable features.
JOHN EBERSON, ARCHITECT





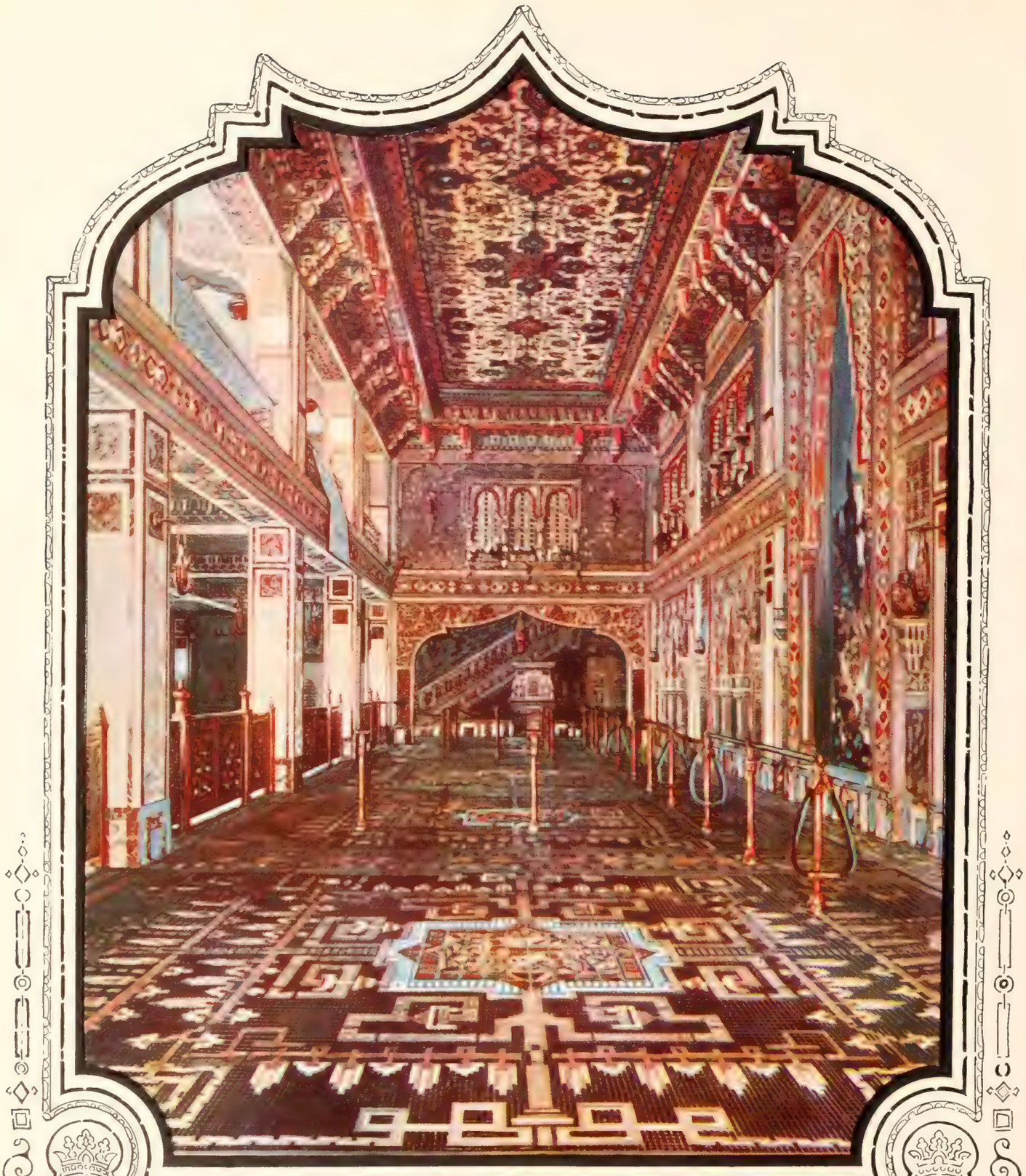
Warm and Friendly

Sections through the Persian Theatre are shown in the illustration above. Features are the well pierced sidewall treatment and unique lobby with artificially lighted windows.

Sidewall Treatment

Sectional view of the Universal Theatre in Evanston. An audi-torium executed in a highly ori-ental style, elegantly finished with flora and unconsciously lighted.

JOHN EBERSON
ARCHITECT



Recreating Persian Art

Lobby of the Avalon Theatre, Chicago. Noteworthy features are the jeweled Persian rug designed in ceiling, antique combination of faience and Ceramic tile floor, and multi-colored marble treatment of columns and wainscot.

JOHN EBERSON, ARCHITECT

By John Eberson

NEW THEATRES FOR OLD

Originator of the Atmospheric Style Discusses the Formula in Which Art and Showmanship Meet

Illustrated with Sketches from the Author's Sketch Book



TO give the "old" theatre new interest—to make the new theatre draw new crowds and attract a larger patronage! That idea—more briefly expressed in the headline, "new theatres for old"—is the crux of the problem facing the theatre architect who is ambitious to take his rightful place in the scheme of modern showmanship.

I believe that Wm. A. Johnston gave me the inspiration and the thought which prompted me to deviate from the typical formal theatres and thus lay the foundation for the original conception upon which the so-called Atmospheric Theatre has been developed.

I once read in one of Mr. Johnston's editorials in MOTION PICTURE NEWS that it is a climax of showmanship to be able to make your audience feel at home, to make them feel that they have a most important role to play in the entertainment which they are attending, and that it is most necessary to create a warm and friendly atmosphere in the theatre.

To be a successful theatre architect, one must be a showman—of this I was convinced. So, struck by the idea expressed in that editorial, I turned my mind to analysing that thought and finally decided I knew just what Mr. Johnston meant by "warm" and "friendly."

It was only natural, therefore, for me to direct my efforts towards and development of a different conception of atmosphere carried out in architectural treatment. A form and style that represented somesomething new, but which was imbued with character and individuality. In accordance with the specifications thus formulated, we designed our first "atmospheric" theatre—an Italian Garden. Then we went on and designed a Spanish Patio, and further we went and designed a Persian Courtyard.

The atmospheric theatre, I believe, has solved the problem stated in the headline to this discourse. And my belief rests upon an eminent authority—the actua records of theatres designed and built in accordance with the "atmospheric" principle.



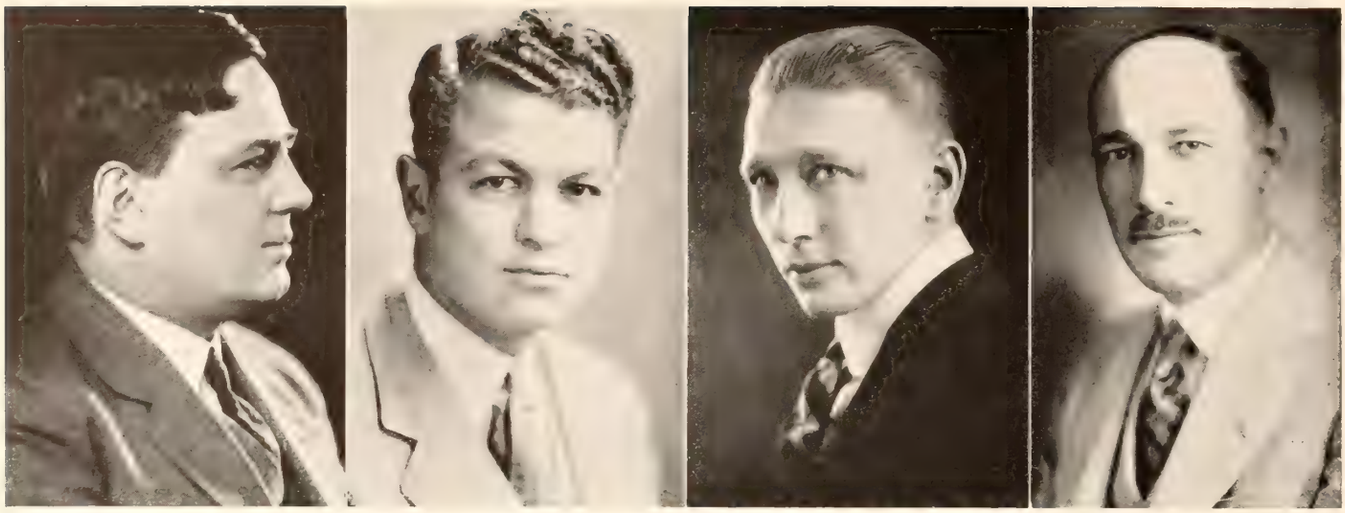
Façade of a Neighborhood Theatre in Spanish Style with Floodlighted Tower

Naturally it has been a great pleasure to me that there have been opportunities in which my own enthusiasm was shared by owners whose capital went behind some of my plans, resulting in the creation of several unusual theatre edifices executed in the Atmospheric style.

However, I do believe the benefits derived from the development of the Atmospheric Theatre have been mutual. How true it is that "a man is only worth as much as he can do for others." I pride myself that I was able to take the pulse of the amusement loving public, and I believe that I have written an architectural recipe which pleases the patron and gratifies the exhibitor.

The wonderful development of the motion picture industry during less than a decade brought about the creation of a great number of palatial theatrical edifices. These mainly have been copies, in a more or less faithful fashion, of historical buildings, opera houses or palatial houses in great metropolitan centers abroad.

Ambition and competition among owners and architects in these enterprises had resulted in the elaboration of ornamentation and architectural effort, until I felt the saturation point—if I may use the term in this con-



A group of prominent theatre specialists associated with John Eberson. They are A. O. Budina, Drew Eberson, A. C. Liska and William A. Hartman

nection—had been reached, and that an appreciative amusement loving public could expect no more development in this direction. Under such conditions it was not unnatural that the elaboration of ornament should go to extremes and in some outbursts of the competitive spirit result in many cases where the ornament became oppressive and overshadowed the stage and screen presentations.

Another condition of vital importance—cost—arose in the wake of this trend. Huge investments involving sums sometimes far out of proportion to the potential earning power, are quickly reflected in the very policy of the theatre and create added problems for the showman, often resulting in top-heavy programs which in turn demand an increased admission. So that finally the theatre frequently finds itself wide of the mark as a resort for the masses—and particularly that element of the mass which is admittedly the backbone of the motion picture following—the "family trade."

Our first "atmospheric" design, the Majestic Theatre in Houston, Texas, has been the forerunner of over a hundred playhouses of this type in a comparatively short period of time. This rather quickly-won popularity may be attributed to the fact that these auditoriums are successfully different and are merely dignified imitations of nature glorifying classic architecture. Few innovations in the theatrical business have taken root as quickly as the Atmospheric Theatre.

Provides Indoor Entertainment with a Correct Outdoor Setting

There is a general reason for this—not only a specific one. The modern tendency in theatre construction covering the cinema field as well as that of the opera and vaudeville field, is to break up stock theatrical conventions and to introduce variety in the theatre building as well as in its program. It provides indoor entertainment with a correct outdoor setting.

We find it more difficult to design and execute a genuine "atmospheric" theatre than what we term a "formal" theatre. The necessary amount of detail work and study to create a consistent atmospheric theatre is endless. It is true—we are glorifying classic architecture, and are copying Mediterranean art in color, sculpture and form, but to make the illusion perfect requires not only a thorough understanding and knowledge of old world architecture, but we must also know how to transform and create these antique soft textured and interestingly polychromed buildings with modern tools and artcraft.

Unfortunately, misinterpretations of the idea behind the "atmospheric" theatre, have appeared in different sections of the country; on the other hand I saw some very beautiful examples of the atmospheric theatre designed by reputable architects, most cleverly executed and pleasingly decorated.

It must be very apparent to all those who have seen some of our genuine "atmospheric" theatres, that the real success of these auditoriums lies in the fact that we have spared no effort to be consistent in the execution of our work, and we have given all details both as to shape and color, the minutest attention and study.

To be really successful, and not just an imitator copying the work of others, we must historically, graphically and architecturally study the periods and old world localities which are furnishing the theme for our outdoor garden auditoriums.

Appeal of Color Important Factor in Success of Theatre

If our theatres are interesting and impressive it is because the very nature of the pastel coloring executed in hundreds of desired shades and colors, lends itself so well to the imagination of the average person, and as we linger and look about, our fancy is free to conjure endless tales of romance.

And thus, we are called "Colorists." And that is the reason we believe that our own creations of the "atmospheric" theatre have been so successful. By the "we" I mean my trained associates and friends of many years standing, such as A. C. Liska, A. O. Budina, Raymond Mork, A. Mercil, B. H. Armiger, and my son, Drew—we all work together.

Our designers and decorators are taught the art of appealing to the imagination of the public, and whenever you leave something to your imagination, you automatically and instantaneously create interest. Thus we furnish plans and designs, color schemes and plans for furnishings, all with the object point to appeal to the imagination of our patrons.

Our latest and most successful theatre is the new Avalon in Chicago. Chicago moviegoers are already inured to delights and luxuries in the temples in which they consume their cinemas, and it was a real problem to create in the City of Chicago,a playhouse which would be outstanding, but we believe we have succeeded.

I believe that in the new Avalon Theatre my boys have helped me to create the finest Oriental room ever built. The lighting effects especially are unusual. We often talk about the moonlit sky of the Mediterranean

but at the Avalon our lighting effects have been designed to give us a sweet twilight effect. The two sides of the auditorium are unsymmetrically treated, showing in true architectural design the jeweled minarets of the Persian sacred shrine and temple towering towards heaven amid drooping palms and majestic shrubbery.

The ante-rooms and lobbies of the Avalon are brilliantly lighted and luxuriously furnished in genuine Persian furniture, specially imported from the Orient. Blue and yellow are the predominating colors and the Persian motif has been carried out to the most minute detail, achieving elaborate effects without the banal result of gaudiness.

Original Mosaics Executed to Fit Scheme of Oriental Atmosphere

Outstanding among the decorative features of the Avalon are the original mosiacs executed by Charles Morgan. As individual attractions as well as harmonizing elements importantly contributing to the atmospheric scheme of the Oriental architecture and decoration, these works of a rare and exquisite art deserve high rank among contemporary productions.

We conceive the scene, and the artist makes his own materials and portrays in his own way the murals which accent and at the same time enhance the "theatre picture."

Using a secret process, he makes his own materials in the form of small thin stone pellets. These at broken into small shapes and then cemented on surfaces to create the pastel mosaics. To me these mosaics represent the finest art of painting with broken stone. The charm of ante-rooms and foyers of the Avalon must in all respects be entirely credited to the unusual work of Charles Morgan, who found in this atmosphere the opportunity to excel in his art.

Being thoroughly familiar with Mr. Morgan's efforts in this line, I thought that the pastel mosiacs would lend themselves most effectively to the color treatment and the embellishment of an Oriental room I had in mind for the Avalon Theatre. When you visit this wonderful place I am sure that in viewing these mosiacs you will gain an impression of having really visited the mysterious East. There we were opportuned to picture Persia,—Persia, the rose-colored country of the Eastern hemisphere,—the land of sunshine and cobalt skies, and to us this western world is a land of enchantment and "Dreams come true."

In another sketch you see the street and market places busy at dawn like menageries with huge elephants bedecked with the luxurous red velvet cushioned houdahs and their georgeous gold bejeweled embroidered trappings. See how with their trunks swung low they amble with slow magnificence through the crowd of dancers and musicians. And the giraffes with heads held high following close upon the heels of this less stately friend The camel, the principal beast of burden of this land of sunshine is usually ragged but supercilious, glaring at all like sour old women. The saris of the women, the turbans and waistbands of the men, the flouting veils of our street dancers,—vermillion, magenta, orange, green, purple and turquoise,—a veritable rainbow of opalescence,—the necklaces, dozens of bracelets and anklet of the dancers catch the sunlight like myraids of tiny mirrors,—these mosaics recessed and incased in Persian tracery,—the skilful work of specially trained modelers artistically and colorfully polychromed in myriads of hues of color by the hand of artists which I had the pleasure to meet and train in works of my liking.

Behold the quietness and shade of this small pool where the numerous birds of brilliant plumage fly for refuge from the midday sun to plunge unmolested in the cool clear water. Behold the water carriers pause for a short siesta in the heat of the day to gaze in the pool and dream perhaps of more mysterious moonlight. The beholding of such scenes inspired the work which lead to the creation of the sweet and mysterious interior of our Avalon theatre.

Revealing Quaint Legends of an Ancient Civilization

Consider still another note the strong young slave has no time for siesta,—his master commands the fruit and vegetables shall be taken to the busy market place, and what slave dare disobey his master! Here, the market place!—how quaint and old worldish it sounds to us of the skyscraper cities,—but Persia,—that is different. Persia at the Avalon is different! It is there that the royal nabobs and lords gather to barter and exchange everything from fruit to human souls. The musicians beating on the tom-toms,—(you see one of these tom-toms in one of the niches in the men's smoking room) and strumming the stringed guitar-like instrument, and the dancers keeping up their almost continuous twisting and training with hands outstretched for a coin from all who pass, compel us to pause for a longer view.



An Italian Garden. Flowers and foliage surmounting a trellised garden wall with [illegible]



A French Phantasy—a neighborhood theatre expressing joy, hilarity and happiness

While it might not be possible for either Charles Morgan or myself to stand there in the lobby and preach the Oriental mysteries of these mosaics and their subjects, I fully believe that the character of their execution,—their surroundings,—the lighting, and the consistency of it all, have a wonderful influence and wonderful understanding of what we were driving at in almost all and everybody who enters the Avalon Theatre.



Entrance Gateway of a theatre with a foreground

The large mosaic which you see here in the center indicates in the distance those signs of Oriental worship,—the mosques, minarets and towers, some of which we have reproduced in actual relief in the auditorium. The rose colored buildings decorated with elaborate filagree and painted with patterns of floral design. The pyramidal temples and glistening domes against the colorful sky, dazzle us. In little cubicles the master craftsmen follow their trades in full view and almost on the sidewalks; the enamelers; the dyers of silk and cotton; the brass workers, each a colony in itself. There is more in these mosaics and sketches than you see at the first glance.

We are charmed and intoxicated with the color of it all,—its brilliancy follows us everywhere. How well our interior decorators have caught on to the spirit of these mosaics and how faithfully they have worked in the execution of the tinting and laying-in with color of ornament and texture of walls and ceilings in these beautiful Oriental rooms!

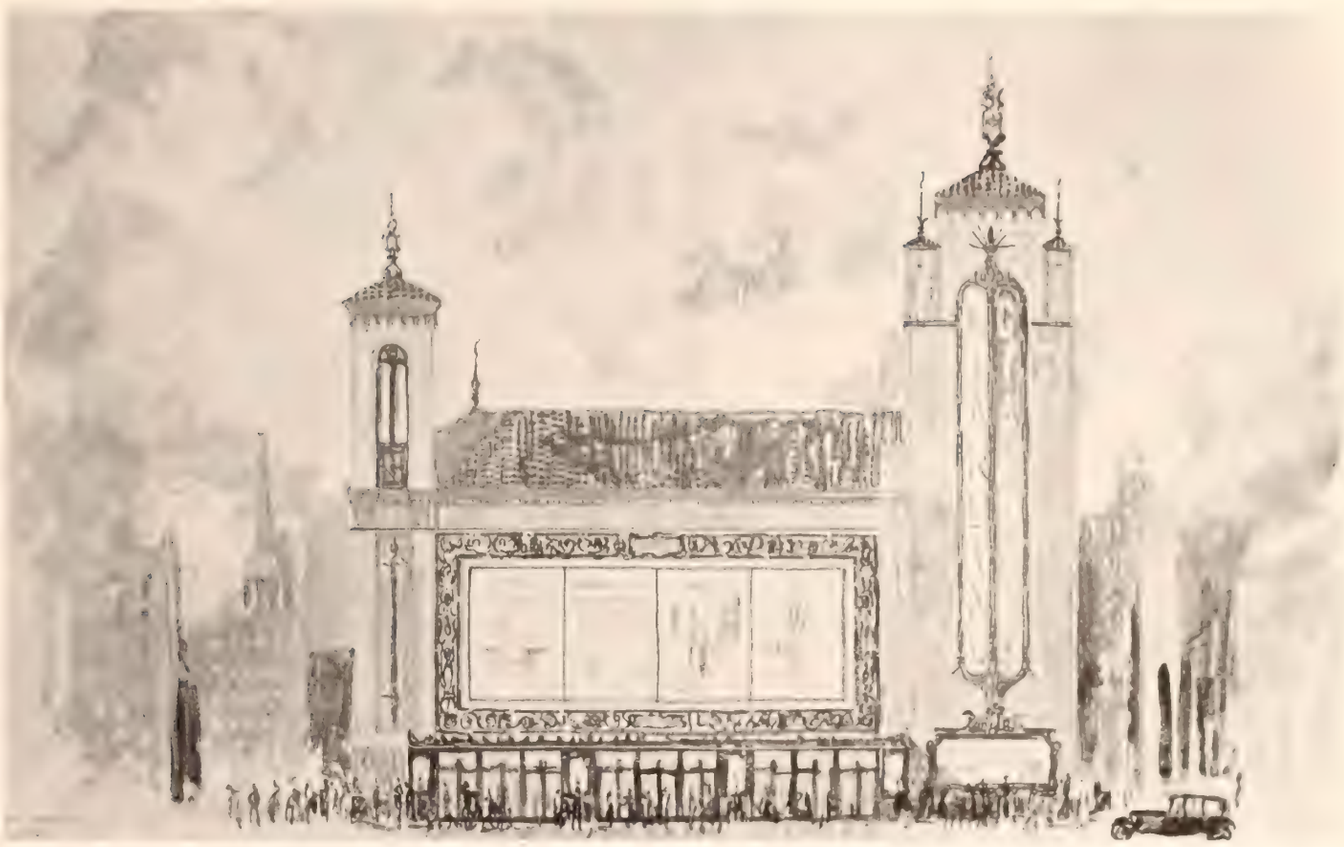
It is the inspiration, companionship and good friendship of such a man as Charles Morgan that give us the vision to create perfect illusions with brush, paint and electric ray.

Another remarkable work of handicraft is the wall texturing in the foyer. There is a stretch of hand-scratched plaster exactly reproducing the work of Persian masons.

The entire ceiling treatment as far as ornament is concerned, resolves itself into a special finish smooth surface, eliminating complicated furring, framing and ornamental plaster.

The proper furnishings for an "atmospheric" theatre can be found in the market where true antiques and correct reproductions are sold, at prices much below the gaudy and elaborate furnishings and bric-a-brac required by a formal theatre.

The construction of the garden walls and the repro-



Façade of a neighborhood theatre in the Italian style, illustrated above

duction of exterior facades in the theatre auditorium, permit the locating of ventilating ducts and other mechanical apparatus, to good advantage, resulting in lower costs.

While talking about ventilation and atmospheric conditioning, I want to call your attention to the principle of direct fuel to air, delivering properly balanced, warm treated air with ventilating. This in itself represents a most economical method which can be advantageously installed in the "atmospheric" theatre. The flexible method of air treatment in conjunction with the architectural setting of the "atmospheric" theatre has much in giving continuity to producing that comfortable "warm" and "friendly" feeling.

The warmth is obtained by means of direct fuel to air systems conducting the heat directly and quickly to the volume of cold fresh air necessary to properly ventilate the "atmospheric" theatre without any intermediate or usual heat losses. This air is drawn in through the fresh air shaft into the fan room passing through the air washers being thoroughly washed and properly dehumidified. From this point it is properly and scientifically distributed to the portions of the building to be heated and ventilated. The principal feature of the system direct fuel to air is its flexibility, economy of installation, simplicity of operation and maintenance.

Compare the necessary up-keep and the proper representation of a smooth, highly polished minutely detailed surface with that required by correct representation of an antiqued interior, antiqued wall surfaces, rustic fixtures and dull finished ornamental metal work, and there alone a great saving in the operation of a theatre can be accomplished without in the least detracting from its appearance.

We have come in contact with the Construction Departments of several of our large theatre circuits, and we are grateful indeed of having met men who have acquired through actual observation and practice and in the course of gigantic theatre operations of their respective circuits, knowledge, which translated into architectural form, is of untold importance and interest.

We believe that through the intense activities of our large theatre circuits, and by the enterprise of independent individuals, large moving picture theatres have



Main stairway of a formal theatre



Oriental Minarets and Tile Work for an Elevation of a Modern Neighborhood Theatre

been built in great number, well meeting the demand, thus considerably curtailing the anticipated building activities as far as super-movie theatres are concerned in large Metropolitan centers.

However, there comes a great demand for small theatres in small towns, and we have developed several plans for atmospheric theatres which can be interestingly built in small communities at a cost in keeping with the practical and financial set-ups visualized by the exhibitors.

We also have given the question of remodeling considerable thought, having devoted a special department in our organization to the remodeling and rejuvenating of old theatres.

Restful and Beautiful Surroundings Proper Atmosphere for Shows

I am not so carried away by enthusiasm for my work as to insist that proper architecture or proper decorating is all you need to have a successful theatre, but I do believe that an architect can be very, very helpful to an exhibitor in creating success and in pleasing the public. The show after all is the principal thing in the business—a good show I mean. The best and finest theatres—the most artistic theatres, and the most costly theatres cannot succeed without a good show.

And here I believe is the most important thing that I would like to impress—cost.

I want to create theatres where pictures can be enjoyed in restful and beautiful surroundings rather than one that would be a mere flaunt of lavishness. I want my theatres to create the feeling that one wants to come back and enjoy the restfulness of its surroundings. I don't want my theatres, lobbies and ornament to look at you and say "Look what I cost."

Represents Effort to Use More Art and Less Tedious Methods

It has been proved by the successful conclusion of many building operations in different sections of the country, that an "atmospheric" theatre on the same ground and with the same seating capacity, can be built for less money than a formal theatre, and the reason for this lies not only in the fact that the general character of material required to create these outdoor illusions is of different character—we use less marble—less bronze—less hangings—than a formal theatre.

We strive to use more art and less tedious methods of decorating to get our effects. Our appropriation for lighting fixtures which are usually either imported originals or true copies of foreign characteristic work, is smaller than required for palatial formal interiors.

Defying and dodging if you please so-called "Professional Ethics," and desirous of injecting myself into the actual execution of sculpture and decorative painting, I have been prompted to eliminate competitive commercialism from the finishing trades in the pursuance of my profession. But I feel that my conduct in this respect and the services rendered, have been eminently satisfactory to my clients.

If people like the work we are doing and want the results we can obtain for them, I must be allowed "To use my own tools," so to speak. Our plan is to work on

Color Represents Customs and Art of Period Revived

a fixed appropriation covering the ornamental plaster and decorative work, and we like to have owners entrust to us without any handicap, the execution of this work with the aid of such men as we know are familiar with our ideas and dreams, and possess that very necessary understanding and skill of sculpture and paint requisite for our effects and finishes.

Sculpture and paint in our case must go hand in hand, because you will note the decorations such as carving and sculpture in collected masses must be executed in color, reflecting the customs of the artists during the period and times which we are reviving. I am talking about the art of fresco paintings and the application of color on the outside of buildings.

I like, as I said before—"To use my own tools," in the creation of our "atmospheric" theatres. Did you ever notice the peculiar blue we are using in our "atmospheric" theatres? It releases the nerve tension of the audience; refreshes the eye; makes one feel that one can breathe, and it has one hundred and one beneficial effects on the mind and nerves.

Blue is always described as the color of Hope. This is not a fanciful and trivial sentiment, but a fact which can be scientifically proved, but it must be a certain, defined and distinct blue on a certain defined and distinct textured surface. We know how to do this, but cannot write specifications to cover the execution of this "Color Health Recipe."

And what is true of my principal color schemes is also true of my relief colors and high-lights. The cultured people of all nations have ever enthused over art and everything in the world is either Nature or Art. Nature puts everything into the world, but man puts together what nature has put there—where did I hear this before?

We have to be sculptors—we have to be designers,—detailers, decorators, lighting engineers and connoisseurs of fine furniture, soft fabrics and correct bric-a-brac.

I don't claim that all theatres that want to be successful must be "Atmospheric" theatres, or must be necessarily designed by John Eberson, but I do know that before long every important amusement center will have at least one genuine "Atmospheric" theatre.

I have always claimed that in an out-of-door atmosphere, in addition to the "warm" and "friendly" foreign picturesqueness, the spectator enjoys the natural beauty of skies and flowers he has been brought up to love. He does not feel himself in entirely strange surroundings; he relaxes; he is interested; we appeal to his imagination and there you are—in most modest assumption—a perfect and ideal theatre auditorium.

Cold Grandeur of Formal Styles "Unfriendly" to Play

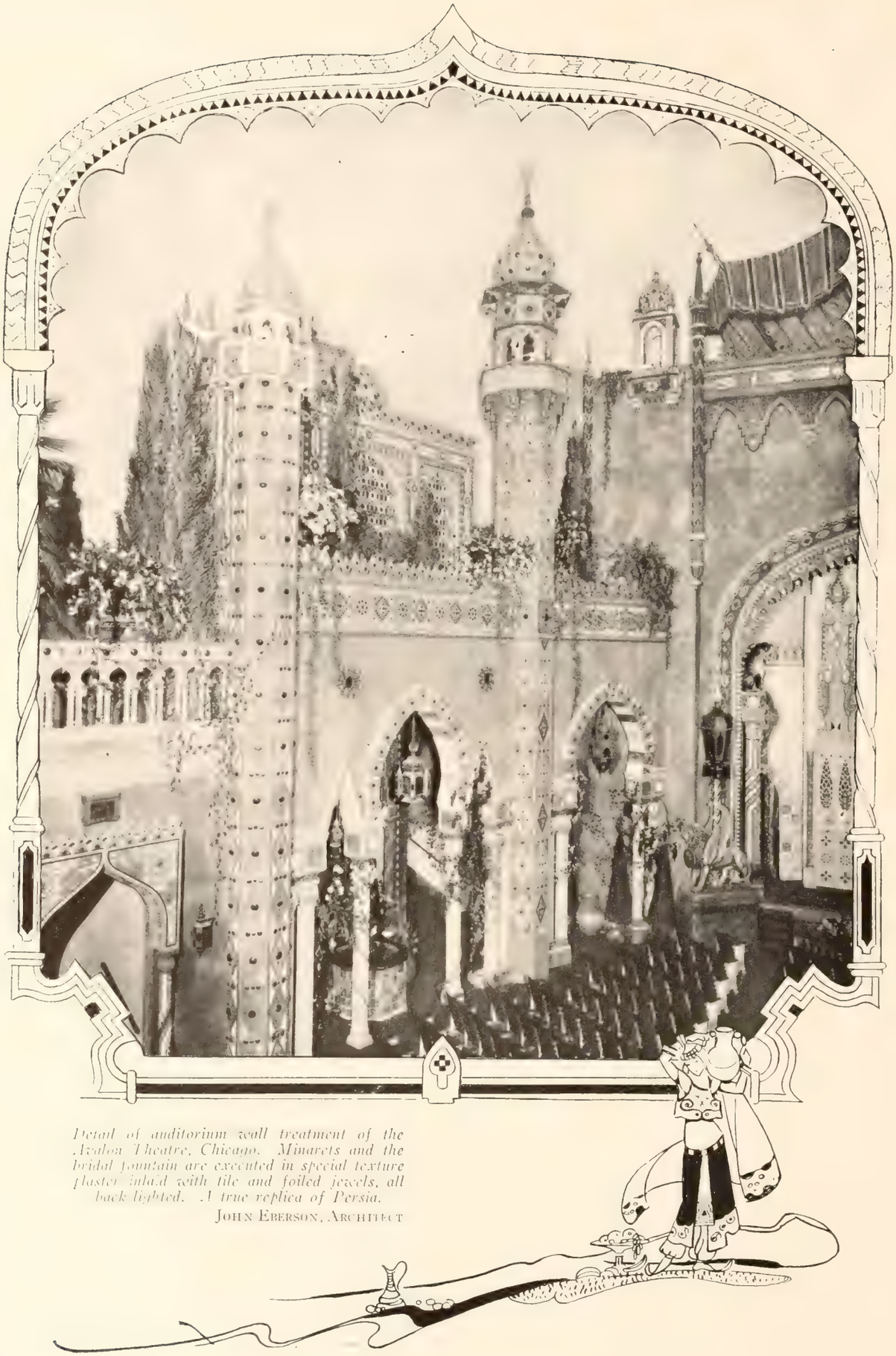
And yet we see many of the finest modern playhouses are copied after great palaces, and the cold grandeur of these marvelous examples of architecture may inspire awe in the average theatregoer, but it defeats the purpose of the play and playhouse, as it does not put at ease and does not readily frame our mind to readily and cordially receive the performance.

The first "atmospheric" theatre which I had the pleasure to design was a vaudeville theatre. This happened some years ago. That theatre is still the most popular playhouse in the town. It excels by reason of its intimacy, its atmosphere, its sight lines and its remarkable acoustic properties.

The record of that theatre and those which followed it in the spread of the atmospheric design throughout the country has fired me with the ambition to see a further extension of the atmospheric idea, and particularly has it inspired me with an ambition to see an "atmospheric" theatre take its place in the scheme of that most glamorous theatrical center—Broadway.



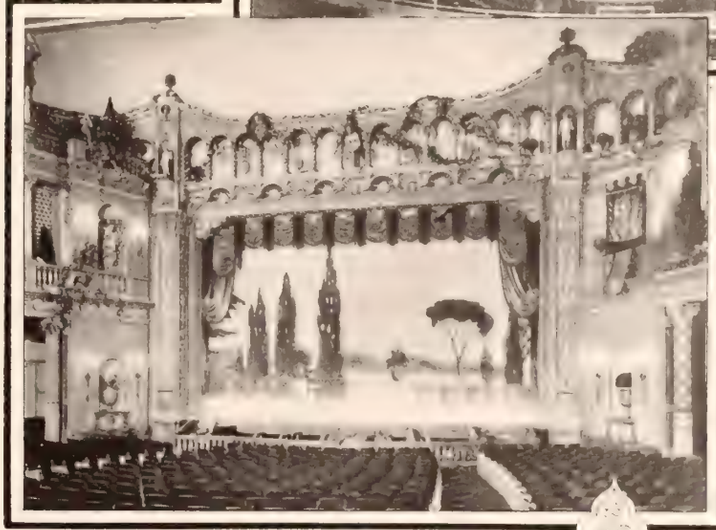
A Pergola scheme effectively used for an Entrance Lobby



Detail of auditorium wall treatment of the Avalon Theatre, Chicago. Minarets and the bridal fountain are executed in special texture plaster inlaid with tile and foiled jewels, all back lighted. A true replica of Persia.

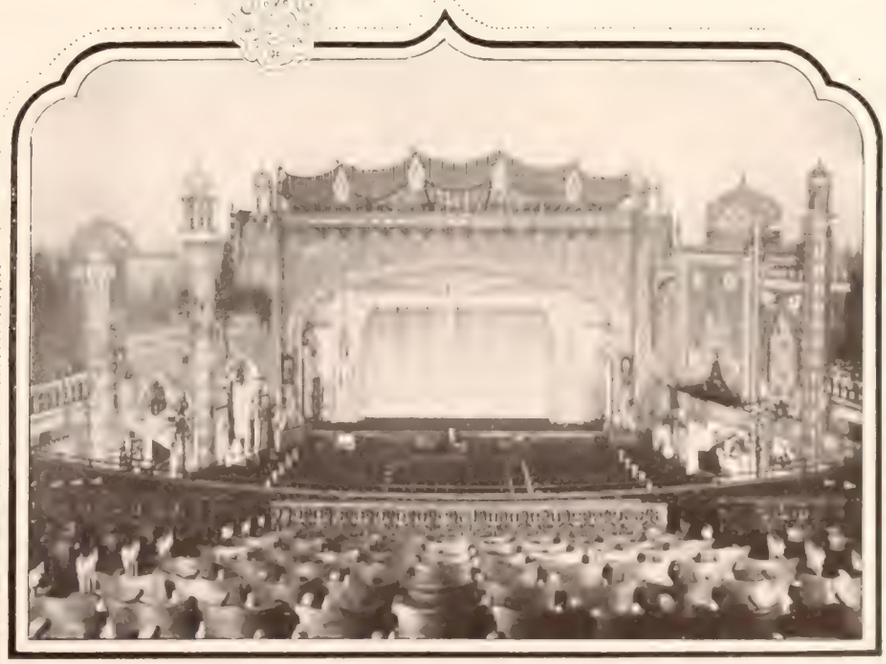
JOHN EBERSON, ARCHITECT





Above, Young's Theatre, Canton, Ohio, as viewed from the upper balcony. A sketch Spanish theatre in the style of Churriquera, which excells for its atmosphere of intimacy.

An Italian bridge surmounts the proscenium arch of the Universal Theatre in Brooklyn. A practical wide opening especially suited for the presentation of vaudeville and pictures, shown in the photo above.



Proscenium treatment in the Persian style. On the right is a general view of the auditorium of the Avalon Theatre, Chicago. A colorful vista faithfully representing a shrine courtyard of Persia.

JOHN EBERSON, ARCHITECT

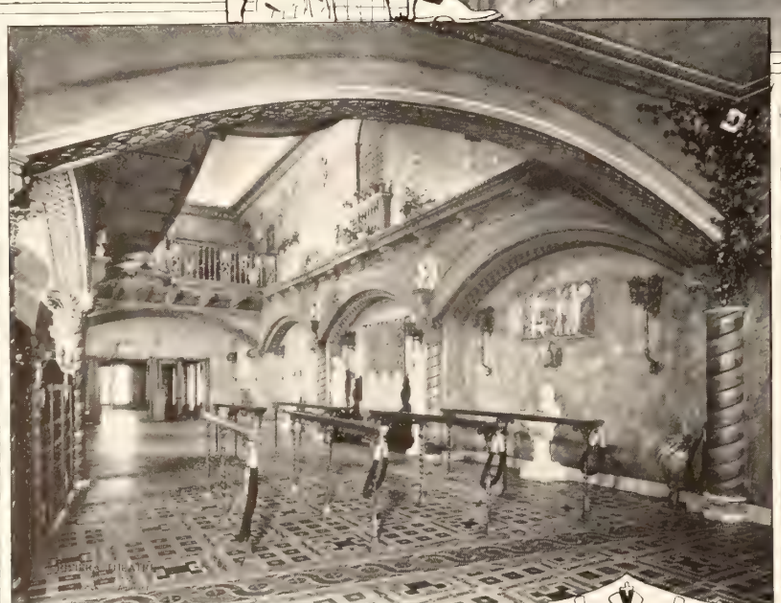




On the left, a view of the mezzanine promenade of the Olympia Theatre, Miami. Spanish atmosphere is achieved by Moorish Spanish tile spandrels in archways, rail embellished with antique Heraldic banners, and cloistered pendants for ceiling fixtures.

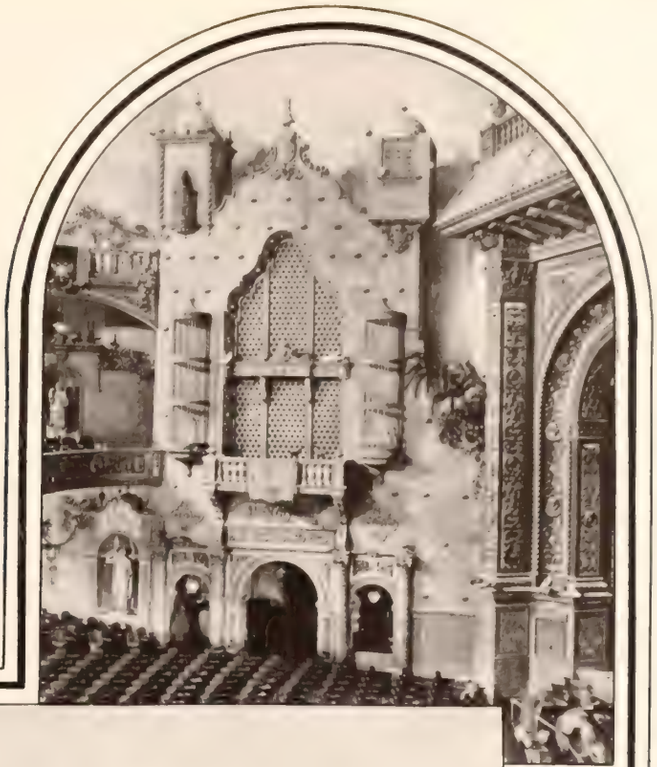
The foyer of the State Theatre, Kalamazoo, is shown in the photo on the right. Northern Spain supplied the motives, carried out in the ornamental obelisk bracket fixtures on consoles, stately torcheres, wall texturing and ceiling treatment.





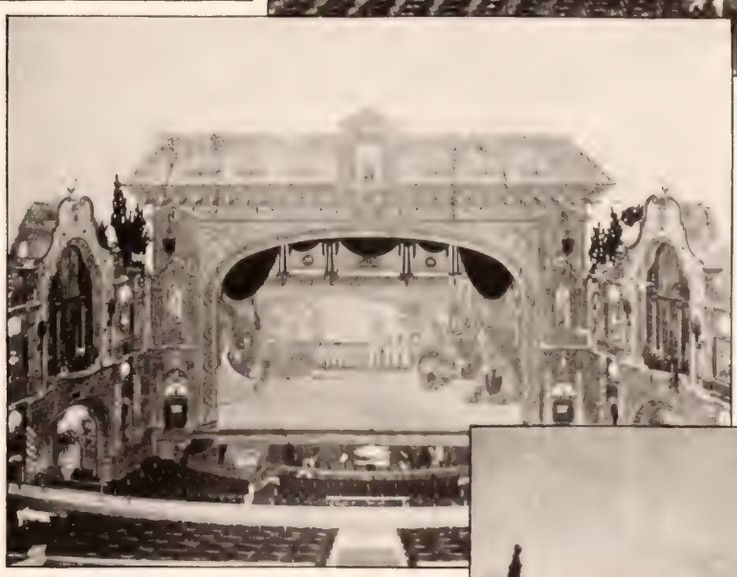
On the left, an interesting vista of the lobby, Riviera Theatre, Omaha, showing holdout rails and combination of faience and Ceramic tile floor. Note the concealed lighting.

JOHN EBERSON, ARCHITECT

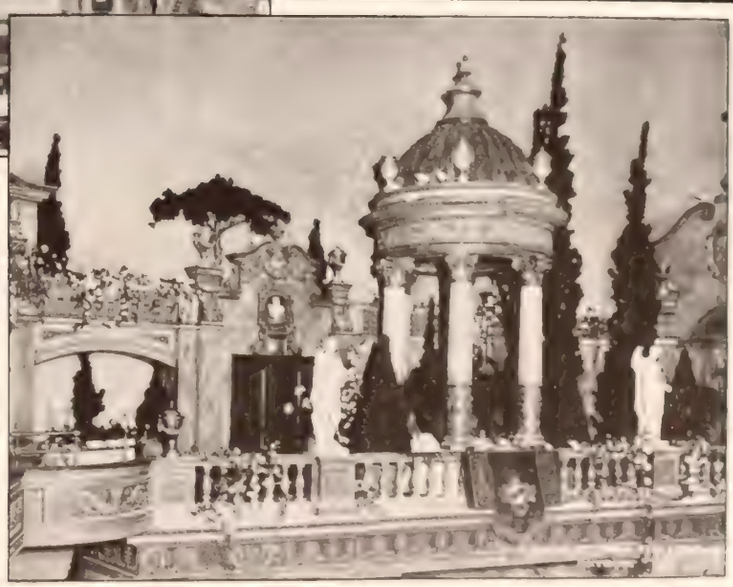


Below—View of the proscenium arch of the State Theatre, Kalamazoo. It represents a gateway to a city.

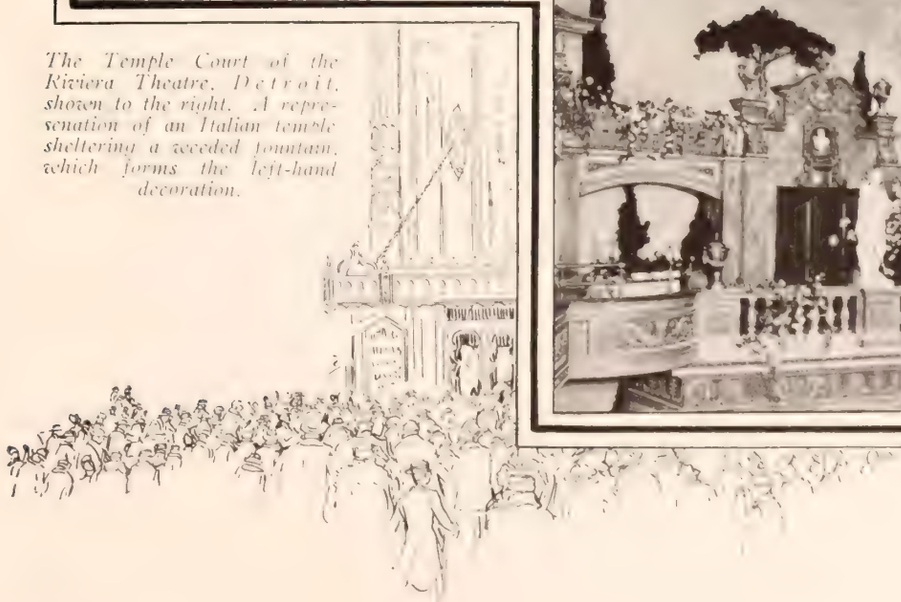
Detail of the organ grille at the Olympia Theatre, Miami, shown at the left. It depicts the façade of an old Castillian castle with muskets, iron window grilles and stone carved shell ornaments.







The Temple Court of the Riviera Theatre, Detroit, shown to the right. A representation of an Italian temple sheltering a wooded fountain, which forms the left-hand decoration.





The aquarium and a nook in the Avalon Theatre, Chicago. A mirrored wall aquarium containing over 1,000 tropical fish contained in a glass tank planted with tropical plants forms one of the interesting attractions of this playhouse.

JOHN EBERSON, ARCHITECT.

Below, a glimpse of Loew's Valencia, Baltimore. Polychrome Moorish paneled door, Hispano-Italian Jars; archway with carved gates opening into men's smoker. The promenade is carpeted with a deep-piled carpet of soft variegated orange color. The walls are craftexed, finished in Spanish troweled fashion.







Above, view of the foyer of the Capitol theatre, Lodge Oriental antique wall sconces with painted Heraldic shields, antiqued and polychromed wall pilasters are notable features of this attractive scheme.





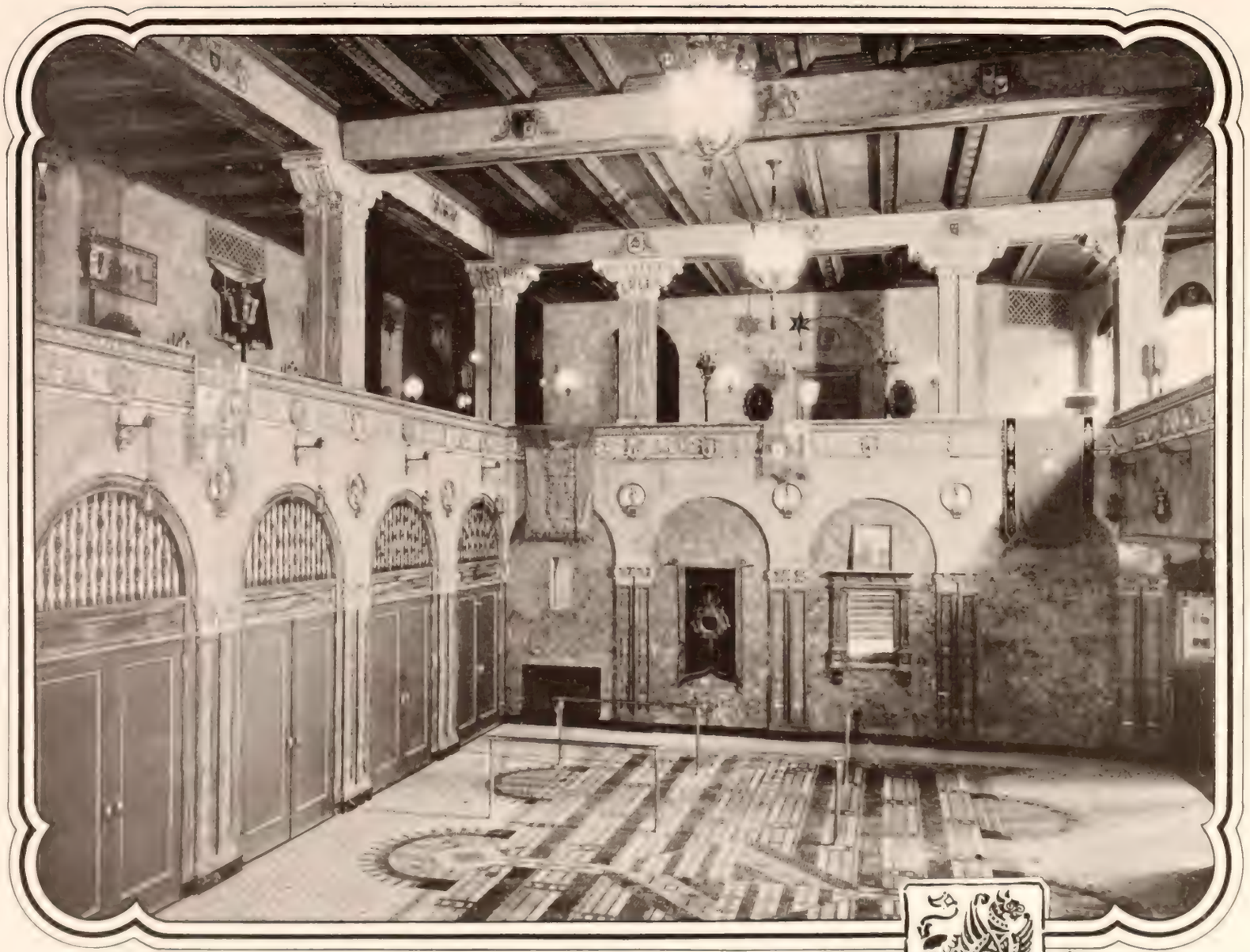
The spillway of the Avalon Theatre foyer is shown in the [illegible] executed in hand hammered brass with Padua velvet panels, and the multi-colored true Persian fashion finished marble columns. A genuine Persian temple lamp, executed in hammered brass, is suspended from the fore ceiling panel.

[illegible]



Photographic study of the upper sidewall of Young's Theatre, in Canton, Ohio. Of special interest is the easy slope of the balcony seating and the pierced garden wall.

JOHN EBERSON, ARCHITECT.



Main foyer of the Universal Theatre, Brooklyn, N. Y., featuring an old cloister passageway, antique wooden beams and columns, old Italian Heraldic banners and pictures, a mosaic floor in Palermo fashion, and antique Strozzi lanterns.
JOHN EBERSON, ARCHITECT.

A Partial List of "REYNOLDS" Conditioned Theatres ~

Universal Brooklyn
Avalon - Chicago
Valencia Baltimore
Uptown Kansas City
Riviera Annex Detroit
Capitol Grand Island
Strand Lansing
Capitol Chicago
La Grange-La Grange
Century Baltimore
Granada St. Louis
Vogue Kenosha
Palace Canton

Fox Fort Wayne
Palace - Gary
Ritz Tulsa
Riviera Omaha
Zaring Indianapolis
Mirador Cicero
Capitol Flint

Kenosha-Kenosha Indiana Terre Haute
Grand Wheaton Indiana Rialto Tulsa
Premier Valparaiso Midwest Chicago
Capitol Racine Rialto Racine
Hoosier Whiting Chicago Rialto
Regent Flint Midwest Chicago
South Shore Chicago Parthenon
Fisher Fon du Lac Berwyn
Lawndale Chicago Racine
Auditorium Berwyn Parthenon
Chatham Chicago Lincoln
Lincoln - Lincoln Berwyn
Drake Chicago Tivoli
Quilna Lima Mishawaka

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THE listings printed on the following pages have been compiled for the purpose of providing theatre owners, architects, builders, studios, laboratories and the motion picture industry in general with a reliable and complete reference for the purchase of all types of equipment and supplies. Whether important equipment or infrequently used accessories are desired, BUYERS GUIDE will be found of invaluable aid to the purchaser. For through the sources of purchase given in this book, all models, grades and priced apparatus and materials may be investigated with practically no effort on the part of the buyer. ¶ This issue of Theatre Building and Equipment BUYERS GUIDE will serve an excellent purpose. ¶ Through the advertising pages contained in BUYERS GUIDE owners and builders of theatres are given the opportunity of learning about the latest and most up-to-date equipment available for modernizing theatres. ¶ The firms advertising in BUYERS GUIDE make a specialty of serving theatres, laboratories, studios, etc., and build equipment and accessories best suited for the particular needs of the motion picture industry. ¶ Write us for sources of purchase for any special apparatus that is not listed in BUYERS GUIDE.

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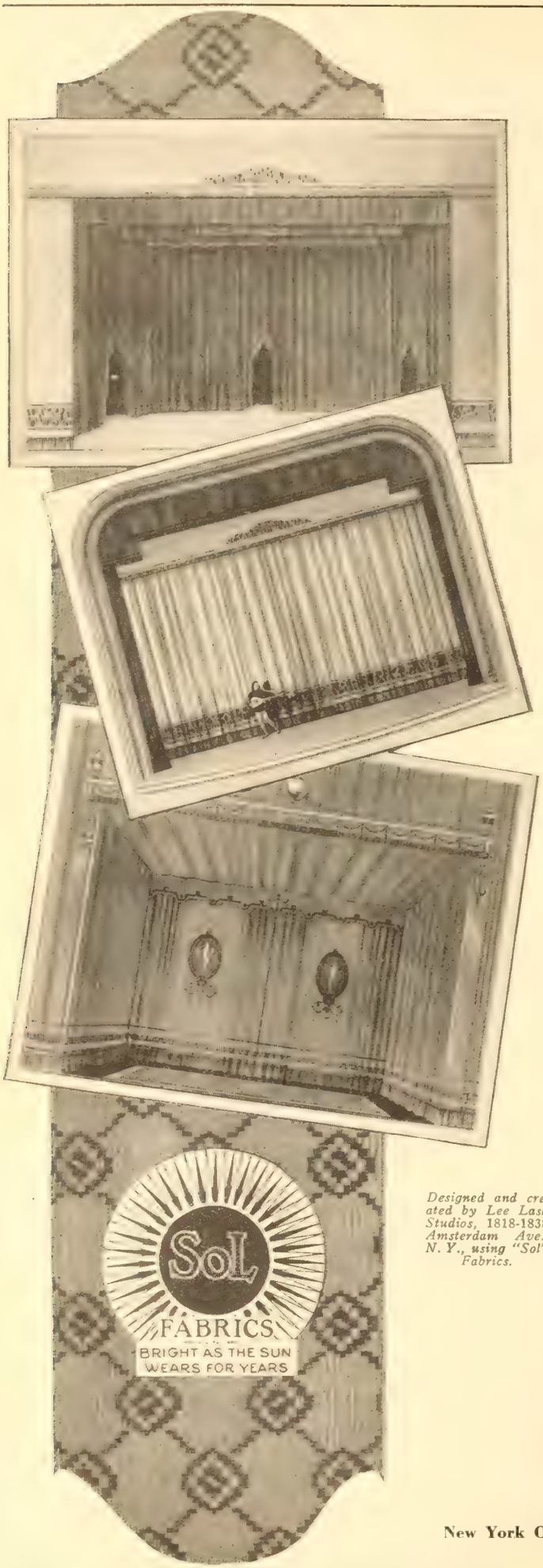
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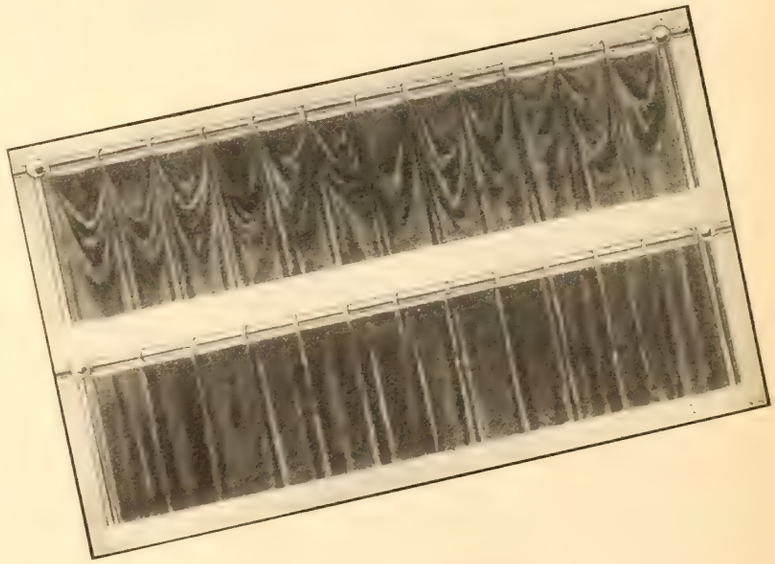
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Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.
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Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

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Kirschberger & Co., Inc., M., 1425 37th St., Brooklyn, N. Y.
Mestrum, Henry, 817 6th Ave., N. Y. City.

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(See Telephone, Inter-Communicating)

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Atlas Metal Works, 2601 Alamo St., Dallas, Texas.
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Duplex M. P. Industries, 74 Sherman Ave., L. I.. City, N. Y.
Film Safe Corp., 92 William St., N. Y. City.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
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(See Cameras, Motion Pictures)

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De Vry Corp., The, 1111 Center St., Chicago, Ill.
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Gennert, Inc., B., 24 East 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Mitchell Camera Corp., 6015 Santa Monica Blvd., Hollywood, Calif.
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Seebold Invisible Camera Corp., 739 Clinton Ave. S., Rochester, N. Y.
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Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
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(See Transformers, Alternating Current)

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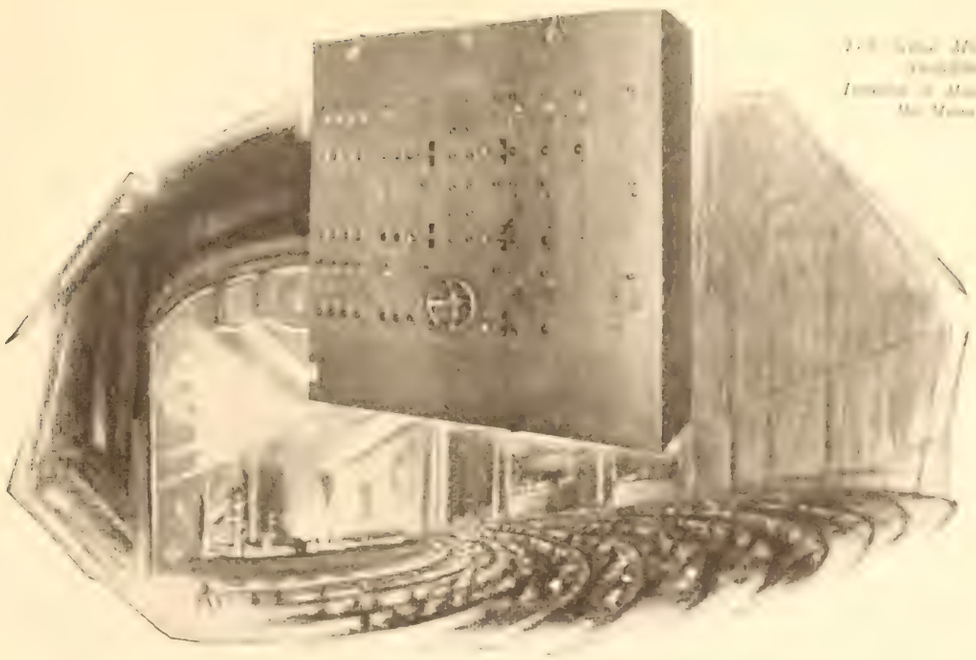


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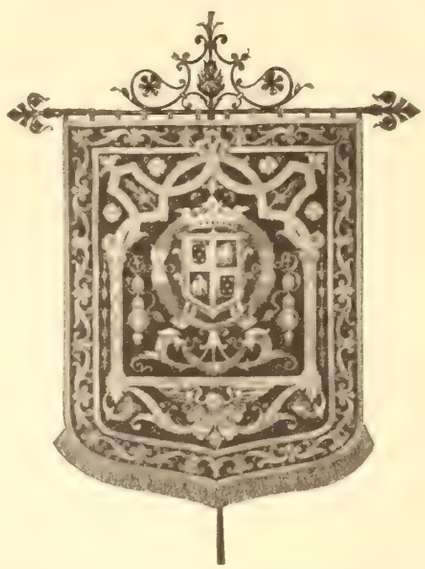
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Autovent Fan & Blower Co., 730 W. Monroe St., Chicago, Ill.
Buffalo Forge Co., 490 Broadway, Buffalo, N. Y.
Clarage Fan Co., Porter and North Sts., Kalamazoo, Mich.
Fidelity Electric Co., Lancaster, Pa.
Garden City Fan Co., 322 S. Michigan Ave., Chicago, Ill.
Ilg Elec. Ventilating Co., 2850 N. Crawford Ave., Chicago, Ill.
Reynolds & Co., B. F., 118 West Ohio St., Chicago, Ill.
Seymour, Jas. M., 51 Lawrence St., Newark, N. J.
Skinner Bros. Mfg. Co., Inc., 1474 S. Vandeventer Ave., St. Louis, Mo.
Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo.
Sturtevant Co., B. F., Hyde Park, Boston, Mass.
Typhoon Fan Co., 345 W. 39th St., N. Y. City.

EXIT LIGHT SIGNS

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Erickson Electric Co., L., 6 Portland St., Boston, Mass.
Frink, Inc., I. P., 239 Tenth Ave., N. Y. City.
Hub Electric Co., 2219 West Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Viking Products Corp., 422 West 42nd St., N. Y. City.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Wiley Sign Co., 1559 Church St., Detroit, Mich.

EXPOSURE METERS, Camera

Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Gennert, Inc., G., 24 E. 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.

FANS, Advertising

(See Advertising Novelties)

FANS, Exhaust

(See Exhaust Fans)

FANS, WALL

(See Electric Fans)

FERNERIES

Albano Co., The, 119 West 40th St., N. Y. City.
Bing & Co. Successors, Inc., Ferdinand, 67 Irving Place, N. Y. City.
Felippelli-General Flower Decorating Co., 311 W. 50th St., N. Y. City.
Heywood-Wakefield Co., 209 Washington St., Boston, Mass.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Metalarts Studios, 451 E. Ohio St., Chicago, Ill.
Reising & Co., G., 227 W. Austin Ave., Chicago, Ill.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

FILM CABINETS

(See Cabinets, Film)

FILM CLEANERS

(See Cleaners, Film)

FILM CLEANING FLUID

Bennett, Geo. H., Argentine Station, Kansas City, Kans.
Hewes Laboratories, N. 13th and Berry Sts., Brooklyn, N. Y.

FILM PACKERS

Lloyd's Film Storage Corp., 130 W. 46th St., N. Y. City.
Massee & Co., Inc., 115 Broad St., N. Y. City.

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Stewart - Teitel Film Process, 1600 Broadway, N. Y. City.
Werner Film Protector Mfg. Co., 604 Olive St., St. Louis, Mo.

FILM RACKS

Atlas Metal Works, 2601 Alamo St., Dallas, Texas.
Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Pacific Tank & Pine Co., Equitable Bank Bldg., Los Angeles, Cal.

FILM, Raw, Negative and Positive

Agfa Film, 6368 Santa Monica Blvd., Los Angeles, Cal.
Ansco Photoproducts Co., Inc., Binghamton, N. Y.
DuPont Pathe Film Mfg. Corp., 35 W. 45th St., N. Y. City.
Eastman Kodak Co., Rochester, N. Y.
Fish-Schurman Corp., 45 West 45th St., N. Y. City.
Powers Film Products, Inc., Rochester, N. Y.

FILM REELS

(See Reels, Film)

FILM SPLICING MACHINES

Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Duplex M. P. Industries, 74 Sherman Ave., Long Island City, N. Y.
Gennert, Inc., G., 24 E. 13th St., N. Y. City.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Pausin Engineering Co., 727 Frelinghuysen Ave., Newark, N. J.
Willoughbys, 110 W. 32nd St., N. Y. City.

FILM STORAGE

Duplex M. P. Industries, 74 Sherman Ave., Long Island City, N. Y.
Dura Film Protector Co., Inc., 220 W. 42nd St., N. Y. City.
Empire Film Vaults, Inc., 723 7th Ave., N. Y. City.
Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.
Premier Fireproof Storage Co., 6372 Santa Monica Blvd., Los Angeles, Cal.

FILM WAXING MACHINES

Eastman Kodak Co., Rochester, N. Y.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Werner Film-Protector Mfg. Co., 604 Olive St., St. Louis, Mo.
Willoughbys, 110 W. 32nd St., N. Y. City.

FILTER LENS

Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Corning Glass Works, Corning, N. Y.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn. N. Y.
Seebold Invisible Camera Corp., 739 Clinton Ave. S., Rochester, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

FIRE ALARMS

Automatic Fire Alarm Co., 416 Broadway, N. Y. City.
Croker Electric Co., 22 W. 30th St., N. Y. City.
Garrison Fire Detecting System, Inc., 247 Park Ave., N. Y. City.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Ostrander & Co., W. R., 371 Broadway, N. Y. City.
Pettes & Randall, 150 Nassau St., N. Y. City.
Signal Engineering & Mfg. Co., 531 Canal St., N. Y. City.

FIRE DOORS

(See Doors, Fireproof)

FIRE EXTINGUISHERS

American Chemical Co., Lebanon, Pa.
American-La France Fire Engine Co., Inc., Elmira, N. Y.
Croker Co., 22 West 30th St., N. Y. City.
Foamite-Childs Corp., 1010 Turner St., Utica, N. Y.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Philadelphia Fire Retarding Co., 1507 Arch St., Philadelphia, Pa.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.

FIRE GUARD, Projection

Fire Guard Mfg. Co., Aurora, Ill.
Protectall Co., The, 1324 E. Front St., Ft. Worth, Texas.
Sentry Safety Control Corp., Lincoln Bldg., Philadelphia, Pa.

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Woodhouse Mfg. Co., 35 Warren St., N. Y. City.

FIRE PREVENTION, Projector

(See Fire Guard, Projection)

FIREPROOF CURTAINS

(See Curtains, Fireproof)

FIREPROOFING MATERIALS

American Insulator Co., Philadelphia, Pa.
Anchor Fireproofing Co., 1633 Dime Bank Bldg., Detroit, Mich.
Beaver Products Co., Inc., Military Road, Buffalo, N. Y.
Central Asbestos & Magnesia Co., Chicago, Ill.
Common Brick Mfg. Ass'n of America, 2121 Guarantee Title Bldg., Cleveland, Ohio.
Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis. (Windows and Doors.)
Johns - Manville Co., H. W., Madison Ave. and 41st St., N. Y. City.
Moeschl - Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Reising & Co., G., 227 West Austin Ave., Chicago, Ill.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

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A. B. C. First Aid Kit Co., 498 Seventh Ave., N. Y. City.
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Johnson & Johnson, New Brunswick, N. J.
Rochester Germicide Co., Inc., Rochester, N. Y.
Safety First Aid Co., 28 West 15th St., N. Y. City.
Universal Prescription Corp., 25 Broad St., N. Y. City.

FIXTURES, Brass

(See Brass Fixtures)

FIXTURES, Lighting

Black & Boyd Mfg. Co., 17 E. 47th St., N. Y. City.
Bristol & Barber Co., Inc., 3 E. 14th St., N. Y. City.
Caldwell & Co., E. F., Inc., 36 W. 15th St., N. Y. City.
Curtis Lighting Co., Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Daunt Co., Wm. A., 110 East 42nd St., N. Y. City.
Erikson Electric Co., L., 6 Portland St., Boston, Mass.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
MacBeth - Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Newcomb Mfg. Co., F. J., 42 W. 13th St., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Ostrander & Co., W. R., 371 Broadway, N. Y. City.
Pearlman, Victor S., 533 S. Wabash Ave., Chicago, Ill.
Pierce Elec. Co., 215 W. Randolph St., Chicago, Ill.
Rialto Import Co., 114 W. 44th St., N. Y. City.
Shapiro & Aronson, Inc., 20 Warren St., N. Y. City.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

FIXTURES, Plumbing

Crane Co., 836 S. Michigan Ave., Chicago, Ill.
Economy Plumbing Co., 4646 Holly Blvd., Los Angeles, Cal.
Kohler Co., Kohler, Wis.
Lieblich & Co., H., 551 W. 181st St., N. Y. City.
Mock, Inc., Chas., 200 W. 101st St., N. Y. City.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Pennsylvania Plumbing & Heating Co., 351 W. 38th St., N. Y. City.
Standard Sanitary Mfg. Co., Mfrs. Bldg., Pittsburgh, Pa.
Wheeling Sanitary Mfg. Co., W. 4th St., Wheeling, W. Va.

FLAG MAKERS

(See Advertising Novelties)
Annin Co., 99 Fulton St., N. Y. City.
Jackson, Henry, 141 Fulton St., N. Y. City.

FLASHERS, Electric Sign

Betts & Betts Corp., 645 West 43rd St., N. Y. City.
General Appliance Corp., 120 Eighth St., San Francisco, Cal.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Opalume Sign System, Box 288, Battle Creek, Mich.
Reynolds Electric Co., 2676 W. Congress St., Chicago, Ill.
Sundh Electric Co., 5 Avenue C., Newark, N. J.

FLOOD LIGHTING

Alexander, Inc., Harry, 20 W. 34th St., N. Y. City.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.

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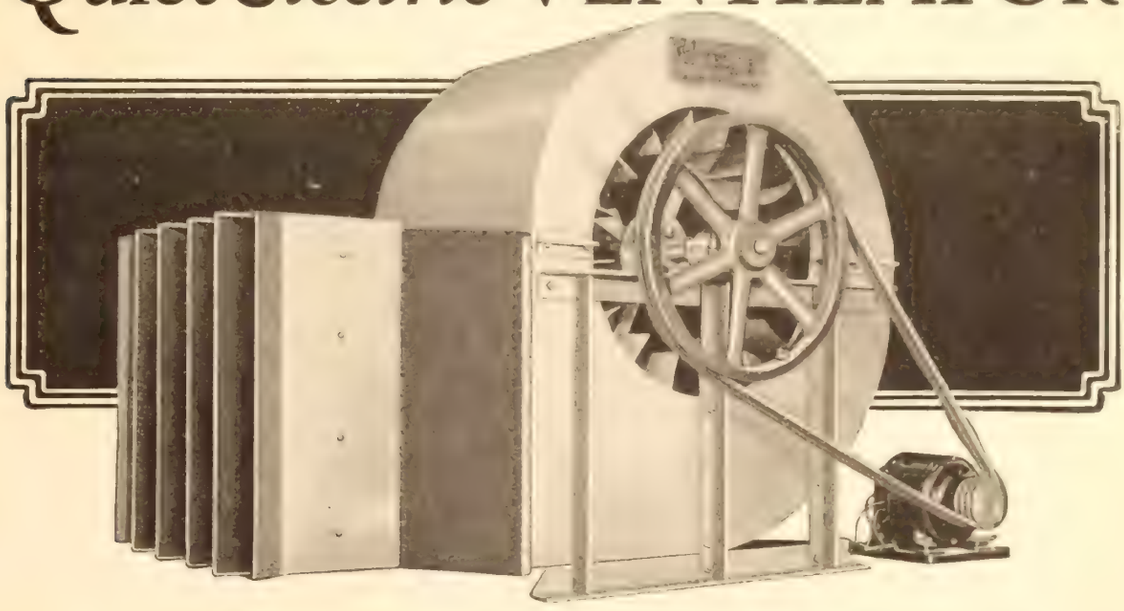
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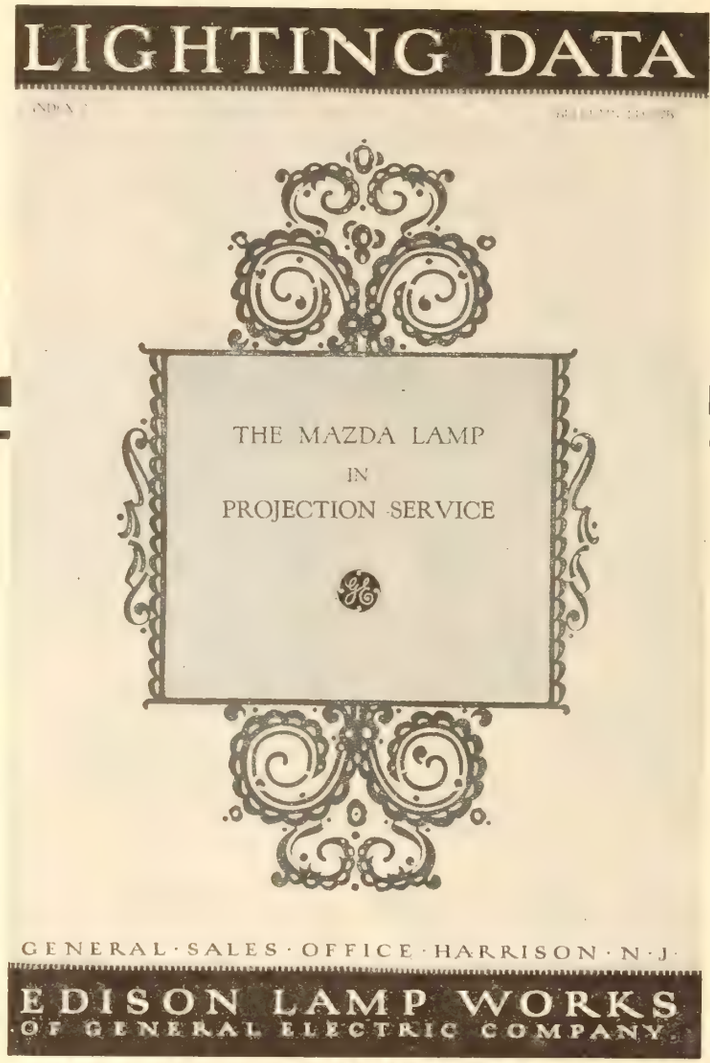
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Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Mestrum, Henry, 817 Sixth Ave., N. Y. City.
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

FLOOR COVERINGS

Commercial Floors, Inc., 89 Warren St., N. Y. City.
Congoleum - Nairn, Inc., 1412 Chestnut St., Philadelphia, Pa.
Dreadnought Flooring Co., Inc., 177 Broadway, N. Y. City.
Fee & McQuillan, Inc., 215 E. 34th St., N. Y. City.
Finck Co., Inc., S., 177 Broadway, N. Y. City.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Pepper, Inc., G. H., 279 Fifth Ave., N. Y. City.
Philadelphia Tapestry Mills, Allegheny Ave. and Front St., Philadelphia, Pa.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.
Russelloid Co., 18th and Rudy Sts., Harrisburg, Pa.
Scott, West & Aitken, 15 East 40th St., N. Y. City.
Sloane, W. & J., Fifth Ave. and 47th St., N. Y. City.

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Ace Floor Waxing Co., 348 Third Ave., N. Y. City.
Electric Rotary Machine Co., Grand Central Terminal, N. Y. City.
Herr Mfg. Co., John, 44 N. 4th St., Philadelphia, Pa.
Pick & Co., Albert, 208 West Randolph St., Chicago, Ill.

FLOORING, Mosaic

Howden Tile & Marble Co., 216 E. 42nd St., N. Y. City.
Linomosaic Co., 15 E. 40th St., N. Y. City.
Mueller Mosaic Co., 154 W. 49th St., N. Y. City.
Ravenna Mosaics, Inc., 101 Park Ave., N. Y. City.

FLOORING, Tile

Armstrong Cork & Insulation Co., 24th St. and Allegheny River, Pittsburgh, Pa.
Associated Tile Mfrs., Beaver Falls, Pa.
Bonded Floors Co., Inc., Long Island City, N. Y.
Kennedy, Inc., David E., 250 W. 57th St., N. Y. City.
National Floor Tile Co., Mobile, Ala.
Velvetile Floor Co., 231 S. Wells St., Chicago, Ill.

FLOWER BASKETS

(See Baskets, Decorative)

FLOWERS, Artificial

(See Artificial Flowers)

FOOTLIGHTS

(See Lighting, Stage Equipment)

FOUNTAINS, Decorative

Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa.

FOUNTAINS, Drinking

(See Drinking Fountains)

FRAMES, Poster and Lobby Display

Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Libman - Spanjer Corp., 1600 Broadway, N. Y. City.
Lobby Display Frame Corp., 723 7th Ave., N. Y. City.
Markendorff, S., 159 West 23rd St., N. Y. City.
Menger, Ring & Weinstein, Inc., 306 W. 42nd St., N. Y. City.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Stanley Frame Co., 727 Seventh Ave., N. Y. City.
Superior Frame Co., Inc., 723 Seventh Ave., N. Y. City.

FROSTING LAMP

(See Lamp Dip Coloring)

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Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo.
Thatcher Co., The, 19 W. 44th St., N. Y. City.
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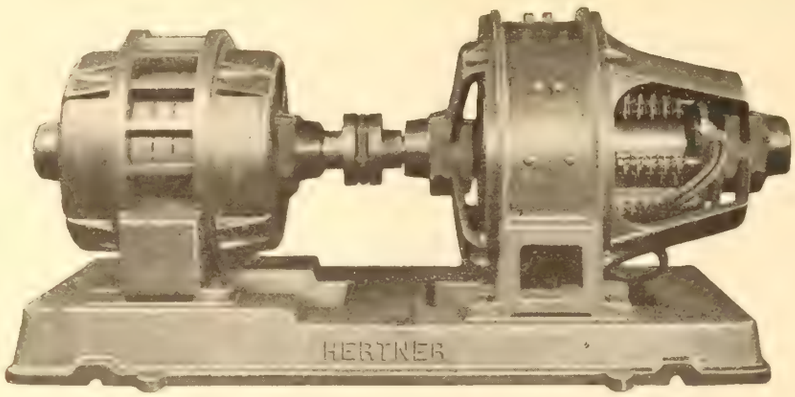
FURNACES, Oil Burning

(See Oil Burning Equipment)

FURNITURE, Theatre

(See also Seats, Theatre)

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Notman Co., A. H., 1 Park Ave., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

FUSES, Electric

Chicago Fuse Mfg. Co., Laflin and 15th Sts., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
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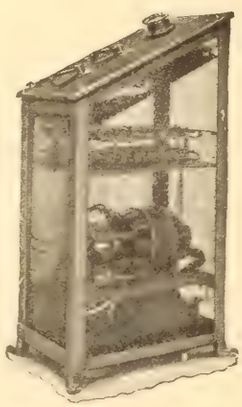
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Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Rosco Laboratories, 131 Third Place So., Brooklyn, N. Y.
Sussfield, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

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Hallberg, J. H., 29 W. 57th St., N. Y. City.
Hertner Electric Co., 1900 W. 112th St., Cliveland, Ohio.
Liberty Elec. Corp., Stamford, Conn.
Northwestern Electric Co., 408 S. Hoyne Ave., Chicago, Ill.
Roth Bros. & Co., 1400 W. Adams St., Chicago, Ill.
Samuels Stabilarc Co., 739 Hamilton St., Allentown, Pa.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

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Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
Semon Bache & Co., Greenwich and Morton Sts., N. Y. City.
Welded Glass Co., Springfield, N. J.

GOGGLES, Operators'

American Thermoware Co., Inc., 16 Warren St., N. Y. City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

GRANITE, Building

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Harrison Granite Co., 4 E. 43rd St., N. Y. City.
Haskel & Sons, Inc., S., Harrison Pl., Brooklyn, N. Y.
Presbrey-Leland Quarries Co., 681 Fifth Ave., N. Y. City.
Swenson Granite Co., John, 101 Park Ave., N. Y. City.
Woodbury Granite Co., 405 Lexington Ave., N. Y. City.

GRILLES, Brass

(See Brass Grilles)

GRILLES, Ticket Window

(See also Brass Grilles)
Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
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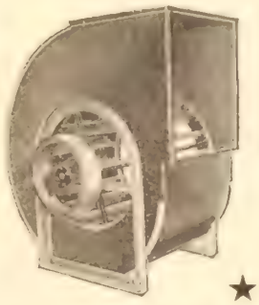
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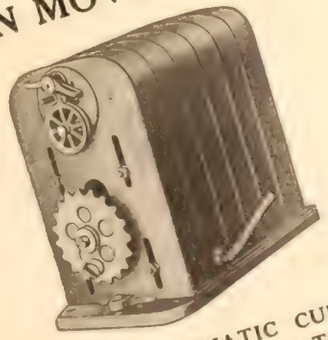
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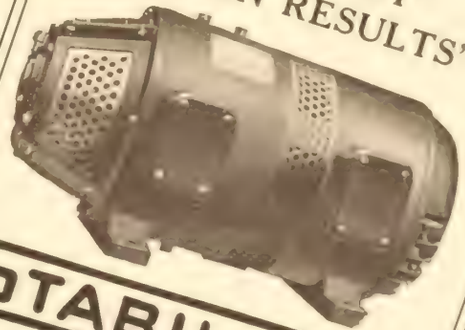
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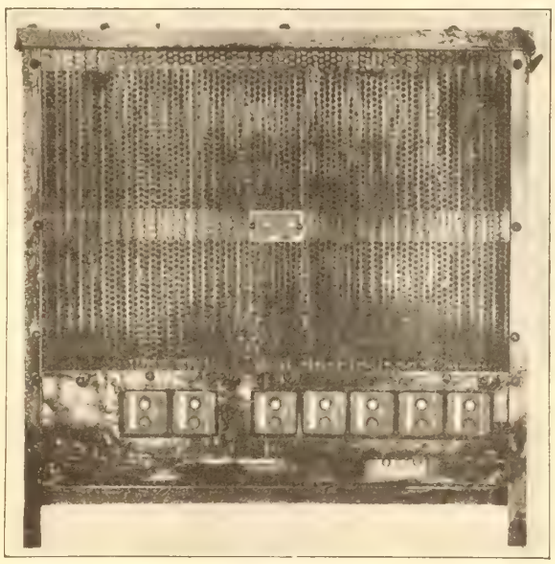
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(See Ticket Choppers and Holders)

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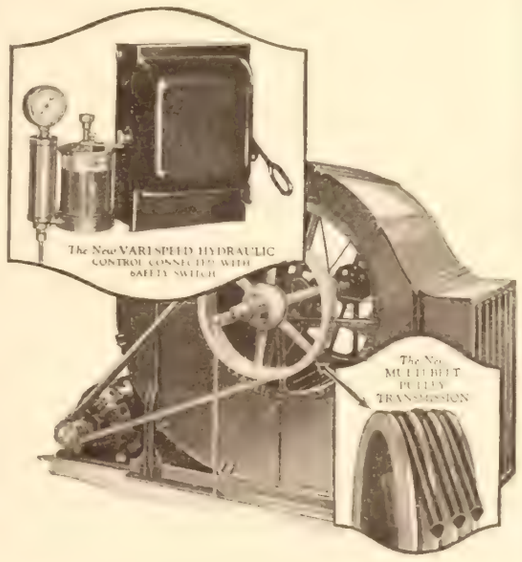
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Neumade Products Corp., 249 W. 47th St., N. Y. City.

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(See Gummed Labels)

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Dawes, Fred C., Negative Film Lab., 6115 De Longpre, Cor. Grower, Hollywood.
Handshiegl Color Process Corp., 1040 McCadden Pl., Hollywood.
Horsley, Wm., 6060 Sunset Blvd., Hollywood.
Little, 5874 Hollywood Blvd., Hollywood.
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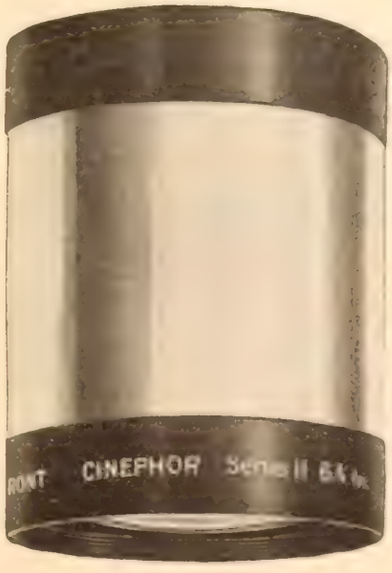
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Seebold Invisible Camera Corp., 739 Clinton Ave. S., Rochester, N. Y.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

LENSES, Motion Picture Camera

Bass Camera Co., 179 W. Madison St., Chicago, Ill.
Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Fish-Schurman Corp., 45 West 45th St., N. Y. City.
Gennert, Inc., G., 24 E. 13th St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42nd St., N. Y. City.
Mitchell Camera Corp., 6025 Santa Monica Blvd., Los Angeles, Cal.
Seebold Invisible Camera Corp., 739 Clinton Ave. S., Rochester, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.
Willoughbys, 110 W. 32nd St., N. Y. City.

LENSES, Projection

Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Seebold Invisible Camera Corp., 739 Clinton Ave. S., Rochester, N. Y.
Semon Bache Co., Greenwich and Morton Sts., N. Y. City.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Sussfeld, Lorch & Schimmel, 153 W. 23rd St., N. Y. City.
Wollensak Optical Co., 872 Hudson Ave., Rochester, N. Y.

LIBRARIES, Film

Dawes, Fred C., 6115 De Longpre Ave., Los Angeles, Cal.
Film Library, Inc., 130 W. 46th St., N. Y. City.
General Film Library, 723 Seventh Ave., N. Y. City.
Pathescope Co. of America, 35 W. 42nd St., N. Y. City.
Wafilms, Inc., 130 W. 46th St., N. Y. City.

LIGHTING, Acetylene

Commercial Acetylene Supply Co., Berkeley, Cal.
Mestrum, Henry, 817 6th Ave., N. Y. City.
National Carbide Sales Corp., 342 Madison Ave., N. Y. City.
Prest-O-Lite Co., Indianapolis, Ind.

LIGHTING ENGINEERS

(See Engineers, Lighting)

LIGHTING FIXTURES

(See Fixtures, Lighting)

LIGHTING, Stage Equipment

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Channon Mfg. Co., James H., 223 W. Erie St., Chicago, Ill.
Chicago State Lighting Co., 112 N. La Salle St., Chicago, Ill.
Curtis Lighting, Inc., 1119 West Jackson Blvd., Chicago, Ill.
Cutler-Hammer Mfg. Co., 1237 St. Paul Ave., Milwaukee, Wis.
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Erikson Electric Co., L., 6 Portland St., Boston, Mass.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Lu-Mi-Nus Signs, Inc., 2736 Wentworth Ave., Chicago, Ill.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Mestrum, Henry, 817 6th Ave., N. Y. City.
Mutual Electric & Machine Co., 7610 Jos. Campau Ave., Detroit, Mich.
Newton, Chas. I., 244 W. 14th St., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Strauss & Co., Inc., 616 West 43rd St., N. Y. City.
Tiffin Scenic Studios, Tiffin, Ohio.
Ward-Leonard Electric Co., 37 South St., Mt. Vernon, N. Y.
Welsh, J. H., 270 West 44th St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

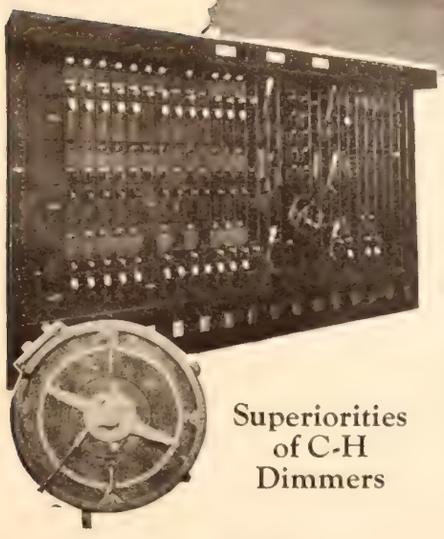
LIGHTING AND POWER PLANTS

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
American Gas Machine Co., Albert Lea, Minn.
Continental Electric Co., Inc., 149 Church St., N. Y. City.
Crane Co., The, 836 S. Michigan Ave., Chicago, Ill.
Delco Light Co., 304 N. Taylor St., Dayton, Ohio.
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LIGHTS, Aisle
(See Aisle Lights)

LIGHTS, Border
(See Lighting, Stage Equipment)

LIGHTS, Exit
(See Exit Light Signs)

LIGHTS, Orchestra
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Channon Mfg. Co., James H., 223 West Erie St., Chicago, Ill.
Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill.
Curtis Lighting, Inc., 1119 W. Jackson Blvd., Chicago, Ill.
Gallagher Orch., Equip Co., 616 Elm St., Chicago, Ill.
Kausalite Mfg. Co., 8129 Rhodes Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.

LIGHTS, Spot
(See Spotlights)

LIGHTS, Studio
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General Electric Co., Schenectady, N. Y.
Hall & Connolly, 129 Grand St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Mayer, Max, 218 W. 42nd St., N. Y. City.
Mestrum, Henry, 817 Sixth Ave., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Wohl & Co., Inc., M. J., Hancock St., Long Island City, N. Y.
Wolff Mfg. Corp., 225 N. Hoyne Ave., Chicago, Ill.

LINKS, Fusible
Corbin, P. & F., 60 W. Lake St., Chicago, Ill.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Metropolitan Elec. Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Moeschl-Edwards Corrugating Co., 411 E. 5th St., Cincinnati, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Yates, Inc., J. W., 49½ Eighth Ave., N. Y. City.

LINOLEUM
(See Floor Coverings)

LIQUID SOAP & SOAP CONTAINERS
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Best Chemical Co., 833 N. 17th St., Allentown, Pa.
Huntington Laboratories, Inc., 913 E. Tipton St., Huntington, Ind.
Idico Corporation, 461 Eighth Ave., N. Y. City.
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Rochester Germicide Co., Rochester, N. Y.
U. S. Sanitary Specialties Corp., 435 S. Western Ave., Chicago, Ill.
West Disinfecting Co., Barn St., Long Island City, N. Y.
Worrell Mfg. Co., 114 S. Main St., St. Louis, Mo.

LISTS, Mailing
(See Mailing Lists)

LITHOGRAPHERS
American Lithograph Co., 52 E. 19th St., N. Y. City.
Artcraft Lithograph & Printing Co., 110 Seventh Ave., N. Y. City.
Edwards & Deutsch Lithographing Co., 2320 S. Wabash Ave., Chicago, Ill.
Forbes Lithographing Co., Boston, Mass.
Goes Lithographing Co., 47 Warren St., N. Y. City.
Grinnell Lithographic Co., 406 W. 31st St., N. Y. City.
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio.
Hoover & Sons Co., Joseph, 49th & Market Sts., Phila, Pa.
Milwaukee Lithographing Co., 2101 Sycamore St., Milwaukee Wis.
Morgan Lithograph Co., Cleveland, Ohio.
Stafford Co., N., 96 Fulton St., N. Y. City.

LOBBY DECORATIONS
Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Libman - Spanjer Corp., 1600 Broadway, N. Y. City.
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.
Mandel Bros., Inc., State & Madison Sts., Chicago, Ill.
Old Glory Mfg. Co., 210 W. Van Buren St., Chicago, Ill.

LOBBY DISPLAY FRAMES
(See Frames, Poster and Lobby Display)

LOBBY FURNITURE
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Place, N. Y. City.
Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Ficks Reed Co., 424 Findlay St., Cincinnati, Ohio.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

LOBBY SEATS, Stone
Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

LOBBY WALLS
(See Wall Coverings)

LOCKS, BOLTS, Panic Door
Bolles Co., The Wm. B., 120 Clinton St., Milwaukee, Wis.
Corbin, P. & F., 60 W. Lake St., Chicago, Ill.
Russell & Erwin Mfg. Co., New Britain, Conn.
Sargent & Co., New Haven, Conn.
Steffens-Amberg Co., 260 Morris Ave., Newark, N. J.

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Blue Seal Products Co., Inc., 456 State St., Brooklyn, N. Y.
International Metal Polish Co., Quill St. and Belt R. R., Indianapolis, Ind.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
New York Lubricating Oil Co., 116 Broad St., N. Y. City.
Republic Lubricants, 799 Broadway, N. Y. City.

LUMINOUS SIGNS, Interior and Exterior
(See Electric Signs)

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Boyle & Co., Inc., John, 112 Duane St., N. Y. City.
Federal Bag Co., 3500 S. Morgan St., Chicago, Ill.

MAILING LISTS
Boyd's City Dispatch, 114 E. 23rd St., N. Y. City.
Motion Picture Directory Co., 244 W. 42nd St., N. Y. City.
Polk & Co., Inc., R. L., 524 Broadway, N. Y. City.
Ross-Gould Co., 483 N. 10th St., St. Louis, Mo.

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Emmelin, Alfred, 49 W. 48th St., N. Y. City.
Factor, Max, 326 S. Hill St., Los Angeles, Cal.
Shindhelm, G., 144 W. 46th St., N. Y. City.
Tam's, 318 West 46th St., N. Y. City.

MARBLE, Artificial
Chicago Art Marble Co., 2883 Hillock Ave., Chicago, Ill.
Comolli & Co., John, 85-5th St., Brooklyn, N. Y.
Henry Marble Co., 3208 Shields Ave., Chicago, Ill.
Martinelli, J., 1400 Broadway, N. Y. City.
Vitrolite Co., The, 133 W. Washington St., Chicago, Ill.

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Appalachian Marble Co., Knoxville, Tenn.
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Pl., N. Y. City.
Chicago Art Marble Co., 2883 Hillock Ave., Chicago, Ill.
Comolli & Co., John, 85-5th St., Brooklyn, N. Y.
Concord Slate, Marble & Tile Corp., 229 Bowery, N. Y. City.
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(See Canopies)

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(See Projection, Mazda Lamp)

MAZDA LAMPS
(See Lamps, Mazda)

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Milwaukee Corrugating Co., 36th Ave. and Burnham St., Milwaukee, Wis.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
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Smith Wire & Iron Works, F. P., 2340 Clybourn Ave., Chicago, Ill.
Stafford Co., N., 96 Fulton St., N. Y. City.

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Gennert,, Inc., G., 24 E. 13th St., N. Y. City.
Neumade Products Corp., 249 West 47th St., N. Y. City.
Willoughbys, 110 W. 32nd St., N. Y. City.

MIRRORS
Albano Co., The, 119 West 40th St., N. Y. City.
Lobby Display Frame Corp., 723 Seventh Ave., N. Y. City.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Metalarts Studios, 451 E. Ohio St., Chicago, Ill.
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Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Rawson & Evans Co., 710 Washington Blvd., Chicago, Ill.
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Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
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MOTH SPRAY
(See Disinfectants and Sprays)

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(See Generators, Motor)

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Berlin, Inc., Irving, 1607 Broadway, N. Y. City.
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Ditson & Co., C. H., 8 E. 34th St., N. Y. City.
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International Music Publishers, 326 W. 43rd St., N. Y. City.
Remick, Jerome H., 461 Fort St., Detroit, Mich.
Rossiter, Will, 30 W. Lake St., Chicago, Ill.
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Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
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Selmer, Inc., H. & A., 117 West 46th St., N. Y. City.

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(See also Organs and Pianos, Automatic)
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Tangley Co., 100 Main St., Muscatine, Iowa.

NEGATIVE, Raw Film

(See Film, Raw, Negative and Positive)

NOTCHERS, Film

(See Film Notchers)

NOVELTIES, Advertising

(See Advertising Novelties)

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(See Volt Meters)

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Supreme Heater & Ventilating Corp., 1915 Pine St., St. Louis, Mo.

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(See Lubricants)

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Warsaw Elevator Co., Warsaw, N. Y.

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(See Musical Instruments, Automatic)

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ORGAN HEATERS

(See Heaters, Organ)

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Otis Elevator Co., 26th St. and 11th Ave., N. Y. City.
Warsaw Elevator Co., Warsaw, N. Y.

ORGAN LIGHTS

(See Lights, Orchestra)

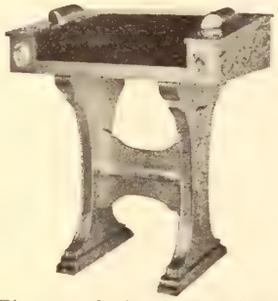
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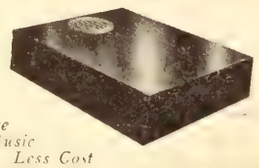
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Welte-Mignon Corp., 667 Fifth Ave., N. Y. City.

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Coburn Organ Co., 220 West Washtenaw Ave., Chicago, Ill.
Estey Organ Co., Estey St., Brattleboro, Vt.
Gottfried Co., The A., 19th and Myrtle Sts., Erie, Pa.
Hall Organ Co., West Haven, Conn.
Hillgreen Lane & Co., Alliance, Ohio.
Kilgen & Sons, Inc., Geo., 4024 Union Blvd., St. Louis, Mo.
Kimball Co., W. W., 306 South Wabash Ave., Chicago, Ill.
Link Co., The 183 Water St., Binghamton, N. Y.
Lyon & Healy, Inc., 245 So. Wabash Ave., Chicago, Ill.
Marr & Colton Co., Inc., Warsaw, N. Y.
Moller Co., M. P., Hagerstown, Md.
Page Organ Co., 519 Jackson St., Lima, Ohio.
Pilcher's Sons, Henry, 914 Mason Ave., Louisville, Ky.
Robert Morton Organ Co., 168 Golden Gate Ave., San Francisco, Cal.
Seeburg Co., J. P., 1510 Dayton St., Chicago, Ill.
Tangley Co., 100 Main St., Muscatine, Iowa.
Viner & Son, L., 1375 Niagara St., Buffalo, N. Y.
Welte-Mignon Corp., 667 Fifth Ave., N. Y. City.
Wurlitzer Co., The Rudolph, 121 East 4th St., Cincinnati, Ohio.

ORNAMENTAL FOUNTAINS

(See Fountains, Decorative)

ORNAMENTAL IRON WORK

(See Iron Works, Architectural and Ornamental)

OZONE ELECTRIC MACHINES

Bohn Electric Co., C. C., 820 Sixth Ave., N. Y. City.
Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J.
Reed Engineering Company, 50 Church St., N. Y. City.

PACKERS, Film
(See Film Packers)

PAINT, Plastic
Craftex Co., The, 37 Antwerp St., Boston, Mass.

PAINT, Screen
(See Screen Paint)

PAINTS
Bosch Co., Henry, 525 S. Wabash Ave., Chicago, Ill.

PAINTS, Theatre Interior
Hockaday Co., Chicago, Ill.

PAINTINGS, Lobby Display
Doty & Scrimgeour Sales Co., Inc., 148 Duane St., N. Y. City.
Gescheidt & Co., Jacob, 142 East 43rd St., N. Y. City.
Kraus Mfg. Co., 220 West 42nd St., N. Y. City.
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.

PAINTS, Poster and Showcard
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Grumbacher, M., 160 Fifth Ave., N. Y. City.
Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Weber Co., F., 1220 Buttonwood St., Philadelphia, Pa.

PALMS, Artificial
(See Artificial Flowers)

PANEL BOARDS, Lighting
Adam Electric Co., Frank, 3649 Windsor Pl., St. Louis, Mo.
Bull Dog Sales, 1223 S. Wabash Ave., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Metropolitan Elec, Mfg. Co., 14th and Boulevard, Long Island City, N. Y.
Mutual Elec. Machine Co., 7610 Jos. Campau Ave., Detroit, Mich.
Wurdack Elec. M'g. Co., Wm., 4444 Clayton Ave., St. Louis, Mo.

PAPER DRINKING CUPS
(See Cups, Sanitary Individual)

PAPER TOWELS
(See Vending Machines)

PASTE, Poster
(See Poster Paste)

PEANUT ROASTERS & POPCORN MACHINES
Holcomb & Hoke Mfg. Co., 3204 Van Buren St., Indianapolis, Ind.
National Sales Co., 609 Keosauqua Way, Des Moines, Iowa.
Star Mfg. Co., 4462 Finney Ave., St. Louis, Mo.

PEDESTALS
Bing & Co.'s Successors, Inc., Ferdinand, 67 Irving Place, N. Y. City.
Doty & Scrimgeour Sales Co., 148 Duane St., N. Y. City.
McCallum Decorative Corp., 135 Seventh St., Pittsburgh, Pa.
Voigt Co., 1743 North 12th St., Piladelphia, Pa.

PENCILS, Slide
Blaisdell Pencil Co., 141 Berkley St., Philadelphia, Pa.

PENNANTS, Advertising & Souvenir
(See Advertising Novelties)

PERFORATORS, Film
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.
Eastman Kodak Co., Rochester, N. Y.

PERFUMES, Theatre
(See Janitors' Supplies)

PHOTOGRAVURE
Gubelman Publishing Co., 2 Garden St., Newark, N. J.
Hoffman Photogravure Co., 213 W. Austin Ave., Chicago, Ill.
Western Photogravure Co., 1821 Berteau Ave., Chicago, Ill.

PHOTOS AND PORTRAITS
Kraus Mfg. Co., 220 W. 42nd St., N. Y. City.
Old Masters Studio, Inc., 135 W. 44th St., N. Y. City.
Photo Repro. Co., Inc., 68 Hunters Point Ave., Long Island City, N. Y.
Runey Show Print Co., Runey Bldg., Cincinnati, Ohio.

PIANO COVERS
Holtzman Co., Martin, 32 Union Sq., N. Y. City.
Leatherman F. A., 64 N. Pryor St., Atlanta, Ga.
Simms Mfg. Co., O., 103 West 14th St., N. Y. City.

PIANOS, Automatic
Baldwin Piano Co., 233 S. Wabash Ave., Chicago, Ill.
Capitol Piano & Organ Co., 251 W. 34th St., N. Y. City.
Kimball Co., W. W., 306 South Wabash Ave., Chicago, Ill.
Link Co., The, 183 Water St., Binghamton, N. Y.
Marquette Piano Co., 2439 Wallace St., Chicago, Ill.
Mason & Hamlin Co., 313 Fifth Ave., N. Y. City.
North Tonawanda Musical Works, Payne Ave., North Tonawanda, N. Y.
Seeburg Co., J. P., 1510 Dayton St., Chicago, Ill.
Welte-Mignon Corp., 667 Fifth Ave., N. Y. City.
Wurlitzer Co., The Rudolph, 121 E. 4th St., Cincinnati, Ohio.

PICTURE EASELS
(See Easels, Picture)

PIPE ORGANS
(See Organs, Theatre)
Advertisers Art Sculpture Works, 251 W. 42nd St., N. Y. City.
American Sculpture Co., 20 E. 42nd St., N. Y. City.
Building Specialties Co., 22 Clinton St., Brooklyn, N. Y.
Comolli & Co., Inc., John, 85 5th St., Brooklyn, N. Y.
Holdsworth Brothers, 256 West 57th St., N. Y. City.
National Plastic Relief Mfg. Co., 907 Evans St., Cincinnati, Ohio.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Voigt Co., 1743 No. 12th St., Piladelphia, Pa.

PLASTERING, ARCHITECTURAL
Architectural Decorating Co., 1600 Jefferson St. S., Chicago, Ill.
Architectural Plastering Co., 624 First Ave., N. Y. City.
Beaver Products Co., Inc., 1440 Military Road, Buffalo, N. Y.
Bullivant-Lingg Co., 35 S. Dearborn St., Chicago Ill.
Comolli & Co., Inc., John, 85 5th St., Brooklyn, N. Y.
Jacobson & Co., 241 E. 44th St., N. Y. City.
Neumann & Even, 329 E. 47th St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Voigt Co., 1743 North 12th St., Philadelphia, Pa.

PLAY BROKERS
(See Brokers Play)

PLAYER PIANOS
(See Pianos, Automatic)

PLAYROOM EQUIPMENT
(See Nursery Furnishings)

PLUMBING FIXTURES
(See Fixtures, Plumbing)

PORTABLE PROJECTORS
(See Projectors, Portable)

POSITIVE RAW FILM
(See Film, Raw, Negative and Positive)

POSTER FRAMES
(See Frames, Poster and Lobby Display)

POSTER LIGHTS
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Kliegl Bros Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Voigt Co., 1743 North 12th St., Philadelphia, Pa.

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POSTERS, Advertising

Artcraft Lithograph & Printing Co., 110 7th Ave., N. Y. City.
Edwards & Deutsch Lithographing Co., 2330 S. Wabash Ave., Chicago, Ill.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill.
General Outdoor Adv. Co., 550 W. 57th St., N. Y. City.
Grinnell Lithographic Co., Inc., 406 W. 31st St., N. Y. City.
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio.
Inter-City Press, 10 Ferry St., N. Y. City.
Morgan Lithograph Co., Cleveland, Ohio.
Runey Show Print Co., Runey Bldg., Cincinnati, Ohio.
Steiner & Co., Wm., 257 West 17th St., N. Y. City.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
U. S. Printing & Lithographing Co., 85 N. Third St., Brooklyn, N. Y.

POWER PLANTS, Electric

(See Lighting and Power Plants)

PRESERVATION, Film

(See Film Preservation and Renovators)

PRESS BOOKS

(See Printing, Theatre)

PRINTERS, Film Machine

Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Duplex Motion Picture Industries 74 Sherman Ave., Long Island City, N. Y.

PRINTING, Theatre

American Lithograph Co., 52 E. 19th St., N. Y. City.
Arcus Ticket Co., 348 N. Ashland Ave., Chicago, Ill.
Beacon Press, Inc., 318 W. 39th St., N. Y. City.
Circle Press, Inc., 438 W. 37th St., N. Y. City.
Exhibitors Printing Service, 711 S. Dearborn Ave., Chicago, Ill.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill.
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio.
Hoover & Sons Co., Jos., 49th and Market Sts., Philadelphia, Pa.
Kleeblatt Press, Erwin S., 351 West 42nd St., N. Y. City.
Simplex Ticket Co., 3120 W. Grand Ave., Chicago, Ill.
Universal Press, 729 7th Ave., N. Y. City.

PROGRAMS & COVERS

(See also Printing, Theatre)
Exhibitors Program Co., 1006 Forbes St., Pittsburgh, Pa.
Filmack Co., 730 S. Wabash Ave., Chicago, Ill.
Globe Type Foundry, 956-958 W. Harison St., Chicago, Ill.
Grinnell Lithographic Co., Inc., 406 W. 31st St., N. Y. City.
Hennegan Co., The, 311 Genesee St., Cincinnati, Ohio.
Hoover & Sons Co., Jos., 49th and Market Sts., Philadelphia, Pa.
Singer Program Co., 250 W. 54th St., N. Y. City.

PROJECTION LENSES

(See Lenses, Projection)

PROJECTION MACHINE PARTS

Baird Motion Picture Machine Co., 31 Runyon St., Newark, N. J.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
Kaplan, Sam, 729 Seventh Ave., N. Y. City.

PROJECTION, Mazda Lamp

Edison Lamp Works of the General Electric Co., Harrison, N. J.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
National Lamp Works, Nela Park, Cleveland, Ohio.
Westinghouse Lamp Co., 150 Broadway, N. Y.

PROJECTION ROOMS, Public

Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.
Lloyd's Film Storage Corp., 130 W. 46th St., N. Y. City.
Simplex Projection Rooms, 729 Seventh Ave., N. Y. City.
Standard Slide Corp., 209 West 48th St., N. Y. City.

PROJECTORS, Advertising

(See Advertising Projectors)

PROJECTORS, Portable

Bass Camera Co., 179 West Madison St., Chicago, Ill.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Capitol Machine Co., 100 E. 42nd St., N. Y. City.
De Vry Corp., The, 1111 Center St., Chicago, Ill.
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.

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Goerz American Optical Co., C. P., 317 East 34th St., N. Y. City.
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Holmes Projector Co., 1639 N. Halsted St., Chicago, Ill.
International Projector Corp., Acme Division, 1130 W. Austin Ave., Chicago, Ill.
Pathescope Co., Aeolian Bldg., 35 West 42nd St., N. Y. City..
Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Standard Slide Corp., 209 West 48th St., N. Y. City.
Victor Animatograph Co., 527 W. 4th St., Davenport, Iowa.

PROJECTORS, Standard

Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.

PROTECTION TREATMENT, Film

(See Film Preservation and Renovators)

PUBLICATIONS, Motion Picture Trade

Daily Review, 45 West 45th St., N. Y. City.
Exhibitors Herald, 565 Fifth Ave., N. Y. City.
Film Daily, 1650 Broadway, N. Y. City.
Motion Picture News, 729 7th Ave., N. Y. City.
Motion Pictures Today, 140 42nd St., N. Y. City.
Moving Picture World, 516 5th Ave., N. Y. City.

PUBLICATIONS, Projection

Falk Publishing Co., Inc., Dept. 625, 141 West 36th St., N. Y. City.
Richardson's Handbook, F. H., 516 Fifth Ave., N. Y. City.
Scientific American (The Cinema Handbook), Woolworth Bldg., N. Y. City.

RACKS, Developing

Ajax Airlyt Welded Products Co., 315 Hancock St., Long Island City, N. Y.
Corcoran, Inc., A. J., 753 Jersey Ave., Jersey City, N. J.

RADIATOR COVERS

Art Metal Radiator Cover Co., 500 Fifth Ave., N. Y. City.
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.
Triangle Iron Works, Inc., 435 Austin Place, N. Y. City.

RAILINGS, Iron, Steel and Brass

(See Iron Works, Architectural and Ornamental and Brass Rails)

RAILS, Rope

Ajax Rope Co., Inc., 95 Liberty St., N. Y. City.
American Mfg. Co., Noble and West Sts., Brooklyn, N. Y.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Pick & Co., Albert, 208 W. Randolph St., Chicago, Ill.

RAIN INSURANCE

(See Insurance, Rain)

RAW STOCK, Film

(See Film, Raw Negative and Positive)

RECONSTRUCTION SERVICE

Gescheidt & Co., Inc., Jacob, 142 E. 43rd St., N. Y. City.
Milwaukee Corrugating Co., 36th Ave., and Burnham St., Milwaukee, Wis.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

RECTIFIERS, Alternating Current

General Electric Co., Schenectady, N. Y.
Hall & Connolly, 129 Grand St., N. Y. City.
Kodel Radio Corp., 507 E. Pearl S., Cincinnati, Ohio.
Liberty Electric Corp., Stamford, Conn.
Rollaway Motor Co., The, 122 Southard Ave., Toledo, Ohio.
Samuels Stabilarc Co., 739 Hamilton St., Allentown, Pa.
Strong Elec. Co., The, 2501 Lagrange St., Toledo, Ohio.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

REDECORATING SERVICE

(See Decorators, Theatre Interior)

REEL ALARM SIGNALS

(See Automatic Change-over)

REELS, Film Shipping Projection

Acme Stamping & Mfg. Co., Pittsburgh, Pa.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
Geometric Stamping Co., 221 E. 131st St., Cleveland, Ohio.
Globe Machine & Stamping Co., 1250 West 76th St., Cleveland, Ohio.
Lloyds Film Storage Corp., 130 W. 46th St., N. Y. City.
Mossberg Co., Frank, Lamb St., Attleboro, Mass.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.
Willoughbys, 110 W. 32nd St., N. Y. City.

REFLECTORS, Billboard

Reynolds Elec. Co., 2676 West Congress St., Chicago, Ill.

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Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Stage Lighting Co., 112 N. LaSalle St., Chicago, Ill.
Curtis Lighting Co., Inc., 1123 W. Jackson Blvd., Chicago, Ill.
Frink, Inc., I. P., 239 Tenth Ave., N. Y. City.
Heinrich Reflector Co., Inc., 645 W. 43rd St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.

REFLECTORS, Mirror Arc Lamp

Bausch & Lomb Optical Co., 653 St. Paul St., Rochester, N. Y.
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Enterprise Opitcal Mfg. Co., 564 W. Randolph St., Chicago, Ill.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Hall & Connolly, 129 Grand St., N. Y. City.
International Projector Corp., 90 Gold St., N. Y. City.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
McAuley Mfg. Co., J. E., 554 W. Adams St., Chicago, Ill.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

REFRIGERATING MACHINERY

Brunswick-Kroeschell Co., Jersey Ave., New Brunswick, N. J.
Carrier Engineering Corp., 750 Frelinghuysen Ave., Newark, N. J.
Cooling & Air Conditioning Corp., 31 Union Square, N. Y. City.
Helmer Air Conditioning Corp., 103 Park Ave., N. Y. City.
Refrigerating Construction Co., 140 E. 25th St., N. Y. City.
Shipley Construction & Supply Co., 42nd St. and Second Ave., Brooklyn, N. Y.
Vitolyzed Air Corp., 1926 Broadway, N. Y. City.
Wittenmeier Machinery Co., 30 Church St., N. Y. City.
York Ice Machinery Co., York, Pa.

REGISTERS, Ticket

(See Ticket Selling Machines)

RENOVATORS, Film

Bennett Film Renovator Co., Kansas City, Kans.
Dworsky Film Mach. Corp., 520 W. 48th St., N. Y. City.
Film Renovating Co. of America, 729 Seventh Ave., N. Y. City.
Rex Film Renovator Mfg. Co., 272 N. 3rd St., Columbus, Ohio.

REPLACERS, Incandescent Lamp

Matthews & Bros., W. N., 3722 Forest Park Blvd., St. Louis, Mo.
Morse, Frank W. 516 Atlantic Ave., Boston, Mass.

REPRODUCTIONS, Photo

(See Photos and Portraits)

REST-ROOM EQUIPMENT AND FURNISHINGS

Albano Co., The, 119 West 40th St., N. Y. City.
Heywood- Wakefield Co., 209 Washington St., Boston, Mass.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Vitrolite Co., The, 133 W. Washington St., Chicago, Ill.

REWINDERS, Film

Atlas Metal Works, 2601 Alamo St., Dallas, Texas.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Co., 179 West Madison St., Chicago, Ill.
Bell & Howell Co., 1827 Larchmont Ave., Chicago, Ill.
Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio.
Duplex Motion Picture Industries, 74 Sherman Ave., Long Island City, N. Y.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Willoughbys, 110 W. 32nd St., N. Y. City.

RHEOSTATS

Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
Bull Dog Sales, 1223 S. Wabash Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Cutler-Hammer Mfg. Co., The, 1237 St. Paul Ave., Milwaukee, Wis.
Hall & Connolly, 129 Grand St., N. Y. City.
Hertner Electric Co., 1900 West 112th St., Cleveland, Ohio.
Hoffman & Soons, 522 First Ave,. N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
Mestrum, Henry, 817 6th Ave., N. Y. City.
Metropolitan Electric Mfg. Co., Boulevard and 14th, Long Island City, N. Y.
Strong Electric Co., The, 2501 Lagrange St., Toledo, Ohio.
Sundh Electric Co., 5 Avenue C, Newark, N. J.
Ward Leonard Electric Co., 37 South St., Mt. Vernon, N. Y.

RIGGING, Stage

Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
Channon Mfg. Co., J. H., 223 W. Erie St., Chicago, Ill.
Clark, Inc., Peter, 534 W. 30th St., N. Y. City.
Landish Studios, Inc., 40 Ames St., Rutherford, N. J.
Lee Lash Studios, 1818-38 Amsterdam Ave., N. Y. City.
New York Studios, 328 W. 39th St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.
Welsh, J. H., 270 W. 44th St., N. Y. City.

ROOFING MATERIALS

Anchor Corrugating Const. Co., 145 W. 41st St., N. Y. City.
Barber Asphalt Co., 233 Broadway, N. Y. City.
Beaver Products Co., Inc., 1440 Military Rd., Buffalo, N. Y.
Consolidated Sheet Metal Works, 661 Hubbard St., Milwaukee, Wis.
Hungerford Brass & Copper Co., U. T., 80 Lafayette St., N. Y. City.
Milwaukee Corrugating Co., 36th Ave. and Burnham St., Milwaukee, Wis.

SAFES, Burglarproof

York Safe & Lock Co., York, Pa.

SAFES, Film

(See Steel Lockers)

SCENERY, Stage

(See Stage Scenery)

SCENIC STUDIOS

(See Stage Scenery)

SCHOOLS

Herbert & Huesgen Co. (Cameramen's School), 18 E. 42nd St., N. Y. City.
Moving Picture Operators' School, 644 8th Ave., N. Y. City.
New York Institute of Photography, 141 W. 36th St., N. Y. City.

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Pittsburgh Plate Glass Co., 1618 Frick Bldg., Pittsburgh, Pa.
Sonneborn Sons, Inc., L., 114 Fifth Ave., N. Y. City.
Technical Color & Chemical Works, 523 3rd Ave., Brooklyn, N. Y.
Wertsner & Son, C. S., 211 N. 13th St., Philadelphia, Pa.

SCREENS, Motion Picture

American Silversheet Co., 915 Wash. St., St. Louis, Mo.
Da-Lite Screen Co., 922 West Monroe St., Chicago, Ill.
Diamond Screen Products Co., 1222 Ontario St., Cleveland, Ohio.
Gardiner Co., L. J., 1021 West Goodale Blvd., Columbus, O.
Minusa Cine Screen Co., 2665 Morgan St., St. Louis, Mo.
Mirror Screen Co., Shelbyville, Ind.
National Screen Co., 2100 Payne Ave., Cleveland, Ohio.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Raven Screen Corp., 1476 Broadway, N. Y. City.
Royal Projection Screen Co., The, 910 Manhattan Ave., Brooklyn, N. Y.
Wertsner & Son, C. S., 211 N. 13th St., Philadelphia, Pa.

SEAT COVERS

(See Covers, Theatre Seat)

SEAT INDICATORS, Vacant

Acme Electric Const. Co., 407 S. Dearborn St., Chicago, Ill.
Bilmarjac Co., The, 55 W. 42nd St., N. Y. City.
Eastman Co., Inc., 401 Bienville St., New Orleans, La.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.

SEATS, Theatre

American Seating Co., 119 W. 40th St., N. Y. City.
Andrews Co., A. H., 107 South Wabash Ave., Chicago, Ill.
Arlington Seating Co., Arlington Heights, Ill.
Heywood - Wakefield Co., 209 Washington St., Boston, Mass.
Lexington Desk Co., 157 E. 44th St., N. Y. City.
Milner-Scott Seating Co., Dover, Ohio.
Peabody School Furn. Co., The, North Manchester, Ind.
Southern Desk Co., Drawer 630, Hickory, N. C.
Stafford Mfg. Co., E. H., 367 W. Adams St., Chicago, Ill.
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(See Decorations, Stage)

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Mestrum, Henry, 817 6th Ave., N. Y. City.

SHIPPING CANS
(See Cans, Film)

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Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Burke & James, 425 S. Wabash Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Fulton Co., E. E., 1018 S. Wabash Ave., Chicago, Ill.
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Strauss & Co., Inc., 616 West 43rd St., N. Y. City.

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Norden Co., Inc., 132 W. 43rd St., N. Y. City.
Opalume Sign System, Box 288, Battle Creek, Mich.
Strauss & Co., Inc., 616 W. 43rd St., N. Y. City.
Sundh Electric Co., 5 Avenue C, Newark, N. J.
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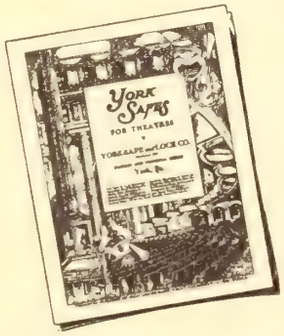


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SIGNALS, Change-Over
(See Automatic Change-Over)

SIGNS, Admission
(See Admision Signs)

SIGNS, Changeable
Flash-O-Lite Sales Co., 1102 Boylson St., Boston, Mass.
Flexlume Corp., 1100 Military Rd., Buffalo, N. Y.
Ideal Sign Co., Inc., 149 Seventh St., Brooklyn, N. Y.
Milne Electric Co., 189 Fifth St., Milwaukee, Wis.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Norden Co., Inc., 132 W. 43rd St., N. Y. City.
Opalume Sign System, Box 288, Battle Creek, Mich.

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(See Electric Signs)

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Sunlight Reflector Co., 226 Pacific St., Brooklyn, N. Y.
Verb Sign Co., 2144 S. Troy St., Chicago, Ill.

SIGNS, Exit
(See Exit Light Signs)

SIGNS, Parking
(See Electric Signs)

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Aetna Roofing Co., 240 W. 10th St., N. Y. City.
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American Three-Way Luxfer Prism Co., 358 Webster Ave., Long Island City, N. Y.
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Superior Skylight Co., 95 Webster Ave., Long Island City, N. Y.

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Manhattan Slide & Film Co., Inc., 213 W. 48th St., N. Y. City.
Radio Mat Slide Co., 167 West 48th St., N. Y. City.
Standard Slide Corp., 209 West 48th St., N. Y. City.

SLIDES, Ink and Pencil
(See Ink and Pencil Slides)

SLIDES, Lantern

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SLOT MACHINES

(See Vending Machines)

SOAP CONTAINERS, Liquid

(See Liquid and Soap (Containers)

SOUVENIRS

(See Advertising Novelties)

SPEED INDICATORS, Projection

Halberg, J. H., 29 W. 57th St., N. Y. City.
International Projector Corp., Powers Division, 90 Gold St., N. Y. City.
International Projector Corp., Simplex Division, 90 Gold St., N. Y. City.
Western Electric Inst. Corp., Waverly Park, Newark, N. J.

SPLICERS, Film

(See Film Splicing Machines)

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Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio. (Baby Spotlights.)
Brenkert Light Proj. Co., 7348 St. Aubin Ave., Detroit, Mich.
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Chicago Electric Sign Co., 2219 W. Grand Ave., Chicago, Ill.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
DeBus, Al., 1072 N. Wilton Pl., Hollywood, Cal.
Duplex Stage Lighting Co., 334 W. 44th St., N. Y. City.
Erikson Electric Co., L., 6 Portland St., Boston, Mass.
Hall & Connolly, 129 Grand St., N. Y. City.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Mestrum, Henry, 817 6th Ave., N. Y. City.
National Theatre Supply Co., 624 S. Michigan Ave., Chicago, Ill.
Sun - Ray Lighting Products, Inc., 119 Lafayette St., N. Y. City.
Welsh, J. H., 270 W. 44th St., N. Y. City.
Wohl & Co., M. J., Hancock St., Long Island City, N. Y.

SPRINKLERS, Automatic

Atlantic Automatic Sprinkler Corp., 233 Broadway, N. Y. City.
Automatic Sprinkler Corp. of America, 123 William St., N. Y. City.
Globe Automatic Sprinkler Co., 250 Park Ave., N. Y. City.
Grinnell Co., Inc., 1 Liberty St., N. Y. City.
Hudson Automatic Sprinkler Corp., 603 Dean St., Brooklyn, N. Y.
Nacey Co., P., 927 S. State St., Chicago, Ill.
Vogel Co., H. G., 15 W. 37th St., N. Y. City.

STAGE EFFECTS

Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Flagg Studios, Edwin H., 1215 Bates Ave., Los Angeles, Cal.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Mestrum, Henry, 817 6th Ave., N. Y. City.
Novelty Scenic Studios, 340 W. 41st St., N. Y. City.
Rialto Stage Lighting Co., 304 W. 52nd St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Welsh, J. H., 270 W. 44th St., N. Y. City.

STAGE HARDWARE

(See Hardware, Theatre)

STAGE LIGHTING EQUIPMENT

(See Lighting Equipment, Stage)

STAGE RIGGING

(See Rigging Stage)

STAGE SCENERY

Acme Scenic Studios, 1507 N. Clark St., Chicago, Ill.
Beaumont Studios, 225 W. 46th St., N. Y. City.
Beck & Sons Co., Wm., Highland and Dorchester Aves., Cincinnati, Ohio.
Flagg Studios, Edwin H., 1215 Bates Ave., Los Angeles, Cal.
Kahn Scenic Studios, Theodore, 155 W. 29th St., N. Y. City.
Landish Studios, Inc., 40 Ames St., Rutherford, N. J.
Mandel Bros., Inc., State and Madison Sts., Chicago, Ill.
N. Y. Studios, 28 W. 39th St., N. Y. City.
Novelty Scenic Studios, 340 W. 41st St., N. Y. City.
Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Co., 2819 Nicolett Ave., Minneapolis, Minn.
United Scenic Studios, 28 West Lake St., Chicago, Ill.
Volland Scenic Studios, Inc., 3737 Cass Ave., St. Louis, Mo.

STAIR TREADS

(See Treads, Stair)

STAMPS, Time

Cincinnati Time Recorder Co., 1733 Central Ave., Cincinnati, Ohio.
Stafford Co., N., 96 Fulton St., N. Y. City.
Western Stamping Co., 214 S. 2nd St., St. Louis, Mo.

STANDS, Music

(See Music Stands)

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STEEL LOCKERS

American Film Safe Corp., 1800 Washington Blvd., Baltimore, Md.
A-1 Locker Co., 15 W. 23rd St., N. Y. City.
Durand Steel Locker Co., 225 W. 34th St., N. Y. City.
Moeschl - Edwards Corrugating Co., 411 East 5th St., Cincinnati, Ohio.
Neumade Products Corp., 249 W. 47th St., N. Y. City.

STEREOPTICON LENSES

(See Lenses, Projection)

STEREOPTICONS

(See Lanterns, Slide)

STORAGE, Film

(See Film Storage)

SUPPLY DEALERS, Motion Picture

ALABAMA
Birmingham: Queen Feature Service, The
CALIFORNIA
Los Angeles:
Electrical Products Corp., 1118 W. 16th St.
Gennert, G., 208 S. Spring St.
National Theatre Supply Co.
Russell, C. L., Film Exchange Bldg.
Slipper, J., & Co., 828 S. Olive St.
San Francisco:
Kemp, E. H.
National Theatre Supply Co.
Preddey, Walter G., 187 Golden Gate Ave.
COLORADO
Denver:
National Theatre Supply Co.
Theatre Supply Co., 2106 Broadway.
CONNECTICUT
New Haven: Connecticut Independent Movie Supply Co., 131 Meadow St.
DISTRICT OF COLUMBIA
Washington:
National Theatre Supply Co.
Southern Moving Picture Corp.
FLORIDA
Jacksonville:
National Theatre Supply Co.
Tampa: Tampa Photo & Art Supply Co.
GEORGIA
Atlanta:
Lucas Theatre Supply Co., 158 Marietta St.
National Theatre Supply Co.
ILLINOIS
Chicago:
Fulco Sales Co., 24 E. 8th St.
Fulton Co., E. E., 1018 Wabash Ave.
Illinois Theatre Equipment Co., 12 E. 9th St.
Midwest Ticket & Supply Co., 845 S. Wabash Ave.
Monarch Theatre Supply Co., 1223 S. Wabash Ave.
Movie Supply Co., 844 South Wabash Ave.
National Theatre Supply Co., 624 S. Michigan Ave.
Theatre Equipment Co., Old Colony Bldg., Chicago, Ill.
INDIANA
Indianapolis:
Fulton Co., E. E., 111 So. Capitol Ave.
National Theatre Supply Co.
IOWA
Des Moines:
National Theatre Supply Co.
Western Theatre Supply Co., 416 W. 10th St.
KANSAS
Wichita: Southwest Theatre Equip. Co., 321 N. Main St.
KENTUCKY
Louisville: American Motion Picture Co.
LOUISIANA
New Orleans:
National Theatre Supply Co.
MARYLAND
Baltimore:
National Theatre Supply Co.
MASSACHUSETTS
Boston:
National Theatre Supply Co.
MICHIGAN
Detroit:
National Theatre Supply Co.
MINNESOTA
Minneapolis:
National Theatre Supply Co.
Rialto Co.

(Lighting continued)

MISSOURI
Kansas City:
National Theatre Supply Co.
Stebbins, C. M., Picture Supply Co.
St. Louis:
Fulton Co., E. E., 3403 Olive St.
National Theatre Supply Co.
Volland Scenic Studios, Inc., 3737 Cass Ave.
NEBRASKA
Omaha:
National Theatre Supply Co.
United States Theatre Supply Co.
NEW YORK:
Albany: Empire Theatre Supply Co., 42 Orange St.
National Theatre Supply Co.
Auburn: Auburn Theatrical Supply Co., 918 Chestnut St.
National Theatre Supply Co.
New York City:
Behrend Motion Picture Supply Co., 729 Seventh Ave.
Capitol Theatre Equipment Co., 626 Tenth Ave.
Crown Motion Picture Supply Co., 729 7th Ave.
Herbert & Huesgen, 18 E. 42nd St.
Kaplan, Sam, 729 Seventh Ave.
Mestrum, Henry, 817 Sixth Ave., N. Y. City.
National Theatre Supply Co., 1560 Broadway.
Willoughbys, 110 W. 32nd St., N. Y. City.
NORTH CAROLINA
Charlotte: Carolina Theatre Supply Co., United Film Bldg.
National Theatre Supply Co.
OHIO
Cincinnati:
Beck & Sons Co., Wm., Highland, cor. Dorchester.
Cincinnati Theatre Equipment Co., Broadway Film Bldg.
National Theatre Supply Co.
Cleveland:
National Theatre Supply Co.
OKLAHOMA
Oklahoma City:
Anderson Theatre Supply Co.
National Theatre Supply Co.
Yale Theatre Supply Co., 10 S. Hudson St.
OREGON
Portland:
National Theatre Supply Co.
Portland Moving Picture Machine Co., Rivoli Theatre Bldg.
PENNSYLVANIA
Philadelphia:
National Theatre Supply Co.
Schwaab & Son, Lewis M., 1325 Vine St.
William, Brown & Earle, 918 Chestnut St.
Pittsburgh:
National Theatre Supply Co.
Pittsburgh Mation Picture Supply Co.
RHODE ISLAND
Providence: H. A. & E. S. Taylor, 76 Dorrance St.
SOUTH DAKOTA
Sioux Falls: American Theatre Supply Co.
TENNESSEE
Memphis: Monarch Theatre Supply Co.
National Theatre Supply Co.
TEXAS
Dallas:
National Theatre Supply Co.
Swaab & Son, Lewis M., Houston: Southern Film
UTAH
Salt Lake City:
National Theatre Supply Co.
WASHINGTON
Seattle:
National Theatre Supply Co.
WEST VIRGINIA
Charleston: Charleston Electric Supply Co.
Wheeling: Standard Theatre Supply Co.
WISCONSIN
Milwaukee:
National Theatre Supply Co.
Smith Co., The Ray, 145 7th St.
Wisconsin Theatre Supply Co.
CANADA:
Montreal, Que.: Canadian Theatre Supply Co., Albee Bldg., Mayor St.
Toronto, Ont.: Dentelbeck, C. A., 23 Fulton Ave.
Vancouver, B. C.: United Electric Co., Ltd., 1118 Granville St.
Winnipeg, Man.: Canadian Theatre Supply Co., Capitol Theatre Bldg.

SWEEPING COMPOUNDS

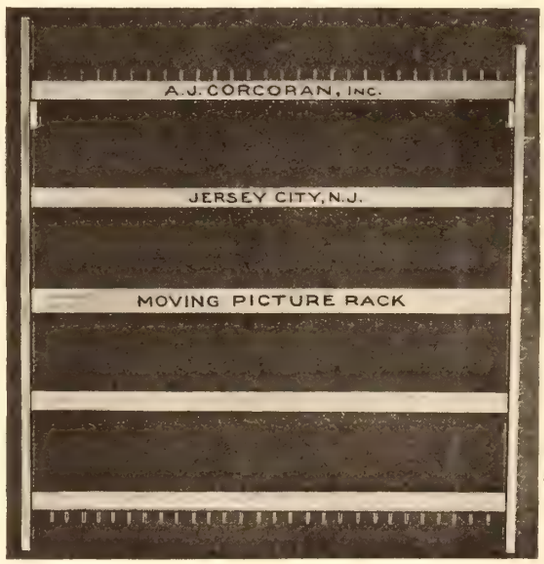
(See Janitors' Supplies)

SWITCHBOARDS, Theatre

Adam Electric Co., Frank, 3649 Windsor Pl., St. Louis, Mo.
Bull Dog Sales, 1223 S. Wabash Ave., Chicago, Ill.
Edwards Electrical Const. Co., 70 E. 45th St., N. Y. City.
E.-J. Electrical Installation Co., 155 E. 44th St., N. Y. City.
General Electrical Co., Schenectady, N. Y.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Kliegl Bros. Universal Electric Stage Lighting Co., Inc., 321 W. 50th St., N. Y. City.
Major Equipment Co., Inc., 4603 Fullerton Ave., Chicago, Ill.
Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
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Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
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Sundh Electric Co., 5 Ave. C., Newark, N. J.
Western Electric Co., 195 Broadway, N. Y. City.
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Hoffman & Soons, 522 First Ave., N. Y. City.
Hub Elec. Co., 2219 W. Grand Ave., Chicago, Ill.
Metropolitan Electric Mfg. Co., Boulevard and 14th St., Long Island City, N. Y.
Strauss & Co., 616 W. 43rd St., N. Y. City.
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TABLES, Film Rewinding, Inspection and Cutting

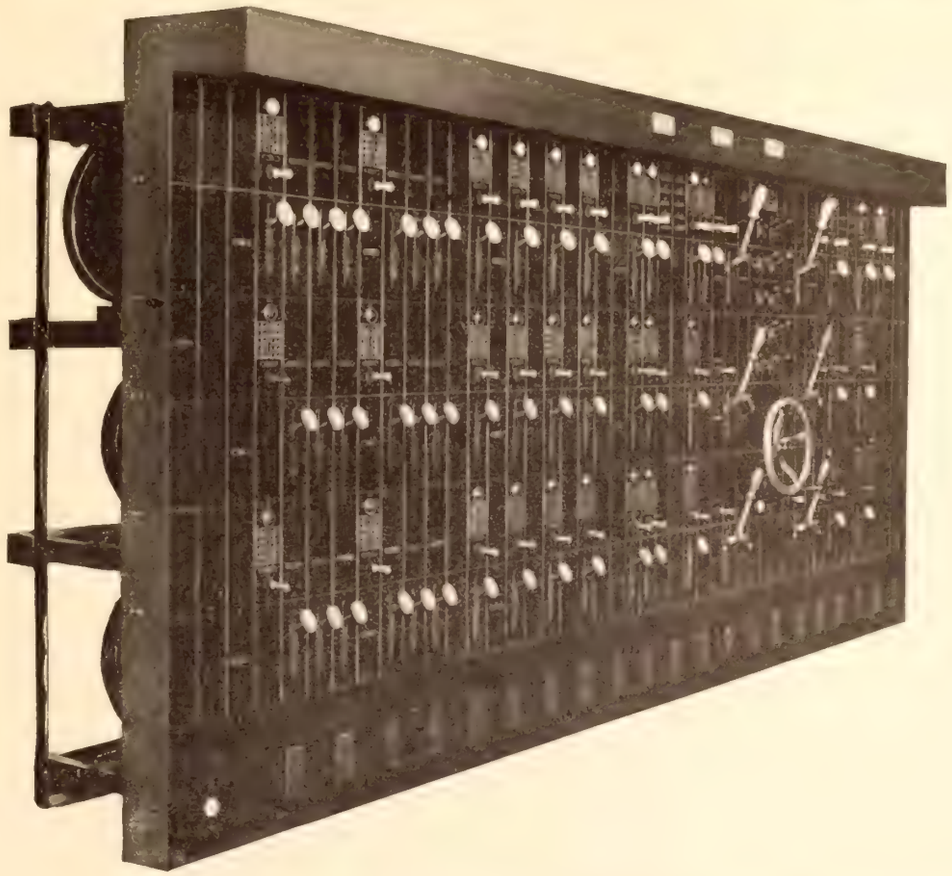
American Film-Safe Corp., 1800 Washington Blvd., Baltimore, Md.
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.
Duplex Motion Picture Industries, 74 Sherman Ave., Long Insland City, N. Y.
Fulton Co., E. E., 1018 Wabash Ave., Chicago, Ill.
Neumade Products Corp., 249 W. 47th St., N. Y. City.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.

TALLY COUNTERS

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International Register Co., 15 S. Throop St., Chicago, Ill.
Schaeffer & Budenberg Mfg. Co., 338 Berry St., Brooklyn, N. Y.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd St., N. Y. City.

TANKS, Film Developing

Acme Tank Co., 39 Cortlandt St., N. Y. City.
Corcoran, Inc., A. J., 735 Jersey Ave., Jersey Ave., N. J.
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Kuhn Studios, Louis, 105 West 63rd St., N. Y. City.
Philadelphia Tapestry Mills, Allegheny Ave. and Front St., Philadelphia, Pa.
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Theatre Reconstruction Studio, 212 E. Superior St., Chicago, Ill.

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Federal Telephone Mfg. Corp., Buffalo, N. Y.
Pettes & Randall Co., 150 Nassau St., N. Y. City.
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Daniel Ornamental Iron Works, 4435 W. Division St., Chicago, Ill.
Federal Terra Cotta Co., 101 Park Ave., N. Y. City.
Midland Terra Cotta Co., 105 W. Monroe St., Chicago, Ill.
Nattional Terra Cotta Society, 19 W. 44th St., N. Y. City.
New Jersey Terra Cotta Co., 149 Broadway, N. Y. City.
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Terra Cotta Service Bureau, 128 N. Wells St., Chicago, Ill.

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(See Accounting Systems, Theatre)

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Associated Brokers, 8 S. Dearborn St., Chicago, Ill.
Blake, 308 Times Bldg., N. Y. City.
Cross & Brown, 8 E. 41st St., N. Y. City.
Krawitz, M. M., 1735 Welton St., Denver, Colo.
Lewis, 1002 Mutual Life Bldg., Buffalo, N. Y.
Sofferman, A., 1560 Broadway, N. Y. City.
Theatre Trading Exchange, 67 Church St., Boston, Mass.

THEATRE DIMMERS

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(See Terra Cotta, Architectural, and Iron Works, Architectural)

THEATRE LISTS

(See Mailing Lists)

THEATRE SEATS

(See Seats, Theatre)

THEMATIC MUSIC CUE SHEETS

(See Music Cue Sheets, Thematic)

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(See Booths, Ticket)

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National Ticket Case Co., 840 W. 35th St., Chicago, Ill.
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(See Ticket Selling Machines)

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(See Employees' Clocks)

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(See Rails, Rope)

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(See Film Waxing Machines)

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(See Color Wheels)

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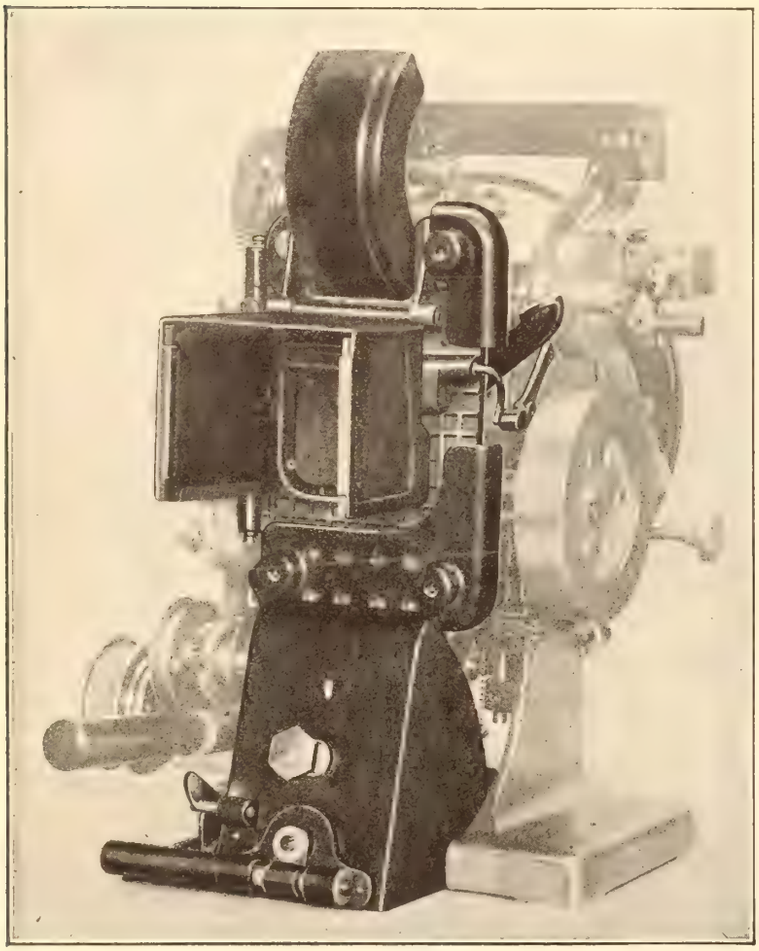
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December 31, 1927

Motion Picture News

Reg. U. S. Patent Office



"I AGREE WITH YOU THAT 1928 WILL BE MY MOST PROSPEROUS YEAR. I'M START-ING IT OFF WITH 'LOVE' AND 'THE STUDENT PRINCE'."

Vol. XXXVI No. 27

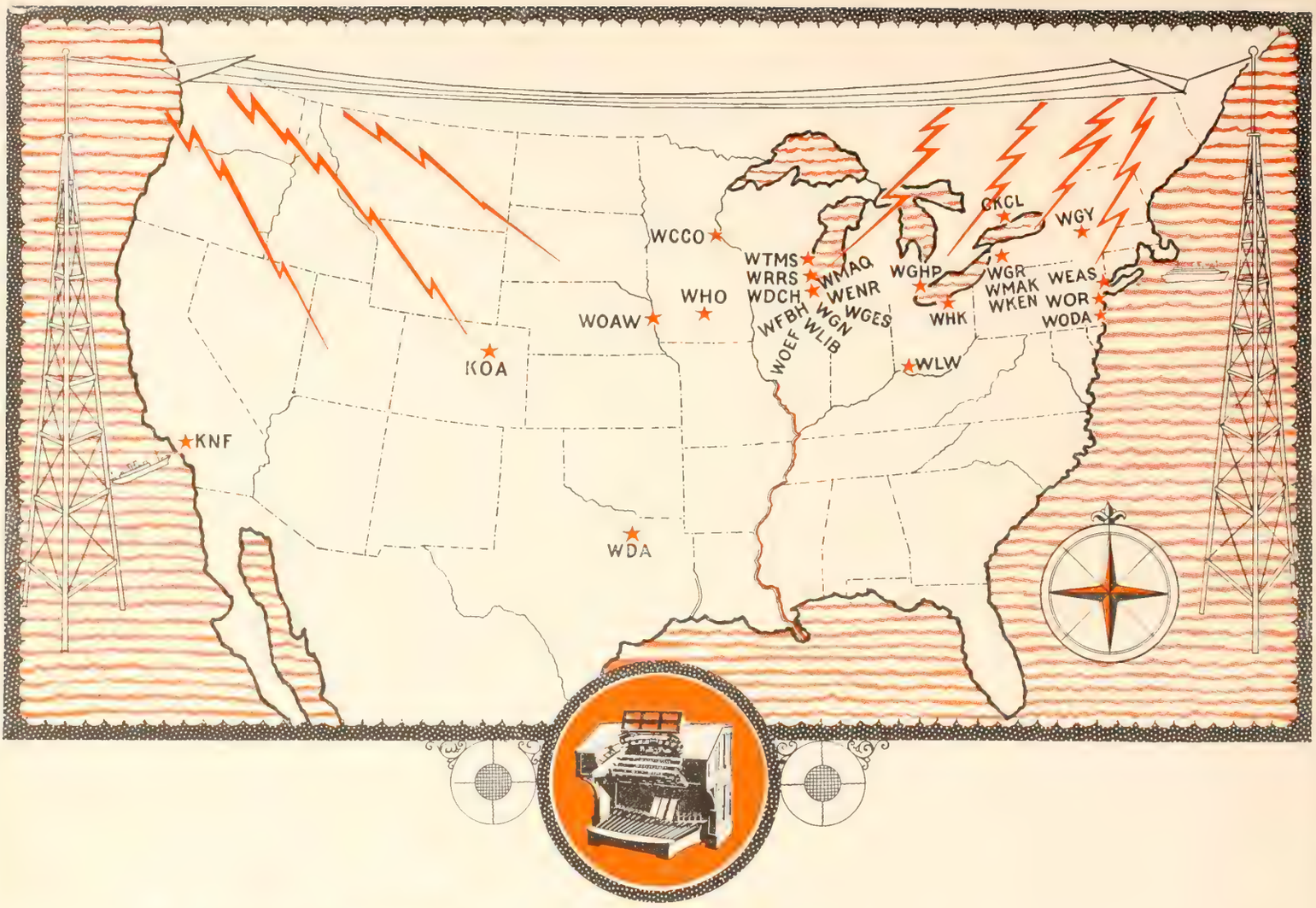
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while the world hails the gold medal winner

— now comes its brilliant sequel!



BEAU SABREUR

A Paramount Picture

like "BEAU GESTE", romance of the French Foreign Legion



The astonishing sequel to "BEAU GESTE" by the same author. Seething melodrama of the French Foreign Legion, with all the stirring action and drama that made "Beau Geste" such a hit, *plus* uproarious comedy and a thrilling love story. The book was a best seller, and everybody who has seen or heard of "Beau Geste" will want to see its sequel "BEAU SABREUR".

"BEAU SABREUR"

The answer to "Beau Geste", by Percival C. Wren, with Gary Cooper, Evelyn Brent, Noah Beery and William Powell. Directed by John Waters.

10 GREAT PARAMOUNT SPECIALS FOR 1928.

"BEAU SABREUR"
HAROLD LLOYD in "SPEEDY" *
"GENTLEMEN PREFER BLONDES"
"OLD IRONSIDES"
"THE LAST COMMAND" (*Jannings*)
"TILLIE'S PUNCTURED ROMANCE"
"LEGION OF THE CONDEMNED"
"BEHIND THE GERMAN LINES"
"STREET OF SIN" (*Jannings*)
"KIT CARSON" (*Fred Thomson*)

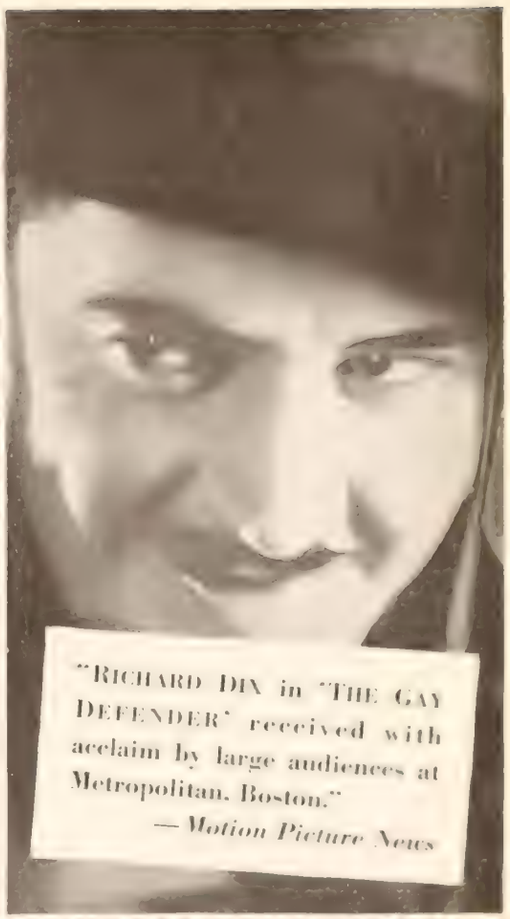
* *Prod. by Harold Lloyd Corp. Paramount Release.*

WEEK AFTER WEEK





"CLARA BOW in 'GET YOUR MAN.' Crowds daily fill Metropolitan, Los Angeles, at every show."—*Motion Picture News*



"RICHARD DIX in 'THE GAY DEFENDER' received with acclaim by large audiences at Metropolitan, Boston."

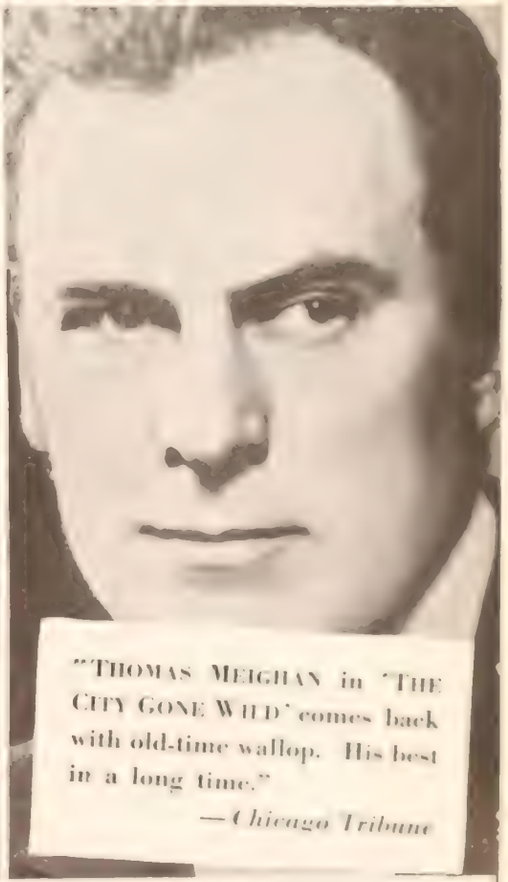
—*Motion Picture News*



"ADOLPHE MENJOU in 'SERENADE,' brilliant picture. Audience stirred to laughter. Might be pattern for other directors."—*New York Times*



"BEBE DANIELS in 'SHE'S A SHEIK' is great fun. Exciting and full of humor. Well worth seeing."—*Chicago News*



"THOMAS MEIGHAN in 'THE CITY GONE WILD' comes back with old-time wallop. His best in a long time."

—*Chicago Tribune*

PARAMOUNT

Motion Picture Headquarters



"THERE'S THE PICTURE I WANT TO SEE—JOHN GILBERT AND GRETA GARBO IN 'LOVE'"

(—you'll hear that a lot in 1928!)

SAY HAPPY NEW YEAR TO THE FOLKS WITH PICTURES

Jan. 7th
WM. HAINES *in*
WEST POINT

Jan. 14th
GRETA GARBO
in
The DIVINE WOMAN

Jan. 21st
Karl DANE
Geo. K. ARTHUR
in BABY MINE

Jan. 21st
TIM McCOY *in*
LAW OF THE RANGE

Jan. 28th
NORMA SHEARER *in*
PULLMAN PARTNERS

Feb. 4th
ROSE MARIE

Feb. 11th
Lew CODY
Aileen PRINGLE
in WICKEDNESS PREFERRED

Feb. 18th
LON CHANEY *in*
THE BIG CITY

Feb. 25th
WM. HAINES *in*
THE SMART SET

METRO-Goldwyn-Mayer
AS usual
IS saying
HAPPY New Year
WITH pictures—
"**LOVE**"—"Student Prince"—
AND look what's coming!

Ring Out the Old! Ring in the New!
Ring up the Cash Register with

METRO-GOLDWYN-MAYER

M-G-M EXHIBITORS GREET THE NEW YEAR WITH PICTURES

Mar. 3rd
KING VIDOR'S
THE CROWD

Mar. 10th
RAMON NOVARRO *in*
FORBIDDEN HOURS

Mar. 17th
MARION DAVIES *in*
THE PATSY

Mar. 24th
Marie DRESSLER
Polly MORAN *in*
BRINGING UP FATHER

Mar. 24th
TIM McCOY *in*
WYOMING

Mar. 31st
MLLE FROM ARMENTIERES

Apr. 7th
LON CHANEY *in*
LAUGH, CLOWN, LAUGH

Apr. 14th
THE COSSACKS
starring
JOHN GILBERT

Apr. 28th
UNDER THE BLACK EAGLE

Sweet A-do-line
For laughs they pine!

And

JERRY DREW

in MERMAID COMEDIES



is just the boy to furnish them. Here's a new comedy star who is walking away from the field. Keep your eye on him, for you won't want him to walk away from you—to your competition.

JERRY was a scream in "FOX TALES" and a roar in "BRUNETTES PREFER GENTLEMEN." You know that if you saw these recent MERMAID COMEDIES. But wait till you see him in "HIGH STRUNG," which will be ready this month. Then you'll *know* that *here is a real comedian.* And you'll see why E. W. Hammons has signed him for a long term for featured parts in these

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6

out of 104 Biggest Money-Makers of All Companies - All Stars - for 1927 - as compiled by Exhibitors Herald - were

COLLEEN MOORE Hits!

NAUGHTY BUT NICE - ORCHIDS & ERMINE - TWINKLETOES
ELLA CINDERS - - IT MUST BE LOVE - IRENE

First National Pictures

And on the 1928 List you'll see her new one

JOHN McCORMICK *presents*

COLLEEN MOORE

in HER WILD OAT

Adapted from the story by HOWARD IRVING YOUNG

A MARSHALL NEILAN PRODUCTION

A First National Picture

It will PAY you to READ EVERY WORD of this Variety review—

HELEN OF TROY

First National release and production featuring Maria Corda, Lewis Stone and Ricardo Cortez. Based and the John Erskine novel, adapted by Carey Wilson, with Alexander Korda directing. Photographers, Lee Garmes and Sid Hickox. At the Globe, N. Y., for three weeks commencing Dec. 9. Running time, 87 mins.

Helen	Maria Corda
Menelaus	Lewis Stone
Paris	Ricardo Cortez
Eteoneus	George Fawcett
Adraste	Alice White
Telemachus	Gordon Elliott
Ulysses	Tom O'Brien
Achilles	Bert Sprotte
Ajax	Mario Carillo

———

A corking .... release that figures to particularly delight what is currently smart in picturegoers. De luxe house loge clientele should enjoy it thoroughly and others will signify hearty acceptance, but pot and pan Annie may have her doubts because there are no custard pies bombarding the walls of Troy.

At that there's nothing subtle about this original satire as screened. Situations, bits and titles are broad, and those situations, with the titles, make the picture. First National has given it a splendid production, including some trick camera work that commands admiration. . . . .

The picture is nothing like the book. Robert E. Sherwood adapted "Road to Rome" on the Erskine plan and Carey Wilson, making the "Helen" film adaptation, evidently had vivid memories of the play. More so than the novel. So "Helen" on the screen is more like Sherwood than Erskine, although the latter will collect, and rightly, inasmuch as he's the instigator of the whole thing. Erskine was on the stage at the opening, before the picture, offering what was probably the best verbal introduction any New York film has ever had. It was funny and it was short. It also served to introduce Maria Corda in person.

Those who saw this girl in "Moon of Israel" are going to be surprised. The difference between the German and American idea of makeup. Miss Corda looks good here and in certain spots the camera makes her look great. For "Helen" she's "the type," and plays it nicely if a little blank at times. In future pictures this will have to be overcome. On performance no one touches Lewis Stone, even if he is still reaching for his coat lapel despite wearing armor. Few will know that Cortez is in the picture.

"'Helen" is all comedy, including the score, and the big houses can do no better than to use the Edouarde orchestration. Satirizing ancient myth in general and Helen's affairs particularly, the titles are topical, while the music is mainly based on the pop dance tunes. Wheeling the giant wooden horse inside the gates of Troy is accomplished to the strains of "Horses, Horses, Horses," etc. The film kids the husband-wife complex throughout, the king, following the conquest of Troy, making a beeline for Helen's dressmaker to destroy the shop. Meanwhile he has been trying to go fishing since 9 o'clock. When it looks as if Helen is about to take another vacation with her second prince, the king is convinced he's going to get in his trip, and that finishes the picture.

No battles and no slow spots. The action is lively all the way, with Miss Corda in various stages of slight clothing. . . . .

"Helen" . . . . is well made, lively and funny. The smart set will dote on it, and it's broad enough not to be over the heads of the John Held, Jr., models here or abroad.

—Sid.

Already FIRST NATIONAL

THE Private LIFE OF HELEN OF TROY

by JOHN ERSKINE

Presented by RICHARD A. ROWLAND

with LEWIS STONE, MARIA CORDA

and RICARDO CORTEZ

Written for the Screen and Produced by

CAREY WILSON

Directed by

ALEXANDER KORDA

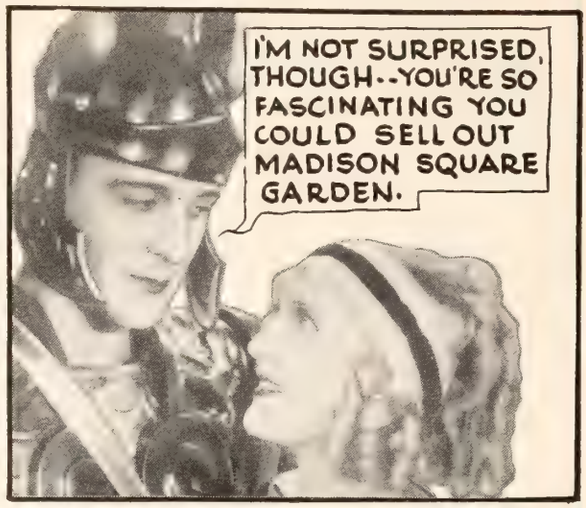
HOLIDAY WINNER AT THE GLOBE, BROADWAY ROAD-SHOW ENGAGEMENT at 2.20 top

First National Pictures

has the Jump on 1928!

PARIS AND HELEN--*If Movie Characters Could Talk.*













History made Hysterical in the Film Hit *of the* Season!

The PRIVATE *Life of* HELEN OF TROY

WITH

LEWIS STONE · MARIA CORDA · RICARDO CORTEZ

Written for the Screen and Produced by CAREY WILSON

GLOBE Theatre 46th ST. & B'WAY. MATS. 2.40 · EVE. 8.40 All seats reserved

from JOHN ERSKINE'S FAMOUS NOVEL

A First National Picture

Write for Cut or Mat of this strikingly novel special newspaper ad. used for the New York run at the Globe at $2.20 top.

Motion Picture News

Volume XXXVI NEW YORK CITY, DECEMBER 31, 1927 No. 27

We Break a Precedent

And Talk, for a Moment, About Motion Picture News

By William A. Johnston

IT is just fifteen years ago that the writer laid his plans for the establishment in this trade of MOTION PICTURE NEWS.

And it seems fitting, therefore, that for the first time in all these years this page, devoted so often to all the factors and causes of the industry, might, for once, speak of the paper itself.

It would appear more graceful, perhaps, to have such an editorial written by the industry we have served. That could easily be done. I am presumptuous enough to believe, however, that I can speak literally here for the many who over the space of years have spoken or written to me about Motion Picture News.

I know that the paper is a welcome arrival each week in the theatres of this country and in the offices of the leading newspapers, theatres and film agents of this and sixty foreign countries.

And, while it is a great deal to say, I know also that in every single instance the paper is received with the respect that finally dignifies a solid institution.

That is a good deal to have accomplished —to build an institution. It is a good deal to claim. But it is a fact.

The credit that is due for these years of building goes not to any one individual. Far from it. Facing me as I write are nearly sixty heavy bound volumes of the publication; and into these thousands of pages, advertising as well as editorial, have gone the best efforts of many able men. I speak particularly for the staff of Motion Picture News, of every member of which, past and present, anyone can be justly proud.

All this effort may be summed up in one word—Service. A vast deal of it, certainly. I can say this, that no other trade paper in any other field ever gave such a volume of service or near it; nor of better quality.

So the structure of this institution, laid on block by block, is one of service. But the foundation of it has been still a rarer thing, and a more precious one.

I speak now of fairness. This publication over all its years has been fair to all it has concerned.

It was conceived in this belief, that a paper of any industry should be fair to all the branches of that industry—impartial, truthful, and wise unto its lights.

So I believe this, that fairness may be found as the motive of every editorial written upon this page for fifteen years; and fairness may be found in the contents of each of them. That is a record worth recording.

And believing this, I know that this paper today stands high in those theatres, film offices and newspapers, here and abroad, which must and do look to some source for a constantly fair appraisal of this industry, its product, its market and its personnel.

There is another thing we are positive about in this office. We know our theatres, each one of them. And knowing them we know that this paper is a buying guide with more than ninety percent of the buying trade. This is not a mere boast. It is a practical proportion capable of practical proof.

Continued on page 2014



An exemplary Latin couple are Lupe Valez and Rod La Rocque, who are the leads in the Pathe-De Mille drama, "Stand and Deliver." Miss Valez is coming to the fore rapidly.



Dainty little Jane La Verne, recently signed by Universal, welcomes the new year.



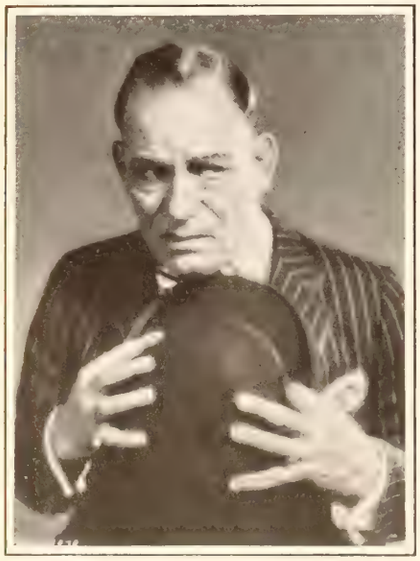
Lois Moran, Fox player, derives much amusement on the set from the antics of the monkey perched on her arm. She is now acting the leading role in "Love Hungry."



A group of notables at the United Artists studio. Left to right: Douglas Fairbanks, Princess Der Ling, of Pekin, China; Welford Beaton, editor of "The Film Spectator"; and John Barrymore.



Jane and Katherine Lee, a comedy team of several years back, visit Bobby Vernon and his Paramount-Christie unit. On the right is Sid Smith, the villain, and in the center is Director Arvid Gilstrom.



Characteristic of Lon Chaney is the expression of wile and craft which he assumes as one of the suspicious gentry in M-G-M's "The Big City."



His pail crammed full with ambitions for the new year, "Big Boy," Educational star, orders his director, Charles Lamont, to beat it, off the studio lot.



Mary Astor and Marshall Neilan, the star and the director of First National's "No Place to Go," look their nicest for a snapshot.

Inside Slants on the Industry

PICTURES AND PEOPLE

The Mirrors of Filmdom

A VIGOROUS preachment against war is "The Enemy," which brings Lillian Gish to the Astor Theatre in the premiere of the week. On the stage, Channing Pollock's play attained marked success as an argument for the brotherhood of man.

Transferred to the screen, it becomes somewhat heavy-handed in spots, but, considered as a "propaganda" pictur, it is very impressive. Miss Gish, forsaking her earlier mannerisms, gives a natural and satisfying performance, in some of the sequences rising to the genuine heights of tragedy. Ralph Forbes, leading man, is excellent, while George Fawcett and Frank Currier shine in character roles.

As a whole, "The Enemy" is too long and can easily be relieved of some of its repetition, such as the shots of marching feet, which rather lose their effect when the dramatic point they convey is hammered incessantly at the spectator. In the main, Director Fred Niblo has done a good job. It's a good box-office picture.

* * *

A NEW worry has been created to puzzle exhibitors in Kansas. With a censor board which held that the Dempsey-Tunney fight pictures were "too brutal to be shown," and refused to approve the film for distribution in Kansas, many movie fans of Kansas appear to have taken the matter entirely out of the hands of the censor board, but, in so doing, have created what may be a dangerous competitor for exhibitors.

Motion pictures in private homes are not subjected to the state censor board, even though the films are purchased from commercial organizations, William A. Smith, attorney general of Kansas, ruled last week. As long as pictures are not shown commercially, but are shown in homes, the films do not have to go before the censor board of approval. A large number of persons in Kansas have purchased cheaper projection machines and equipment that enable them to use the films in their homes. The Dempsey-Tunney fight film has been purchased by many Kansans, who have invited scores of their friends to their homes to witness pictures which the state censor board would not allow to be shown in theatres.

The question exhibitors are asking is this: What is to prevent fifty or sixty persons from contributing privately in buying uncensored films to be shown in private homes—pictures which receive wide exploitation in Kansas City, Mo., and which would be real box office attractions at a theatre? Another question is: What will happen at the box offices of theatres if such a practice increases?

* * *

NOW that the French Government is considering the imposition of a quota, it is interesting to learn the attitude, in conservative and influential circles, toward the American industry. It is well-expressed in a recent article in *Le Temps* by Emile Vuillermoz, as follows:

* * *

"WE wonder why Senator Borah is making such a fuss in calling the attention of the world to the lack of eagerness which French people show in giving up their savings to Uncle Sam. French poor payers? What nonsense! At this very moment they are lined up in front of all the box-offices installed in their country by those gallant indirect tax collectors, the American motion picture business men. Every day His Majesty Dollar opens a new collecting office towards which move long lines of humble owners of paper francs. The most recent and the most magnificent of them all was opened yesterday. It was a magnificent corner situation on the Boulevards, in keeping with the classic tradition of powerful banks, and from today the Parisians will begin to pay their part of the war debt.

"The opening of the 'Paramount' marks the beginning of a new era in the methodical colonization of our screens by opulent America. This time the conquered bastion is important and will strongly consolidate the position of the assailant. Why try to conceal facts with words? Economic war is no less brutal than military war and while we admire the clever way in which the encircling is done, we have at least the right, after the match, while loyally shaking hands with the victor, to say what we think.

"Americans, let us be just to them, do not act hypocritically. They don't try to work their way in sneakingly, by flattering our tastes or our prejudices; they firmly impose their own. They do not even consider French mentality and are satisfied to apply systematically to our compatriots the industrial and commercial methods which have proved successful in their country. They found in France a field well prepared, thanks to the increasing Americanization of our screens. Our exhibitors who are complaining of being strangled, make a mistake by shouting too loudly; they have been the quartermasters of the invader.

"But what is the use of complaining? The harm is done. Approximately fifty films are produced annually in France, clearly insufficient to supply the needs of our cinemas. If these fifty films were chefs-d'oeuvres, with the mark of genius of our race, they would constitute in spite of everything, the taste of an elite, which would, little by little, drive out the Americanization of our studios and displace American productions, even in Yankee cinemas. But it is not the case, as you know. Don't be astonished, then, to see the most amiable of American exhibitors, smiling cordially, invite us to come to listen to his 'elevator orchestra' bathed alternatively in infra-yellow and ultra-violet rays, his electric organ adorned with sheep-bells, musical triangles, small bells and an automatic drum, and what he calls a French film, viz., the most insipid, affected production dabbed all over with color in which we saw a galaxy of beautiful marchionesses of the 18th century adapting the hoop-skirt to the free and easy attitudes, frisky and ostentatious, of the Hoffman Girls.

"Completely resigned to their fate, the Parisians accept all that cheerfully. They will be rewarded, however, by the magnificent film which concludes the program and which commands international interest. Under the title "Chang," a director, whose resourcefulness and temerity abash, has written with moving pictures a new "Jungle Book." We find in it all the familiar characters of Kipling. A slight story similar to those of 'Nanouk' and 'Moana,' connects all the splendid pictures of wild beasts at liberty, and gives us really new impressions. It is the very sympathetic formula of the super-documentary film perfected.

"We are happy to note that Americans understand at last the interest of these tragedies of nature, much more interesting than their scenarios produced in series in their factories. There are in "Chang" outstanding pictures of tigers, leopards, monkeys and other 'stars' no less photogenic, which are veritable masterpieces of documentation and expression.

"Here is magnificent work of art obtained by the sincerity and honesty in the profession. It has met with considerable and well deserved success. Will the great producers decide, in

Pictures and People–*Continued*

view of the great increasing success of this type of film, to devote their immense resources, which they have wasted so carelessly up to the present time, in the construction of card-board sets and doubtful reproductions of past civilizations, to the production of beautiful films of this kind? Doesn't a film like 'Chang' prove to them that there is enough living beauty on earth to make it unnecessary to attempt to galvanize the phantoms in the dust of the necropolises?"

* * *

TO those who are familiar with Harold B. Franklin's background and accomplishments as a theatre executive there will be little surprise that a book on theatre operation of which he is the author encompasses such authentic and comprehensive treatment of the subject as does "Motion Picture Theatre Management," recently published by the George H. Doran Company.

On the other hand, the average layman, unprepared by experience or contact with the business operations and mechanics, deliberately screened from his view on his frequent or desultory visitations to the theatre, may well be expected to express wonder that the craft has become so specialized and business-like as it is accurately revealed to be in this well-considered discusion of its structure and admnistration.

* * *

MR. FRANKLIN'S work represents, first, an ambitious effort to lay before the reader a blueprint of the structure and methods of motion picture theatre operation and conduct—before the student a text upon which he may pursue his duties and with the aid of actual experience perfect himself in his knowledge of the craft—and before the experienced showman a discussion and analysis of experiences and conclusions developing from a career which amounts to a life work in all branches of the theatre.

That he has succeeded to such a degree in all these departments is quite remarkable, for it must be borne in mind that he embarks upon an uncharted sea. Those works which have preceded his have made no such attempt, being content rather to concentrate with greater detail upon specific features of theatre management.

The division of the subject is finely handled. Mr. Franklin has laid out his book in seven parts. These are headed, Introductory, containing an explanation of the purpose of the book and a brief sketch of the picture industry; Management and Organization, in which the departments, personnel, house management, safety devices and fire drills, etc., are treated; Plant and Structure, dealing with building, equipment, etc; Personnel, a description of the various duties of the several staffs; Finance, a discussion of methods of financing projects, accounting control, purchasing, insurance, etc.; Auxiliary and Contributive Elements, describing advertising, stage production, music, stage acts, refrigeration of the future of the motion picture theatre.

The work is illustrated with exhibits ranging from reproductions of advertisements to inspection and box office reports. In its detailed description of such practical and every-day requisite of theatre operation as fire drills, safety methods and the handling of "lost and found" departments, the book will serve a highly utilitarian purpose for the average theatre manager. Equally important as a reference work for the men and women now engaged in departments of the theatre are its outlines of the formation and maintenance of service staffs, duties of the various members of the staff, projection room reports, organization and routine of the auditing department, color in lighting and advertising, etc.

* * *

IT is a book written from the standpoint of actual experience and the greatest familiarity with the subject, and will take its place among the better efforts of its kind. As such "Motion Picture Theatre Management" no doubt will find its place among the text books of courses at commercial schools and the training courses conducted by circuit organizations.

* * *

AT the premiere of "The Enemy" was Louis B. Mayer, who arrived unheralded from Hollywood via Washington. Usually, when executives go to and come from the Coast, their arrivals and departures are duly publicized, so an arrival, without publicity, is generally taken to indicate that an important news story may be just in the offing.

* * *

"CHICAGO" in its celluloid form, after amusing metropolitan audiences over a considerable period as a play, opened Friday night at the Gaiety theatre, New York.

Opinion will vary greatly as to the relative merits of this latest Broadway long run attraction, which purports to be satire but turns out to be melodrama in its beginning and ending with a fine assortment of burlesque in between.

To explain this curious mixture, it seems best to recall to mind what Mark Twain had to say about his story "Puddin' Head Wilson" in the foreword relative to "The Siamese Twins" published under the same cover. It seems that Mr. Clemens started out to write a burlesque story concerning the world famous Siamese twins and ended with a melodrama in which the twins were largely incidental. So Mr. Clemens extracted his twins burlesque from its more important brother yarn and printed it as a second book.

But Mr. De Mille has not profited by Mr. Clemens' example and in consequence, in the picture, we have what is practically what might have been two stories that clash in mood and which do not fit together any more than Mark Twain's two stories did.

The melodrama is effective, well done and interest compelling. The acting and production values are there. The characters are well defined and the story well told. The burlesque is fairly humorous and equally as well done, conforming more nearly to the idea of the original play which poked fun at our modern murder trials with its attendant newspaper publicity and sob sister stuff.

Take the burlesque out of the melodrama of "Chicago" and you have left a corking good picture with which no exhibitor will find fault. Add to the farce comedy of "Chicago," giving it a beginning and a finis, and you will have another attraction that will hold a fair box office value and provide sufficient entertainment to justify its existence.

But in its present form we fail to see "Chicago" as a New York long-run attraction.

* * *

Editorial

By William A. Johnston

(*Continued from Page* 2071)

And this is another demonstration of institutional strength.

We have said our little say about ouselves, breaking a precedent of fifteen years. And now we will go on speaking of others. In this closing week of 1927 we extend to all these others the best of sincere good wishes for the better future and the fair name of the whole industry.

W. M. Shirley to Manage Farash Theatres

William M. Shirley, who after helping in the reorganization of the Farash Theatre Corporation in Schenectady, New York, sold out his interest two and one-half years ago, has again become associated with the Farash company, having been last week elected president and general manager by Farash Theatre Corporation officials. Miss Jennett Farley was elected vice-president, Guy Graves was named secretary and W. W. Farley was elected treasurer.

By the terms of a recently completed negotiation, the Van Curler theatre becomes part of the Farash chain and Vitaphone and Movietone go into the Strand Theatre in Schenectady. Shirley and Graves, now managing the State Theatre, become half owners of the corporation, Farley retaining control of the remaining 50 per cent. Shirley becomes general manager of all the Farash theatres in Schenectady. He will assume complete control over the State, Strand, Wedgeway, Van Curler, Albany and Barch theatres with Graves as associate manager.

Manfred Lee Leaving Sterling Pictures

Manfred Lee, publicity and advertising director of Sterling Pictures Distributing Corporation, is resigning from his position with that company on January 1. He anticipates employing his talents eventually in writing for the screen. He held his present position with Sterling for a year, before which time he was in the publicity and advertising department of F B O. He is the author of several screen stories, one of them being "Closed Gates," which Sterling made into a picture.

Managers Institute Names Instructors

The Moving Pictures Theatres Managers Institute, which will open for regular session on January 16, has announced the names of its staff of instructors. D. M. Baltimore has been selected as director of the institute and will also act as instructor in theatre technics. Mark Weisberg is instructor of theatre management and service. J. Raymond LeStrange is instructor of advertising, publicity and exploitation.

Registration at the institute is expected to close at an early date.

First National Month Dedicated to Rowland

THE First National month for the new year will be dedicated to Richard A. Rowland, vice-president general and producing manager of First National Pictures. In the words of Ned E. Depinet, vice-president and general manager of distribution, the month is dedicated as a tribute to Mr. Rowland, "whose broad vision and masterful direction have given and is still giving the company the best product in its history."

The First National month occurs every January, when the sales department puts forth its best efforts. Strictly speaking, the "month" is really six weeks. The starting day was Christmas.

Five Leading Atlanta Theatres Are Rumored for Pool

REPORTS from Atlanta are to the effect that five of the city's foremost picture houses are to be merged in their operation. They are the Howard (Publix), Grand (Loew's), Capitol (Universal), Metropolitan (Independent) and Georgia (Keith). The rumor of the merger is denied in New York.

The rumor is that it is not entirely a matter of overseating that suggests the merger, but the pyramiding of entertainment costs for stage numbers. Competition has been keen for these stage acts, and they will be reduced materially if the suggested plan goes through.

The elimination of many of these costly acts would cut the overhead and at the same time would have little effect on the patronage if all these leading houses decided at the same time to shorten up on stage acts.

Exhibitor Units Oppose Percentage Pictures

Nine Associations Support Maryland Body in Declaring Method Unfair to Exhibitors

NINE exhibitor associations of the United States or their leading executives have emphatically declared their approval of the stand taken by the Maryland association with regard to percentage bookings. The Maryland body has gone on record as refusing to book percentage pictures other than in first runs, and has asked other associations to protest against this style of booking. Practically all of those who have responded to the suggestion have declared against the percentage bookings.

The organizations that have approved the Maryland stand are: Michigan, Connecticut, Cleveland, Ohio, Eastern Missouri, and Southern Illinois, the T. O. C. C. of New York City, Oklahoma, Montana and Indiana. They have all declared against the percentage and guarantee or the percentage and overage system.

Arthur H. Lockwood, president of the Connecticut association, says that the exhibitors of his state have never taken up the question of percentage bookings as an organization matter, but that they are decidedly opposed to such bookings, largely because of the terms that usually prevail under the system.

Lockwood is not personally opposed to percentage pictures under proper conditions. In fact he thinks they would be desirable on a sliding scale of percentages under which the rate is increased as the picture's gross increases. He says there may be a little difficulty in working out such a scheme at first, but eventually the method would be fairest for both parties.

James Matthews, secretary of the Theatre Owners Chamber of Commerce of New York City, says that his organization always has been opposed to percentage bookings, and has been on record to that effect for a number of years, and that there is no chance of them changing their attitude.

According to the stand taken by the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois at their November convention, that body is unalterably opposed to percentage at any and all times. They coincided entirely with the stand taken by Maryland.

H. M. Richey, business manager of the Michigan exhibitors association, had considerable to say with regard to percentages. In part, he said:

"It seems to me there is about as much sense in attempting to formulate rules that will prevent percentage bookings as there would be to attempt to make a rule that all films should be sold for $15.00 a picture. It is purely a situation between the exhibitor and the film company.

"That percentage booking is wrong from the exhibitor's viewpoint is admitted. The theory of percentage may be all right, but the idea of a guarantee that is more than the price the exhibitor would normally pay plus an overage in case the picture might accidentally exceed a given amount is a joke, and any exhibitor who buys pictures on that basis is deserving of the cleansing he usually gets.

"Time and again exhibitors know that when they wanted to play a whole group of pictures percentage they were turned down or if not turned down on the first group the producers never came back the second time and were willing to play percentage."

National Theatre Supply Appoints New Manager

Following the resignation of B. F. Shearer and A. M. Larsen as managers in the Pacific Northwest territory for National Theatre Supply Company, which resignations took effect December 31, Roy C. Peacock has been appointed manager of the Seattle and Portland branches of National Theatre Supply Company. Mr. Peacock is well known throughout the Northwest.

In charge of the Interior Decorating Department of National Theatre Supply has been placed D. D. Brown, formerly of the wholesale and upholstery department of Marshall Field and Co. of Chicago.

An engineering department has been established by National Theatre Supply to aid exhibitors in solving any problems of an engineering nature.

Standard Contract Conferences Are Due Late in January

THE conferences growing out of the recent Trade Practices Conference in New York with regard to a better form of standard exhibition contract between exhibitors and producers and distributors, are likely to be held in Chicago the latter part of January or early in February, according to present indications.

At the Trade Practices Conference it was agreed to hold contract arbitration meetings early in January at a place to be agreed upon. Communication has been going on steadily for the past few weeks, but it is not likely there will be meetings before the latter part of January at the earliest.

It is the general impression if any changes are made in the existing contract it will be only after a hard struggle. The producers and distributors insist that the present contract is the fairest that could possibly be drawn to meet the conditions in the trade.

The independent exhibitors were given the few weeks elapsing between the Trade Practices Conference and the coming sessions to gather facts in support of their arguments for changes in the present form and to suggest changes which they thought would be more equitable.

Blue Laws Again Menace

Western Missouri, Kansas Theatened With Renewed Sunday Closing Propaganda

NEVER before has such a black and menacing cloud of Sunday closing propaganda hovered over Western Missouri and Kansas. A genuine blue law war in Pittsburg, Kans., a town of 25,000 population, is causing widespread interest in that the exhibitors have sworn out complaints and caused the arrest of more than 250 business men of the town on charges of operating their business on Sunday.

The arrests included druggists, garage owners and men in all walks of industry. As a result the police courts in Pittsburg did a standing room business. Prior to last spring Pittsburg's motion picture theatres had been closed on Sundays for about twelve years. Last spring, however, they opened, and there at first was no opposition forthcoming. Then the ministers and many laymen got busy and the city council passed an ordinance prohibiting Sunday shows. Several exhibitors were arrested. Glenn H. Taylor, lawyer, was retained as attorney for the exhibitors, who contended that the city ordinance did not repeal the ancient Sunday labor law of Kansas, which is a state, and not a city, law. It was under the latter law that the exhibitors had business men arrested. "We hope to arouse the citizens of Pittsburg to see that it is not fair to close motion picture theatres on Sunday and permit everybody else to operate their businesses," Mr. Taylor said. "The results of all these arrests should arouse people to a point where they will demand a calling of an election on Sunday shows."

The advance announcement of the exhibitors that they would file complaints against business houses which operated on Sunday caused about fifty places of business to close, but hundreds remained open. Joplin, Mo., a city of 60,000 population, which has Sunday shows, and which is only a few miles from Pittsburg on a concrete highway, has been a mecca for Pittsburgh movie fans on Sundays in past years.

At Warrensburg, Mo., a town of 8,000, Nick Bradley, prosecuting attorney, announced he would close motion picture theatres on Sundays under the ancient Missouri labor law. R. M. Shelton, manager of the Star theatre in that city, came back with the announcement that if his theatre was closed he would file complaints against all business houses which remained open on Sunday and make it impossible for a person to buy a box of matches or obtain change for a church collection.

Three Canadian Towns Against Daylight Saving

The rate-payers of a number of Canadian cities voted decisively against Daylight Saving proposals when they went to the polls for the 1928 civic elections. In two particular instances, Daylight Saving bylaws were smothered by large majorities in Winnipeg, Manitoba, and in London, Ontario. In Hamilton, Ontario, another large city, the voters are also opposed to summer time in 1928.

In Winnipeg, the exhibitors, headed by the Motion Picture Exhibitors Association of Manitoba, and the Winnipeg Film Board of Trade, worked actively against the measure. They also helped to bring about the defeat of a proposal for the erection of a civic auditorium, the cost of which would have been $800,000.

Toronto, Ontario, will again have Daylight Saving in 1928, the property owners there having supported a measure one year ago which provided for daylight saving for the following three years.

Alhambra in Toronto Robbed of Over $1,000

A daring robbery occurred at the Alhambra Theatre, a large Famous Players suburban house in Toronto, Canada, over the week-end when thieves broke into the building, entered the manager's office after smashing the door and carted away the safe in an automobile. This was done in spite of the fact that a police station is located only a short distance away.

The shattered safe was found under a railway trestle in another part of the city several days later. Upwards of $1,000 and a quantity of tickets were secured by the robbers. The robbery was not discovered until Monday morning. W. T. McKnight, formerly a well-known newspaper man of Toronto, is manager of the Alhambra.

Sterling Closes Deals for Foreign Distribution

A deal with the etablissement Roger Weil, negotiated through M. Jean Vanderhyden, Sterling representative in Paris, was concluded a short time ago by Sterling Pictures. The agreement calls for the distribution of ten of Sterling's productions in France and in the northern French colonies. Another deal, also concluded by M. Vanderhyden, calls for the distribution in Switzerland of six Sterling releases.

Sterling has severed all business connections with the Helios Film Company of Berlin, which formerly handled its product through Central Europe. It has turned, instead, to A. Fried, representative of the company with headquarters in London, and to M. Vanderhyden of Paris; these two, it is said, have practically 100 per cent operation in the continent.

What Sterling regards as one of its most important recent deals is the closing of a contract with the A. L. A. Film Trading Corporation through Henry Arius, president of the distributing company. The deal makes the company sole agents of Sterling for all Continental Europe on the 1927-28 product. This latter deal does not conflict with those with Messrs. Fried and Vanderhyden, says Sterling, as they are taking care of the Sterling product up to but not including 1927-28.

Skouras Will Assume Charge of Saxe Chain

Spyrous Skouras becomes general manager of the Saxe theatre circuit, which is thought to be a step in the direction of the proposed pooling of four Middle West circuits as planned in the expansion program of West Coast. It is rumored that Skouras Bros., St. Louis, one of the four firms sought for the pool, has already joined or is about to become part of the deal.

Harold B. Franklin has gone to New York to discuss, it is said, the reported pooling of the four theatre circuits. He is scheduled to meet M. L. Finkelstein of Northwest Theatres or Finkelstein and Ruben, Minneapolis, for conferences which will have to do, probably, with the bringing into the pool of the F. and R. circuit.

H. Gibbs Joins Tiffany-Stahl Organization

Harry Gibbs, associated with Fox Films for six years as special representative over the United States and later as manager of the Fox New Haven office, has joined Tiffany-Stahl as a special representative. After leaving Fox, Gibbs became connected with Metro where he was their special representative covering the eastern territory.

As an agent of Tiffany-Stahl he will cover New York, Albany, Buffalo and Philadelphia.

Exhibitors Herald and M. P. World Merge

"THE Exhibitors Herald" and "Moving Picture World" were merged this week under the terms of an agreement between Martin J. Quigley, publisher and editor of the "Herald," and John F. Chalmers, president of the Chalmers Publishing Company.

The merged paper will be published under the joint title, "Exhibitors Herald and Moving Picture World." The first issue of the combined publications will be that of Jan. 7, 1928.

Mr. Quigley will be the publisher and editor of "Exhibitors Herald and Moving Picture World." The "World" was established in 1907 and the "Herald" in 1915.

Few Companies Granted Albany Charters

Motion picture companies chartered in Albany to begin business in New York state during the past week included the following: Thomas Dixon, Inc., capitalization not stated, Thomas Dixon, Irving D. Lipkowitz, Janice R. Engel, New York City; Riskin Productions Incorporated, $100,000, A. Everett Riskin, Ethel Friedman, Harriet Heitman, New York City; Franklin Theatre Corporation, capitalization not stated, Herman Bogdish, Emanuel Dominitz, Max N. Ginsberg, New York City; Doris Niles Company, Inc., capitalization not stated, Florence P. Cornelia and Doris Niles, New York City.

Newman Rockett's Aide in Berlin Studio

E. de B. Newman has been appointed assistant to Ray Rockett in the First National studios in Berlin, Germany. Newman has been working at First National's studio on the West Coast as an assistant to Watterson R. Rothacker, managing director, in different capacities. He will sail for Germany on the SS Deutschland on January 5.

Newman's business career extends over more than 20 years. He spent 12 of these years as assistant to the president of the Cadillac organization, also acting as plant manager of one of the Cadillac airplane factories. He became associated several years ago with First National in the home office and later came to California, subsequently becoming manager of the Thomas H. Ince interests and more recently general manager of the Mary Pickford Company.

Christie Finishes "Tillie's Punctured Romance"

Al Christie's modern screen version of the oldtime comedy, "Tillie's Punctured Romance," had its last scene shot this week, and the film is now in the hands of the cutters for titling and assembling. The production, scheduled for February 18th release, has a large cast of featured players including W. C. Fields, Mack Swain, Chester Conklin, Louise Fazenda, Doris Hill, Grant Withers, Tom Kennedy, Babe London and Kalla Pahsa.

$100,000,000 Production Plan for Fox

Arrangements Being Made for Expenditure of That Sum Within Next Five Years

FOX FILM CORPORATION is completing definite production plans that call for an expenditure of approximately $100,000,000 within the next five years. That sum includes the cost of plays, novels, short stories and original screen material, talent, directorial salaries and all other production expenditures. It also includes costs of some of the larger productions already completed.

It is the plan of the Fox company to produce annually twelve special attractions of the calibre of "Sunrise," "What Price Glory" and "7th Heaven" of the current year, for release one each month for the five year period. At the present time preliminary plans for the 1928-29 season are practically complete and work on the 1929-30 season is getting under way.

Among the finished attractions, all of which will be shown in legitimate theatres in New York City in the near future, and which will have pre-release presentations in the larger theatres throughout the country this winter and spring are: "The Street Angel," with Janet Gaynor and Charles Farrell; "Four Sons," to be directed by John Ford with James Hall, Earle Foxe, Margaret Mann, Francis X. Bushman, Jr., George Meeker, Charles Morton and June Collyer, and "Mother Machree," in which Belle Bennett will have the title role, with Victor McLaglen, Neil Hamilton, Ted McNamara, Ethel Clayton and Constance Howard.

"Sunrise," the F. W. Murnau production, is now playing at the Times Square Theatre in New York, the Carthay Circle in Hollywood and the Capitol in Berlin. It will be seen in the near future in a number of the larger cities throughout the United States, and will be released generally at the beginning of the 1928-29 season next August or September.

Other pictures of the standard of "Sunrise" now in production include "The 4 Devils," also directed by Murnau; "The Red Dancer of Moscow," which Raoul Walsh is directing with Dolores Del Rio in the title role, and "Hangman's House," with John Ford directing a cast which includes William Farnum as the Citizen, and June Collyer.

Other pictures either in work or completed that will not be shown generally before the beginning of the 1928-29 season are, "Fagil," featuring Charles Farrell and Greta Nissen; "Mother Knows Best," which Frank Borzage will direct; "Speakeasy," from the stage melodrama; "White Silence," a drama of the Northland; "Pigskin," a football story by James Hopper; "Plastered in Paris," a comedy co-starring Ted McNamara and Sammy Cohen; "Lipstick," which will feature Madge Bellamy; "Don't Marry," which J. G. Blystone will direct, and "The Dollar Princess."

The Fox company is making plans to complete a number of feature length pictures with Movietone, among the first of which will be "The Dollar Princess." Construction of special sound proof studios and other necessities for the production of talking pictures on a big scale already have been completed.

Three pictures that will be made on an elaborate scale for distribution to theatres during the 1929-30 season are "The Cock-eyed World," a sequel to "What Price Glory," which will again co-feature Victor McLaglen and Edmund Lowe; "Blossom Time," which will probably be made in Movietone, and "The Mud Turtle," which F. W. Murnau will direct.

The internationalization of Fox attractions is being given much consideration. One of the big steps in this direction will be the production of a special picture on an elaborate scale in Hungary, with the cooperation of the Hungarian government, and another in Spain, where full government cooperation has been promised.

"Man Who Laughs" Nearly Completed

PAUL LENI, German director under contract to Universal, expects to shoot the last scene of "The Man Who Laughs" on Monday, January 9. The print is expected in New York by January 16. Leaving two weeks for the composition of the musical score, Universal will be in a position to open the New York engagement on or before January 30. Wayne Pierson of the Universal road show department is carrying on negotiations for the leasing of a Broadway legitimate house for the presentation of the screen version of the Victor Hugo novel on which cutting, titling and editing have been in progress for the past three weeks.

Actual shooting of the picture began the first of September, preceded by six months of research work.

Will Test Baltimore Blue Ordinance

Although he would not disclose the name of the playhouse to be used, John Callan, president of the Liberty Defense League in Baltimore, has declared that a motion picture theatre would be opened on Sunday before the end of January in the Northeast section of the city for public entertainment and that a charge for admission will be made.

Mr. Callan says he expects to be arrested but that he is going ahead anyway and that the people can bank on it that the present laws under which the opening of motion picture houses on Sunday is forbidden are going to be made ineffective.

Mr. Callan then went on to say: "You can't conduct a concert of the Baltimore Symphony Orchestra or a benefit at some big moving picture house and make a little family movie stay closed. I am a member of the next legislature and I am going to bring it up there."

"Miracle" Injunction is Vacated by Failure to Post Bond

THE failure of the plaintiff to post a bond of $100,000 has resulted in the injunction on the "Miracle" rights being vacated. The injunction was secured against Joseph Menchen and M.-G. to restrain production, exhibition or advertising of "The Miracle" pending settlement over screen rights to the play.

The injunction was originally granted A. H. Woods, Ross B. Woods and First National in Special Term, Part I, of the Supreme Court. The proviso was that the plaintiff post the $100,000 bond within twenty days. The order vacating the injunction was signed last Thursday.

First National contracted with Woods for film rights to the Max Reinhardt production and M-G-M contracted with Menchen for the same rights. Menchen claims exclusive rights were granted him when he produced a picture based on the play in 1912. At the same time he assigned distribution rights to A. H. Woods on condition that he pay $25,000. Menchen claims Woods defaulted on the contract and the rights therefor reverted to him. Woods denies defaulting and insists he controls the screen rights to the play.

Quota Bill Becomes Law In England

King's Assent Makes Law Effective January 1, Curtails Market for U. S. Pictures

THE quota bill has become a law in England. Passed by the House of Commons some time ago as a Cinematograph Films Act, 1927, it needed only the King's assent to become a law, and this was given during the week. It goes into effect January 1, 1928 and will continue in force until September 30, 1938.

The quota affects the number of British pictures to be distributed and exhibited in England and naturally puts a curtailment on the number of American productions to be distributed and exhibited. The law makes it compulsory for distributors to include British pictures in their schedules and for exhibitors to show British pictures on their screens.

The quota is put on a scale which increases each year or each two years from 7½ per cent for distributors and 5 per cent for exhibitors, to 20 per cent for both for three years previous to the conclusion of the ten year period. For the year ending March 31, 1929 distributors must include 7½ per cent British pictures and exhibitors must show 5 per cent of British films.

Not only does the bill provide for quotas, but it also deals with blind booking and advance booking. It provides among other things, that the renter cannot sell nor the exhibitor buy sight unseen. Dating in of pictures is also prohibited, so that time can be allotted for British pictures.

According to the conditions, in pictures contracted for before October 1, 1928, the booking time limit must not exceed a year. In the case of contracts signed on or after October 1, 1928, and before October 1, 1929, advance booking is limited to nine months. After October 1, 1929, advance bookings are cut to six months.

But for these provisions made there would be no way in determining when quota pictures could reach the British theatres because of the fact that at the present time American companies have sewed up so much playing time.

The jumps in the percentage quotas from year to year or for each two years are made uniform for both distributor and exhibitor. The increase is 2½ per cent, except for those years when it remains unchanged.

The quotas are as follows:

Distributors' Quota		Exhibitors' Quota	
March 31, 1929	7½%	Sept. 30, 1929	5%
" 1930	10 "	" 1930	7½"
" 1931	10 "	" 1931	7½"
" 1932	12½"	" 1932	10 "
" 1933	15 "	" 1933	12½"
" 1934	17½"	" 1934	15 "
" 1935	17½"	" 1935	15 "
" 1936	20 "	" 1936	20 "
" 1937	20 "	" 1937	20 "
" 1938	20 "	" 1938	20 "

Bill Against Fight Films Ban Introduced

A bill has been introduced into Congress by Representative Harold Knutson, of Minnesota, to repeal the act of July 31, 1912 prohibiting the importation and interstate transportation of films of prize fighting. It is thought that the bill will have an excellent chance of passing as it has been effectively proved how inadequate the present law is in prohibiting the exhibition of fight films.

Seven Features From M-G-M During January

Metro-Goldwyn-Mayer's group of feature releases for the first month of the new year consists of seven pictures, vehicles from Goulding, Lubitsch, Seastrom, Sedgwick, Leonard Wood and other directors which feature John Gilbert, Greta Garbo, Norma Shearer, Ramon Novarro, William Haines and other stars.

Scheduled for general release on January 2nd is "Love," the Gilbert-Garbo co-starring picture, now playing the Embassy in New York. Scheduled for release on January 30th is "The Student Prince," the Novarro-Shearer co-starring vehicle which has just completed a four-months' run at the Astor in New York.

"West Point," starring William Haines with Joan Crawford as the feminine lead, is another feature due from Metro-Goldwyn-Mayer during January. Following it will be "The Divine Woman," in which Greta Garbo is featured and Lars Hanson plays the leading male role. "Rookies," co-featuring the comedy team of Karl Dane and George K. Arthur, will also arrive during the month ushering in the new year, which will also have "Pullman Porters," a new Shearer vehicle, and "The Law of the Range," featuring Tim McCoy. Ralph Forbes is the leading man in the Shearer opus, and Miss Crawford again appears as the feminine lead in the McCoy Western.

Thre New Fox Pictures Launched at Studio

Within the span of the two days preceding Christmas, three pictures—"The Red Dancer of Moscow," "The Escape" and "Dressed to Kill"—were placed into initial production stages at the studio of Fox Films in Hollywood. On Thursday the first picture was launched under the direction of Raoul Walsh. On Friday Richard Rosson began work on the second, a film version of the Paul Armstrong play. At the same time the third film was started by Irving Cummings.

Dolores Del Rio is playing the featured role in "The Red Dancer of Moscow;" opposite her will be Charles Farrell and in the cast Andre De Surgurola, Leila Hyams, and Ivan Linow. From a script by Paul Schofield, Director Rosson will produce "The Escape" with William Russell and Virginia Valli co-featured and Nancy Drexel, George Meeker and James Gordon in supporting parts. Director Cummings collaborated with William Conselman on "Dressed to Kill," a vehicle for Edmund Lowe and Mary Astor. Ben Bard, Robert E. O'Connor, R. O. Pennell, Robert Perry, Joe Brown, Tom Dugan and John Kelly are members of the supporting cast.

W. Pa. and W. Va. T. O. to Meet April 22-24

The Motion Picture Theatres Owners of Western Pennsylvania and West Virginia will hold their eighth annual convention in Pittsburgh on Sunday, Monday and Tuesday, April 22, 23 and 24. The meetings will take place in a prominent hotel, still to be selected.

As the first day of the convention will occur on a Sunday, arrangements are being made for a trade showing at a Pittsburgh theatre in the afternoon. Some social event, it is expected, will take place in the evening.

Sam Dembow, Jr., Elected Publix Vice-President

At a meeting held this week the directors of Publix Theatres Corporation elected Sam Dembow, Jr., vice-president.

Mr. Dembow has been with the theatre corporation for the past two years, working in the capacity of manager of the booking and buying department, and then as assistant to Sam Katz, president of Publix Theatres Corporation.

Movietone Subjects Ready for Release

SCREEN divertissements—vaudeville sketches, songs, jazz orchestrations, etc.,—will be ready for release by Fox Films the first week of January. They are Movietone subjects featuring Raquel Meller, Ben Bernie and orchestra, Gertrude Lawrence, Chic Sales and they will be followed in the future, promises Fox, by condensed screen versions of popular musical comedies.

In her Movietone appearance Raquel Meller renders four songs: "Flor de Mal," "Corpus Christi Day," "La Mujer del Rorero" and "Noi de la Mare." The Bernie number offers "A Lane in Spain," "Are You Going to Be Home?" and "Scheherazade." Chic Sales has a comedy sketch in "They're Coming to Get Me." Anatole Friedland's Ritz Revue appears in a sketch called "On the Beach in Atlantic City."

Gertrude Lawrence, J. Harold Murray and the Rio Rita Girls give "I Don't Know," "Ranger Song" and "The Doll Dance." Minnie Lightner offers two songs, "Nagasaki Butterfly" and "Everybody Loves My Girl." The Kentucky Jubilee Choir and Nina Tarasova render "Old Kentucky Home," "Swing Low, Sweet Chariot" and "Them Were the Happy Days."

Dolores Costello Working on First Vitaphone Role

Dolores Costello, Warner Bros. star, is still at work at the Vitaphone plant making the special sound sequences to be incorporated in her latest vehicle, "Tenderloin." The Warner studio was shut down last week for a period of two months before beginning the new program of films for 1928-29. Under the direction of Michael Curtiz, Miss Costello is making her first scenes in which the Vitaphone is employed, her voice registering very well, according to studio executives. Other members of the cast, including Conrad Nagel, are appearing in these sound sequences, also.

Florence Vidor Signed by Paramount

Florence Vidor has signed a new contract with Paramount calling for her services with that company for the next 18 months. Her first assignment under the new agreement will be a role opposite Emil Jannings in the latter's next Paramount vehicle, "The Patriot." Under the contract the actress will be permitted to take a six-months' vacation in Europe beginning in May.

Evelyn Brent and Vera Veronina are also in the cast of the Jannings vehicle.

Al Jolson to Star in "Pagliacci, the Clown"

Al Jolson, musical comedy favorite, who, following his appearance in Warner Bros.' "The Jazz Singer," signed a contract with the Warners, will make his second screen appearance in "Pagliacci, the Clown," to be made with Vitaphone supplementing the action. The story, of course, is inspired by the opera by Leoncavallo.

Jolson is now vacationing, but as soon as he is rested he will return to California to continue his screen career.

French Quota Law Due

French Commission Will Submit 7 to 1 Plan to Government in January

THE French National Cinema Commission is contemplating the establishment of a quota law of 7 to 1, according to a cable from Paris this week. The commission, following a meeting, expressed their approval of the plan as a suitable method of re-establishing the French Film industry.

It is likely that the commission will present the plan to the Government in January and that a decree will be forthcoming creating the quota. The only possibility of forestalling such a law now, it is said, is for the American and French producers to get together on a last minute agreement, which would be more favorable to the French industry.

It is the general impression that the proposed quota law is a forerunner of an alliance among the British, French and German producers in an effort to get more co-operation from the American producers and distributors in the matter of their product in America.

If the present play of a 7 to 1 quota is carried out it will mean that a total of about 525 pictures could be imported into France yearly, as French producers now make about 75 pictures a year. The plan is for each French producer to receive seven import licenses for every picture he produces, under rules drawn up by the commission, and to be submitted to the government. Foreign producers will be required to buy the permits of transfer in order to import pictures into France. The price of the licenses would be fixed by the French producers.

While there is talk of establishing some sort of reciprocal arrangement as the basis for transfer of licenses, the French impression is that such a plan would not meet with the approval of the government.

Discontinue Home Films

Paramount Assures Ohio Exhibitors Rentals for Use in Homes Will Be Discontinued

PARAMOUNT is to discontinue the distribution of pictures for showing within homes, according to assurance given by S. R. Kent to P. J. Wood, business manager of the Ohio exhibitor organization. Present contracts to supply pictures for homes is for one year only, and will be discontinued at their expiration, according to Kent.

The statement was the result of a protest from the Ohio association to a campaign being carried on by Paul Goldman, of the Paramount special exhibition department, to supply an evening's entertainment within the home.



S. R. Kent, General Manager of Paramount Famous Lasky

In his assurance to Wood, Kent said:

"I heartily agree with your protest against my campaign for motion picture entertainment in homes. I was personally responsible for a contract made for twelve of our productions, but this was due to circumstances which had previously involved our word. We were supposed to make a three-year contract. This was afterwards compromised by me for one year only, and the contract will not be renewed. The campaign being carried on by Mr. Goldman was something I did not know of, and has been discontinued."

The circular sent out by Goldman was, in part, as follows:

"Let us provide a motion picture program to be selected from our many currently evening's entertainment in your home. We will arrange the services of an expert licensed projectionist and the necessary temporary equipment to present the pictures. You will be assured of an entirely satisfactory service at reasonable rental costs."

In his protest, Wood wrote:

"We urge that you give this matter the very serious consideration which it deserves, and that you publicly announce the discontinuance of your special exhibition department and confine your sales efforts to the field where they rightly belong and which will eventually result in giving the greatest profit, equally, among the thousands of exhibitors throughout the country."

Columbia Schedules "The Siren" for December

"The Siren," co-starring Dorothy Revier and Tom Moore, with Norman Trevor in a heavy delineation, is Columbia's second release for December. Byron Haskin directed.

Hudson Joins Columbia

Becomes Production Supervisor, with Elmer Harris New Scenario Department Chief

COLUMBIA PICTURES has made three valuable additions to its executive staff in the persons of Earl Hudson, Elmer Harris and LeRoy Johnston. The appointments were made last week. Hudson has been named supervisor of production, Harriss has been put in charge of the enlarged scenario department, and Johnston succeeds Mike Newman as director of studio publicity. Three prominent writers have also been added to the scenario staff. They are Will M. Ritchey, Rex Taylor and Hugh Cummings.

Hudson goes to Columbia after having had several years of service as production supervisor for First National both on the west coast and in the east. Among the successes he supervised were "Flaming Youth," "Black Oxen," and "Men of Steel." His first duty for Columbia will be the supervision of "Lady Raffles," which will mark Estelle Taylor's debut on the Columbia program.

Harris has had wide experience in the writing and production end of the industry. He has several stage successes and short stories to his credit. He entered pictures as scenario writer of Paramount, became production manager for Realart, and has been affiliated with De Mille since P. D. C. was organized. For the latter company he did adaptations and edited the La Rocque vehicles.

Le Roy Johnston, new studio publicity director, was formerly identified with Finkelstein & Ruben and later joined the First National studio publicity department, where he handled the national publicity campaign in search of the ten best college boy types.

Ritchey, Taylor and Cummings were added to the scenario department in order to take care of the increased production now going on at the studio. Ritchey specializes in drama, while Taylor and Cummings will confine themselves largely to the comedy field. All three have had wide experience in screen writing and they will work under the supervision of Elmer Harris. Their addition increases the staff to nine, which includes, in addition to Harris, Dorothy Howell, Norman Springer, Harold Shumate, Ernest Pagano and Baroness Elsie von Koezian.

South Best for Western

Leads Country in Demand for Outdoor Type of Film, According to Survey

PAT CAMPBELL, Western sales manager for Pathe, is just back from a tour of the field on which he made a survey of all parts of the country regarding the demand for Westerns. His figures show, among other things, that there is less demand for the Western in the extreme West than anywhere else in the country, and that this type of picture is most liked in the South.

The Pathe exchanges in the South that show a particular preference for the Westerns are: Memphis, Charlotte, Dallas, Atlanta and New Orleans. In the Mid-West the leading exchanges on the Westerns are: Pittsburgh, Cincinnati, Kansas City, Oklahoma City, Cleveland and St. Louis. Westerns are popular in the West in the exchanges at Salt Lake City, Denver, Des Moines, and Seattle, and in the East in Boston, Albany and Washington.

It is a peculiar thing that this type of picture is less appreciated around Los Angeles and in the vicinity of San Francisco, where most of them are made, than in any other part of the country, unless it be New York City where they also seem to have comparatively little appeal.

The larger cities of the East, with the exception of Boston, where they are popular, are lukewarm with regard to the Western. Along the Atlantic seaboard, in such cities as Portland, New Haven and Philadelphia, they have little appeal.

The best city in the South for the Westerns is Memphis, and they are not particular who the star is so long as it is wild and wooly. Charlotte and Atlanta demand the outdoor type of picture. Oklahoma City and Dallas are the leading Southwestern cities for the Westerns.

Despite the lack of interest in this particular type of picture in some of the largest cities, Campbell declares that the Western is generally more popular than ever before and that its popularity is always on the increase. He is of the opinion that some of the cities now luke-warm on them will become more enthusiastic in the course of a comparatively short time.

"Films Only" Policy for United Artist House

IN accordance with his own line of presentation ideas and Joseph M. Schenck's announced opposition to vaudeville in film theatres, Hugo Riesenfeld, manager of United Artists Theatres, announced from Chicago last week that the United Artists Chicago house will have a policy of pictures only. The new theatre opens Monday evening December 26.

30 Paramount Films in Various Stages

Paramount now has 30 pictures being made ready for release. Nine of the group in the process of titling and cutting include "The Wedding March," "Wife Savers," "Gentlemen Prefer Blondes," "The Last Command," "Love and Learn," "Sporting Goods," "Doomsday," "Under the Tonto Rim" and "The Legion of the Condemned."

Now actually before the camera at the Paramount studio are: "Abie's Irish Rose," "Feel My Pulse," "Red Hair," and George Bancroft's new starring vehicle not definitely titled. Also being made ready for Paramount release are: "Speedy," "The Pioneer Scout" and "Tillie's Punctured Romance."

Work is to start shortly up on "Partners in Crime" and on "The Patriot." In addition to these two, 12 stories are in the hands of the scenarists being prepared for early release.

F B O Will Release 12 During February

"Coney Island," "Legionnaires in Paris" and "Chicago After Midnight" are the three important feature offerings to be distributed by F B O during February.

Other February releases include "Fangs of the Wild," starring Ranger, the dog, to be issued on February 5; "Her Summer Hero," with a special cast made up of Sally Blane, James Pierce, Duane Thompson and others, to come on the 12th; "Wallflowers," with a special cast including Hugh Trevor, to be released on the 16th; "The Riding Renegade," featuring Bob Steele and "When the Law Rides," starring Tom Tyler, to be distributed on February 18th and 26th, respectively.

The four short subjects for the month of February include "Mickey in School," set for the 6th; "Oui, Oui, Heidelberg," set for the 13th; and two of Bill Nolan's Newslaffs, set for the 5th and 19th, respectively.

"We Americans" in Work At Universal City

"We Americans," the play by Max Siegel, is being transformed into a screen drama at Universal City under the direction of Edward Sloman. George Sidney and Beryl Mercer will have the roles of the parents of Patsy Ruth Miller and George Lewis and Eddie Phillips will be featured in the male leads. Others of importance in the cast are Jacob Bleifer, Albert Gran, Daisy Belmore, John Boles, Rosita Maristini, Michael Visaroff and Andy De Vine.

Universal expects to have the film version of the play complete before February 1.

Cadman Will Write Score for "Drums of Love"

David Wark Griffith has engaged Charles Wakefield Cadman to write the musical score of "Drums of Love," the newest Griffith picture for United Artists in which appear Mary Philbin, Don Alvarado, Lionel Barrymore and Tully Marshall.

Cadman, who has been making his home in Hollywood since 1910, is best known perhaps as the composer of the song, "The Land of the Sky Blue Water." His opera, "Shanewis" (The Robin Woman), has been given on numerous occasions at the Metropolitan Opera House in New York.

Renee Adoree Signs New M-G-M Contract

Renee Adoree has signed a new long-term contract with Metro-Goldwyn-Mayer whereby she will appear exclusively in film productions of that company. The French actress has the leading feminine role in the M-G-M special, "The Trail of '98."

Fox Films to Star Farrell Macdonald

FOX FILMS has re-signed Farrell Macdonald, character comedian to a five-year contract, whereby he will be starred in pictures by the Fox company.

Macdonald drops the initial "J" from his name with the signing of the contract. His first starring vehicle will follow "The Four Devils," the Murnau production in which, it is said, Macdonald has the most important role of his screen career. The new Fox star first attracted attention with his role of "Corporal Casey" in "The Iron Horse." He is now playing on the lots of other companies, having been loaned for featured parts in "Bringing Up Father," "Abie's Irish Rose" and "The Cohens and the Kellys in Paris."

Eight Shorts on Pathe's January 8 Program

A Mack Sennett comedy, "Smith's Holiday," heads Pathe's short subject program for the week of January 8th. The seven other offerings on the schedule include: "A Short Circuit," an Aesop fable by Paul Terry; Topics of the Day, No. 2; "Busy Bodies," a Grantland Rice Sportlight; Pathe Review, No. 2; "The Menace Unmasked," tenth chapter of the serial, "The Masked Menace,," and Nos. 6 and 7 of the Pathe News.

Alf Goulding directed the Sennett comedy under the supervision of J. A. Waldron. Mary Ann Jackson, Raymond McKee and Ruth Hiatt are, as usual, the Smith Family; another member of the cast is Irving Bacon. The Rice Sportlight demonstrates how the various muscles are brought into play, and form is achieved in sport. In the Review are: "An Oriental Venice," "Well Dressed Ears," and the second of the series on the Fiji Islanders, "The Land of the Firewalkers."

Tiffany-Stahl to Open New Orleans Office

Plans are rapidly nearing completion for the opening of a Tiffany-Stahl headquarters in New Orleans. Hank Hearn, southern film man, has been appointed manager.

Hearn first began his connection with the motion picture business in a Jacksonville theatre, afterwards transferring his energies to the distributing ends of the business. Soon he became manager of the Liberty Flm Distributing Corporation and established himself as a salesman, later becoming exchange manager. In 1926 he accepted the post of southern district manager for Associated Exhibitors, but resigned that position to return to Liberty.

Jerry Drew Signs New Educational Contract

Jerry Drew, Educational comedian, who formerly worked under the name of Clem Beauchamp, has been signed to a new three-year contract with Educational which specifies that he appear as starring player in the Mermaid comedies produced at the Educational studios.

Drew played his first co-featured part in a one-reeler less than two years ago after having directed several Cameo comedies.

Europe's Small Markets

Central and Eastern Countries Would Yield Much in Aggregate, Says Writer

By HEINRICH FRAENKEL

Berlin Correspondent, Motion Picture News

THINKING of Germany, Great Britain and other big markets in Europe, one should certainly not lose sight of the many small markets in Central and Eastern Europe which, negligible individually, still yield a rather substantial revenue, altogether.

Practically speaking, those markets are generally sold together with the Austrian rights, and, as a matter of fact, most of the dealers negotiating those markets have their headquarters in Vienna, some of them even in Berlin.

Austria, by the way, is not even the biggest of these markets, which comprise the huge area (so far little exploited and little exploitable) of the following countries: Czecho Slovakia, Austria, Hungary, Jugoslavia, Roumania, Bulgaria, Greece and Turkey.

Of all those markets, Czecho Slovakia is the biggest, as far as the number of towns and theatres is concerned. There are 695 towns, 4 of which with more than 100,000 and seven of which with more than 50,000 inhabitants. The number of theatres in this very widely stretched country are 933, the majority of which, of course, are very small and playing once or twice a week only.

Austria, considerably reduced through the war, has 452 towns only, three of which have more than 100,000 and one more than 50,000 inhabitants. The number of theatres are 679, a small minority of which is worth the name and playing regularly.

Hungary has 427 towns, three of them with more than 100,000 and seven with more than 50,000 inhabitants. There are 644 theatres.

Jugoslavia has 208 towns only, three with more than 100,000 and two with more than 50,000 inhabitants. There are 302 theatres.

Roumania has 219 towns, five of which have more than 100,000 and nine more than 50,000 inhabitants. There are 366 theatres, most of them very small.

In the whole of Turkey, there are 66 towns only, two with more than 100,000 and four with more than 50,000 inhabitants. There are 145 theatres only. In Greece there are 94 towns, three of which have more than 100,000 and six of more than 50,000 inhabitants. The number of theatres is 189. In Bulgaria, with 68 towns, (two with more than 100,000 and one with more than 50,000 inhabitants), there are 132 theatres.

Each of these countries is still a very long way behind modern standards, as far as showmanship and general exploitation are concerned, although during the last two years considerable headway has been made, thanks to the enterprise of Paramount, Metro-Goldwyn and First National, which are well known to be just dissolving their joined organization, in order to operate individually again on these markets.

Most of the other big American Companies also have their own distributing organizations on the bigger ones of those markets, which are generally supplied from U. S. A. by more than 50 per cent, in some cases almost exclusively.



Glendon Allvine, recently appointed Director of Advertising and Publicity for Fox Film Corp.

Allvine Joins Fox Film Corporation

Glendon Allvine, well-known publicity, exploitation and advertising man, has been appointed director of publicity and advertising for Fox Film Corp., succeeding Vivian Moses, who retires after eight years' continuous service with Fox. Mr. Moses, also one of the most prominent of advertising and publicity men, will announce his plans shortly.

Mr. Allvine began his career as a Kansas City newspaperman, and soon found the show business as a publicity man. Entering the picture industry, he was with Paramount for eight years handling various types of advertising, publicity and exploitation. Last fall, he became publicity director of the Colony Theatre, New York City.

He has been with Fox for the past two months at the studios on the Coast, studying forthcoming productions.

Keith-Albee Circuits Adds New Theatre to Chain

Keith-Albee will be present by the name of the Montmartre Theatre, Bolton Street and Rockwell Place, Brooklyn, on January 2nd, at which time the management of the playhouse will be assumed by the big circuit. It will change a policy of attractive productions until the time of the Cameo on 42nd Street. The house was completed last summer and has a seating capacity of 600. "Wild Geese" will be the initial screen offering under the new management.

Chicago Owners Meet to Combat New Threat of Strike

CHICAGO exhibitors are again aroused by the possibility of new labor troubles which may bring about another strike such as closed the theatres of the city last Summer. A meeting was called for late this week to discuss ways and means of combating the new situation.

Demands of the operators presented to the exhibitors called for a 25 per cent increase in pay with seven days' pay for six days' work. The conditions are declared impossible by the exhibitors, who were thrown into a state of consternation.

It was thought with the termination of the strike late in the Summer that things would go on amicably for some time, but the new demands, if insisted upon by the operators, again threaten a serious state of affairs.

Schulberg Sees Changes

Predicts Next Year Will Bring About More Truth in Pictures and No "Gag" Comedies

A RADICAL change in pictures for the coming year is predicted by B. P. Schulberg, associate producer for Paramount, who foresees more truthful and human stories than have ever prevailed before, and who also sees them carefully and truthfully told.

As a result of these changes, which will bring more artistic accomplishment, Schulberg contends that ultimately the screen will positively dominate the entertainment field.

Gag comedies are a thing of the past, according to Schulberg's prophecy. They will no longer be weak in story and depend upon gags exclusively to get them over. The new comedies, he says, will have definite story value, they will be truthful and human, and at the same time will lose none of their lightness and humor.

In part, Schulberg says:

"The new year will also be a year of powerful historical drama; a year when the really great events and personalities of history will be made to live again. But spectacle, as such, will be subordinated to the human angle, the angle of truth.

"Last year the tremendous success of several of our pictures having endings on a logical note of tragedy, showed us that the public is eager to accept such vehicles, providing they speak the truth in showing life as it is. Paramount is therefore planning new pictures of the type. These will not be emphasized, however. We merely feel that now we can go ahead with such vehicles of heavy plot, knowing that they will be accepted as motion pictures depicting human existence as it is; truth again.

"There will never be a slackening in our production of light farce, smart sophistication, clever situations. Such stories will never lose their appeal. Producers will never lose sight of the fact that it is their business to entertain and not to instruct, unless the instruction can be given entertainingly, as in the case of historic spectacle."

Denny and "U" Settle Differences

REGINALD DENNY and Universal have settled their differences, and all is again serene between them, it is reported. Denny complained that suitable vehicles were not being supplied, and that not sufficient money was being expended upon them, according to report.

Universal reassured the star and he is starting work on "Be Yourself," under the direction of William Seiter. Dorothy Gulliver has been cast for a featured role in the production. Previously to the start of the picture Denny was said to have been in negotiation with British legitimate stage producers.

M-G-M Releasing Seven Shorts for January

Seven releases are scheduled by Metro-Goldwyn-Mayer as its short subject output for the month of January. A Technicolor short is among the numbers programmed.

On January 7th, Max Davidson in "Pass the Gravy," is scheduled. "Perfume and Nicotine," a Ufa "Oddities," and "Spook Spoofing," an "Our Gang" comedy, are set for January 14th. "The Lady of Victories," the third of the historical pictures produced in Technicolor, will be issued on January 21.

"All for Nothing," featuring Charley Chase, will be released also on the 21st. Another of the Ufa shorts, "The Jungle Round-Up," will be released on January 28th, on which date the final release of the month, "Leave 'Em Laughing," co-starring Stan Laurel and Oliver Hardy, will also come to exhibitors.

Universal Sets Five Stern Comedies for January

Five comedies produced by the Stern Bros. will be released by Universal during January.

A Snookums comedy, "The Newlyweds' Advice," adapted and directed by Francis Corby, is the first comedy release of the year. Sammy McKeen is featured, Jack Bartlett and Addie McPhaill appearing as the Newlyweds.

"Horse Play," a new "Keeping Up with the Joneses" comedy, is also scheduled for January. Harry Long, Stella Adams, Frances Hamilton and Gene Laymon have the principal roles, and were directed by Gus Meins. "Buster's Big Chance," is the Buster Brown comedy for the month. Also directed by Corby, is has Arthur Trimble, Doreen Turner and Tige, the dog, in the important parts. "Dates for Two" is the "Mike and Ike" comedy for the month, starring Charles King and Charles Dorety. Completing the comedies for January is "High Flyin' George," in which Sid Saylor and Jane Manners are co-featured.

Paramount to Release Seven in January

Seven feature productions, including two specials, "Gentlemen Prefer Blondes" and "The Last Command," will be released by Paramount in January. Accompanying these features will be four two-reel subjects, four one-reel cartoons and the bi-weekly issues of Paramount News.

The first feature of the month, "Beau Sabreur," will come on January 7. "Wife Savers," another of the Beery-Hatton comedies, is another release for the same date. Also offered for the week are "Dad's Choice," an Edward Everett Horton two-reel comedy, and "Ko-Ko's Kinks," an Inkwell cartoon. "Love and Learn," featuring Esther Ralston, will be released on January 14. Accompanying this feature will be "Frenzy," a two-reel novelty, and "Pig Styles," a Krazy Kat cartoon.

"The Pioneer Scout," starring Fred Thomson, and "The Last Command," starring Emil Jannings, will be released on January 21. The short subjects set for this date are "Fighting Fanny," a Christie comedy, and "Ko-Ko's Kosy Korner," another Inkwell cartoon.

"Gentlemen Prefer Blondes" and "Peaks of Destiny" will be released on the same date, the 28th. The first is a special with an all-star cast and the latter is a Ufa production which Paramount is distributing in this country. The shorts for the last week of January are "Save the Pieces," a Bobby Vernon two-reeler, and "Shadow Theory," a Krazy Kat cartoon.

Gala Midnight Show of "The Circus" at Strand

"The Circus," Charlie Chaplin's comedy production for United Artists, will have its world premiere showing at the Mark Strand theatre in New York at a gala midnight performance on Friday, Jan. 6th. In honor of the star the performance will be attended by stage and screen celebrities as the occasion will mark the presentation of the comedian's first picture in two years. His last screen vehicle, "The Gold Rush," was shown at the Strand in August, 1925.

M-G-M Acquires Rights to Pinero's "Iris"

The motion picture rights to the Pinero play, "Iris," have been purchased by Metro-Goldwyn-Mayer, a company also filming "Trelawney of the Wells," another of the Pinero plays, under the title, "The Actress." No details regarding production of "Iris" have been announced.

11 Fox Units Working at Hollywood Studio

Eleven Fox Films companies are making pictures at the company's studio in Hollywood.

Frank Borzage has finished with 'The Street Angel,'' the former title of the Janet Gaynor-Charles Farrell vehicle hitherto called ''Lady Cristilinda.'' Howard Hawks is working on ''A Girl in Every Port,'' whose cast has just been augmented by the addition of Caryl Lincoln.

Nearing completion also are ''Soft Living,'' starring Madge Bellamy, and ''Hello, Cheyenne!'', featuring Tom Mix. Work is progressing on ''Fleetwing,'' the story of an Arabian horse being made by Lambert Hillyer; ''Love Hungry,'' featuring Lois Moran and Lawrence Gray; ''The Red Dancer of Moscow;'' ''The Four Devils.''

Production has just been started on ''Honor Bound,'' in which Alfred E. Green is directing George O'Brien, Estelle Taylor, Tom Santachi and Sam De Grasse. Richard Rosson but recently launched ''The Escape'' into production, as did Irving Cummings with ''Dressed to Kill.'' ''Square Crooks'' is being cast by Lew Seiler, and John Ford is making an additional scene for ''Four Sons.''

In and Out of Town

JAMES R. GRAINGER, General Sales Manager for Fox Films, returned to New York last week, after a trip about the States, and to the West Coast studios, where he conferred with Winfield Sheehan, the Fox General Manager, on the productions now in work. He also interviewed F. W. Murnau, Raoul Walsh, Frank Borzage, John Ford and other big directors on their plans for future productions.

While in Los Angeles, Mr. Grainger witnessed the premiere of "Sunrise" at the Carthay Circle Theatre.

EDWARD T. CARR, general sales manager of Allied Artists Corporation, Ltd., in England, received as a Christmas present a round trip to the United States from United Artists Corporation through Arthur W. Kelly, the company's vice-president and general manager of foreign distribution. Mr. and Mrs. Carr are now in New York, having arrived on the S.S. *Majestic,* December 21.

HARRY D. BUCKLEY, vice-president of United Artists, left New York last Friday, December 23d, for St. Louis, the first stop on a tour of United Artists' exchanges, which will keep him away from the home office for about 10 days.

AL JOLSON, star of Warner Bros.' "The Jazz Singer," this week left New York for Los Angeles where he stayed for one day to attend the premiere there of his picture which opened the Criterion on December 28.

AL TUCHMAN, recently appointed by J. R. Grainger, general sales manager of Fox Films, to promote advertising accessories sales, is now on tour of the principal Fox exchanges to stimulate the more effective use of the poster. This week he is in St. Louis.

Shoolman Denies Leasing of Poli Chain to New Interests

MAX SHOOLMAN, guiding head of the circuit which recently purchased the Poli houses in New England, asserts that, contrary to rumor current, no deal has been made for transfer of the theatres to any other interests. When Shoolman and his associates negotiated the deal for a reported price of $22,500,000 it was agreed that they would take over the theatres on January 1st.

Keith-Albee decided it would not serve the Shoolman interests, but, instead, with the Stanley Company will invade the New England territory in the towns where the Poli houses are located. Meanwhile Shoolman is said to be negotiating for a new vaudeville hookup.

Among the reports is one that the recently acquired circuit would be leased to Fox, though there were various other reports of alleged leasings. Shoolman's denial says there is no foundation of fact in any of the rumors, though it is thought not unlikely that some kind of hookup is in the offing.

Publix-Loew Acts Pool

New Combine Is Effected to Cut Tremendous Overhead on "Presentation Evil"

NEW economies which will materially cut down the high cost of the presentation evil have brought about a definite arrangement whereby Publix and the Loew interests will co-operate in the matter of these stage presentations. It is said that the plan which has been perfected will be in operation within the next thirty days.

Deliberations between these large theatre owners have been under way for some time in an endeavor to do away with this so-called evil, which has run the overhead up to more extravagant figures that have ever prevailed before. The finding of the ''way out'' apparently was a difficult matter, for the conference was a lengthy one.

According to the new plan, Mort Harris, William Axt and David Mendosa, who arrange the stage acts for the Capitol Theatre in New York City, most important of the Loew houses, will also arrange the acts for Publix houses.

At the same time Frank Cambria, John Murray Anderson and other Publix theatre producers, will show their acts in Loew theatres, where they will not be in conflict with Publix houses.

Through this method the overhead of both organizations in arranging acts for their many theatres will be cut down, in accordance with the tendency of the presentation idea generally.

In Washington, D. C., however, big shows are being arranged for the Fox Theatre by Fox Stage Productions, a recently-created subsidiary of the William Fox Theatre Corporation.

M-G-M To Distribute "Casanova"

M-G-M has contracted for the distribution of "Casanova" in the United States. The deal was closed with Louis Nalpas, producing director of the Societe des Cineromans of France just prior to the latter's sailing on the Majestic last Saturday.

"Casavona" was made in Paris and was exhibited in England under the title of "The Prince of Lovers." It will be released in American and Canada probably some time next year.

The producing company is controlled by Jean Sapene, publisher of the Parisian newspaper, "Le Matin." He was appointed a member of the French National Cinema Commission in 1927 to develop ways and means of rehabilitating French production.

"The Wolf Song" First Cooper-Wray Vehicle

Paramount plans ''The Wolf Song'' as the first vehicle for its new team of players, Gary Cooper and Fay Wray. They will be featured together in a number of stories which will have love as the predominating theme.

Gary Cooper is known to fans and exhibitors as several of his westerns have already been released, but Miss Wray is not so well known, none of her pictures having been issued as yet. She is 19 years old and was discovered by Erich von Stroheim.

''The Wolf Song'' will be started just as soon as Cooper has finished his role in a First National production.

Pathe Issues 17,000 Ft. Newsreel

Pathe News is releasing this week a reel totaling 17,000 feet of film which covers the highlights of the news for the past year in pictorial form. Much of it has been [illegible] and each of the thirty-three exchanges of the company is receiving 500 feet, which applies to news highlights in the particular territory served by each of the exchanges.

The newsreel was assembled and retitled in New York, and accompanying it a miniature newspaper of twenty pages was issued to theatres as a contents sheet.

Don't Kid Yourselves---

Players, Directors and Writers!

IF you're properly exploited as a box-office personality, your job won't be merged away.

If the newspapers know about your work----and in the way they ought, so that it means something---the mergers won't hurt you.

Instead of waiting for somebody else to tell your story to theatres and newspapers, why not do it yourself?

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Reserve Space for the Next Edition Now!

Key City Reports

New York City

WITH all the big stores filled to capacity with last minute shoppers, and a goodly portion of New York City's six million with plenty of other ideas under their bonnets (some very damp ones, they say), business along Broadway was nothing more than was expected except with a few attractions strong enough to outdraw the stores and the boys who evade the Coast Guard.

The Rivoli, with Gilda Gray appearing in person along with her picture, **"The Devil Dancer" (U. A.), did a nice trade,** Miss Gray helping things along considerably with several kinds of shimmies which fairly made the rafters of the Rivoli bend like a willow tree. **Another picture which again has proven the drawing power in New York City for Gilbert and Garbo is "Love"** (M-G-M) at the Embassy. This picture is still going strongly. The Capitol, with **"Lovelorn" (M-G-M), felt the Xmas week slump quite a bit, and also the Roxy, where "The Girl from Chicago" (W. B.) failed to do what may be termed average business.**

However, the Paramount, where the Adolphe Menjou picture **"Serenade"** (Par) showed, **did a good week's business,** and as mentioned before this house has undoubtedly struck a response in this town. **Still another show to demonstrate its strength against St. Nick was "The Jazz Singer"** (W. B.) at Warners, **and the same can be said for "Wings"** (Par) at the Criterion. Both strong attractions. **The Strand had but a fair week with "Man Crazy"** (F. N.) **and "Now We're In the Air"** (Par) at the Rialto also failed to get them away from their Xmas trees **for anything more than a below average week.** The Colony had **"The Lone Eagle"** (U), which was voted a picture with plenty of airplane thrills, but **this house also felt the depression.**

Among the more expensive shows, "Chicago" (Pathe-De Mille) at the Gaiety, **and "Helen of Troy"** (F. N.) at the Globe, **both registered good** receipts, **but "Uncle Tom's Cabin"** (U) at the Central, **"The Gaucho"** (U. A.) at the Liberty **and "Sunrise"** (Fox) at the Times Square **all bowed their heads to the seasonal slump.**

"The Enemy" (M-G-M) has followed "The Student Prince at the Astor. Next day comment has this one classed as rather depressing amusement, if this term can be considered a proper classification. While possessing many fine points of production, it is voted by most as a preachment against war. It is a bit too early to predict the length of its run here.

Chicago

THE usual week before Christmas slump cut down attendance at all Chicago theatres this week, even the big loop houses being affected.

At the Chicago **"Her Wild Oat"** was the screen feature, **"Aerial Ballet"** and usual big musical features rounding out the bill; **business, however, was below par. "Jesse James"** in its last week at the Roosevelt **held up fairly well** considering general conditions, **while "Lovelorn" did only a fair** business at McVickers. **"In Old Kentucky"** on the screen and Mark Fisher leading Paul Ash's Gang for the last week in "Christmas Jinx," **failed to call normal** business to the Oriental.

Both the Uptown and Tivoli had as their feature pictures **"Man, Woman & Sin,"** Frankie Masters and his orchestra being featured at the former theatre, and Benny Kreuger wielding the baton at the Tivoli. **Business was only fair** at these houses. **"Very Confidential"** was the screen feature, and Buddy Fisher and a large cast in "Garden Gaveties," plus Vitaphone, comprised the Avalon bill, and the Capitol offered **"Irresistible Lover,"** with Husk O'Hare and Vitaphone completing its bill, **both houses feeling the general depression.**

"The Forbidden Woman" was the screen feature at the Sheridan, where Verne Buck and his band topped the stage bill, **business being off.**

Los Angeles

LARGE crowds favored the Metropolitan **last week where "Spring Fever" was showing.** California's idol, Morley Drury, and the U. S. C. Glee Club on the stage in a Fanchon and Marco "Idea," undoubtedly was the cause of the Metropolitan being the most popular theatre downtown.

"The Private Life of Helen of Troy," in **its last week at the Million Dollar, ended with a box-office record a little below that of the preceding week.** The picture was given an extra amount of publicity and advertising.

The Criterion, with **"Old San Francisco" and the Vitaphone, did not do an unusual business,** although the picture was well received.

Loew's State with **"The Forbidden Woman" had a fairly good week.** Kolb and Dill on the stage seemed to strike a popular chord with the theatre patrons.

"Sunrise" and "The Gaucho" are still doing good work at Carthay Circle and Grauman's Chinese Theatres.

Atlanta

CHRISTMAS shopping caused a slump in the Atlanta theatres last week.

Perhaps the outstanding box-office receipt belongs to the Howard, with the showing of First National's mystery special, "The Gorilla." Also, eight Victor artists on the stage aided the attendance materially. Keith's Georgia offered a good bill with **"The High School Hero"** featured, **plus a good vaudeville. These drew an average house.** The Capitol with Rin-Tin-Rin in **"Tracked by the Police" boasts only of a fair week.** Loew's Grand, showing the Duncan Sisters in **"Topsy and Eva" fell below** the average.

The Rialto enjoyed an **unusually good first half week with "Motherhood,"** which was held over from last week, **but had hardly fair houses the latter part, playing Jetta Goudal** in **"The Forbidden Woman."** The Metropolitan claims **an average house,** as of the last few months, **featuring "The Enchanted Island."**

"Riding Rowdy," "Fangs of Justice" and "Fighting Courage" played at the Tudor to poor houses.

The New Alamo held up its usual mark with five second runs.

Minneapolis

THE week leading up to Christmas was certainly not a very good one in Minneapolis, theatrically speaking, but theatre men were inclined to agree that it might have been much worse. It was, in fact, nearly an average week, with no especially big attractions to pull in the crowds. But an average week around Christmas is something to talk about at that.

"Les Miserables" showed to good crowds at the Garrick, but was not strong enough to hold over for a second week. Wallace Beery and Raymond Hatton in **"Now We're in the Air" proved popular** at the State as they usually do, and there was a big stage band revue to help out. But the week was just a fair one. **"The Last Waltz" at the Strand was not a particularly strong attraction. The Lyric found average business with "The 13th Hour."**

The Pantages was fortunate in having Tom Mix in "The Arizona Wild Cat," as the Mix picture always draw the crowds. This week was no exception, either. The Hennepin-Orpheum showed **"My Friend from India," and the Seventh Street theatre found Hoot Gibson's "Galloping Fury" a good program feature.** The neighborhood houses felt the effects of Christmas week somewhat, although the children were on vacation all week, and naturally spent some of their free time in the theatres. Attractions at the Loring, Lagoon, Lyndale and Rialto included **"Shanghai Bound," "Breakfast at Sunrise,"** and **"The Road to Romance."**

Pittsburgh

"T[illegible] not a soul in the house might have been the overture at any of the theatres last week, figuratively speaking, according to house managers. And to make matters worse Monday brought a blizzard, Tuesday helped with rain that later froze to ice on the streets and Friday saw more snow. Without a doubt the worst week in grosses this season in most houses.

Penn theatre played "Body and Soul," also having a large stage revue, but neither attractions were big or strong enough to buck old man St. Nick. The Beery & Hatton combine in **"Now We're in the Air"** at the Grand, supported by Whitey Kaufman's Victor Recording Orchestra, was a poor booking as although the men went to see it there was no lure for women who were shopping in the afternoon. **"Underworld" brought down from the Grand to the Olympic after a terrific business held its own** as the house experienced an average week and that showed strength this time of the year. Loew's Aldine playing **"A Little Journey," which although a year old had never been** released in this vicinity assisted by five acts **of vaudeville, had one of the worst weeks the house has had since the vaudeville policy has been installed.** At the Davis with **"The Life of Riley"** and Keith vaudeville **the report was about the same** as the Aldine. The Cameo, State, and other small houses in the business section could have closed this week and showed a smaller loss. But next week is the silver lining behind the clouds.

Des Moines

AT the DesMoines the show last week did [illegible] "The picture was **"The Valley of the Giants."**

The Capitol showed **"Man Crazy" and also did a pretty fair week** for this time of the season. Paul Spor, the new personality man [illegible] received by all audiences though he has [illegible] yet. At the Strand **"Two Flaming Youths"** with Chester Conklin and W. C. Fields **did fairly well** for the first half of the week while **"Spring Fever" with Billy Haines did rather well.**

Business in general over the state seems to have been good for just before the holiday [illegible] favorable though it is still cold.

Baltimore

BUSINESS dropped way down below normal in Baltimore during the week beginning Monday, December 19, which is about what was to be expected during the week preceding Christmas here. **But there were two outstanding exceptions** to the general run, including Loew's Century with **"In Old Kentucky,"** and Paul Whiteman and his band on the same bill. Patronage there was very good throughout the week despite the pre-Christmas slump and one point to be noted about the picture was that the audience seemed to enjoy the novelty of comedy relief by colored comedians. This makes it appear that a series of short comedies with all colored casts might go over big now.

"Stark Love" at the Little theatre, with 250 seats, **did good business** and **"French Dressing"** at the 4,000 seated Stanley with Walter C. Kelly as the Virginia Judge on the same bill, **went over fairly well also.**

But the less said about the business done at the following theatres perhaps is the best said because they were hit badly. Keith's Hippodrome had **"The Small Bachelor,"** with five acts of family vaudeville; Warner's Metropolitan has **"A Sailor's Sweetheart,"** with Vitaphone attractions; the Rivoli had **"Home-Made,"** starring Johnny Hines, with a piano act; Loew's Valencia had **"My Best Girl,"** starring Mary Pickford for its second week, while **"Women's Wares"** held forth at Whitehurst's New theatre, with a stage prologue which was a fashion tie-up with a local department store. Those who saw **"The Small Bachelor,"** the Hippodrome, seemed to enjoy the comedy, and Mary Pickford as usual appealed to those who saw **"My Best Girl."**

Portland, Ore.

BUSINESS at the local theatres was not up to regular standard. The Broadway presented a very entertaining performance, offering Richard Dix in **"The Gay Deceiver,"** while the Fanchon and Marco presentation was headed by Walter Hiers, screen star, in person. Ollie Wallace, the new master of ceremonies, **went over to popular results.**

"The Columbia slipped on the week with "Madame Pompadour," Harry Linden's concert, featuring selections from "The Merry Widow," creating favorable word-of-mouth publicity. **The Blue Mouse registered one of the best weeks of the year with the opening of the Movietone. Monte Blue in "One Round Hogan"** was the cinema presentation, while Vitaphone acts were also offered.

Salvatore Santaella's Sunday noon concerts at the Rivoli, seem to bring big business to the house. The picture, at the theatre, last week was **"Man Crazy," and went over to only a fair week.** The Pantages **slipped from their previous business, with "The Wizard,"** and an ordinary vaudeville program.

Salt Lake City

THE theatre business of downtown houses during the past week has been somewhat slackened as is always the case immediately preceding Christmas, but as a whole the box office receipts have averaged good considering the time of the year.

The Capitol theatre offered an unusually well liked bill this week and had fairly crowded houses. The feature picture was Esther Ralston in "The Spotlight," with Neil Hamilton. On the stage they presented a very splendid and artistic Fanchon and Marco act. During the week a special matinee was given for the benefit of the poor.

"Body and Soul" was the picture feature at the Pantages last week, in addition to the seven vaudeville acts. **Large crowds were handled throughout the week** with one reason for the good attendance being the personal appearance of Dorothy Carlson, who recently brought fame to herself and this city by winning the American oratorical championship. **"Body and Soul" was very favorably received.**

The Paramount Empress featured a very good drawing card in presenting "The Life of Jesse James," which drew good houses. An added attraction was also offered at the Victory theatre in the personal appearance of Miss Dorothy Gulliver, Salt Lake movie star, who is appearing in Universal's "Collegians" series, which is being shown at the Victory in this connection. The feature picture presented at the Victory last week is **"Tell It to Sweeney,"** with Chester Conklin and George Bancroft.

Ben Lyon and George Sidney in the comedy drama **"For the Love of Mike" did fairly well** at the American. **"A Harp in Hock"** was shown at the Gem theatre as the feature presentation and fairly satisfactory crowds were the result. Milton Sills in **"Hard-Boiled Haggerty" brought his share** of attendance to the second showing of this production at the Rialto theatre.

Weather conditions have been favorable to theatre business with last week's cold spell continuing to exist.

San Francisco

WITH the exception of one exceptionally stormy day and night, every day this week proved a good one at the motion picture theatres in San Francisco. Both first and second run houses reported good business for the week.

Lon Chaney in "London After Midnight" shown at the Granada theatre **proved very popular.** The presentation act, "Hi-Hatters," also attracted. **"Love-Lorn,"** shown at the St. Francis theatre and advertised as a play of honor and passion, did a fairly big business.

At Loew's Warfield theatre many crowded that house to see **"The Love Mart"**—for Miss Dove is popular—but not as many came as it was thought. The presentation act also pleased. **"Sorrell and Son" continued to attract** crowds at the California theatre the second week, according to General Manager Bowles of the local West Coast Theatres. **"The Wreck of the Hesperus,"** the feature photoplay shown at the Golden Gate theatre, together with vaudeville acts, crowded that theatre.

The Union Square theatre **reported very good business with the "Hour of Reckoning"** and vaudeville acts. The Cameo theatre drew well with **"Drifting Sands."**

"Rose of the Golden West" grossed well at the Coliseum, a residential theatre, it being considered one of the best pictures ever shown at that theatre.

Seattle

LAST week was an average one at the local picture theatres, with business showing a tendency to decrease as is the custom at this time of year. It was the second week before Christmas, and theatre managers were prepared for a smaller-than-usual gross.

The Fifth Avenue theatre topped the list as usual with "London After Midnight," Walter Hiers appearing in person as a stage attraction, an elaborate and colorful Fanchon-Marco "Peacock Idea" stage revue, and several specialties by Hermie King and His Band, with Oscar Taylor, balladist, in his last week with "Red" Corcoran, banjo entertainer, in his first week. The magnitude of this bill and the excellence of every "turn" on stage and screen put the bill over to big business, with a gross of about $17,500.

At the United Artists theatre, **"The Devil Dancer"** was the screen attraction, and **Gilda Gray's gyrations kept the house very well filled** for the week. It was not a two-week picture, however, and could not be considered much more than an average good attraction. **Business good, but not big.**

The Blue Mouse theatre kept its seats very well filled at every performance with **"One Round Hogan,"** Movietone shots of the Army-Navy football game, Vitaphone subjects featuring "The Lash" playlet, and a scattering of short subjects and music. **Monte Blue is a box office magnet in this city, and added "talking" films were enough to put the house over for a week's big gross. Business above average.**

Bob Bender's Columbia theatre **did average good business with "A Man's Past,"** but could not claim any records. Good supporting musical and film features were partly instrumental in bringing in the patrons. **Business good.**

"Motherhood" at the Liberty theatre **did a little better than average** for this house, which is not saying any too much. It attracted the usual type of audience that are interested in that type of film, and was hooked up with one of the newspapers in a fairly successful baby contest. The picture was held over two extra days "by popular demand." **Business fairly good.**

Vaudeville houses **took a turn toward the collegiate for the week, with "The Cheer Leader"** at the Orpheum **and "A High School Hero"** at the Pantages. **The latter picture had, probably, a shade or two the best of the bargain,** but the Orpheum was decidedly ahead in box office receipts, due to a better supporting vaudeville program. **Orpheum business was very good; Pantages business average.**

At the Embassy theatre, **"That's My Baby"** and a few song novelties played to the **usual average** houses. **"Painted Ponies"** at the Winter Garden was **just a fair** attraction, **and "Eyes of the Totem,"** playing first run at the Palace Hip theatre, **was not much of a success.**

Milwaukee

THE pre-Christmas week in Milwaukee brought in very moderate business to the theatres in the down town section. Matinee business was stronger than usual, no doubt due to the many shoppers down town. Programs were exceedingly good and varied. Weather conditions were ideal for good business.

The Wisconsin kept the house filled at all performances with "She's a Sheik" and a clever stage presentation act. **"The Bugle Call" drew well** at the Merrill. **"Slightly Used"** at the Garden **did only fair** business or less. **"Honeymoon Hate" was well attended** at the Alhambra. **"A Gentleman of Paris" did not bring in the patronage at the Strand that it merited.** The Davidson this week showed **"Discord"** in place of a theatrical production which was cancelled on very short notice. Because it came as a substitute and because it had no exploitation whatever, "Discord" was not an especially popular picture. **"The Satin Woman"** was featured on the Palace bill.

Neighborhood theatres felt the pre-Christmas slump in business slightly more than the down town theatres, for most of these had not the matinees to fall back on to bring up averages. **The Venetian succeeded in bringing business up to average and slightly over with "The Chinese Parrot." "Becky" was well received** at the Oriental. **"The Garden of Allah"** played at the Garfield, Uptown, Modjeska and Tower and at all houses **drew fair patronage.**

Cleveland

THIS was the week before Christmas. Years ago Cleveland theatres used to close during this period. Now they stay open and make a strong bid for Christmas business. As a result, local first-run houses report that, **while no records were broken, they all had fair business.** In fact, in comparison with last year, business was very good, for most of the downtown houses maintained their averages.

"Sorrell and Son" held the screen at the Stillman for the third week with sustained

success. Not one voice was raised against the greatness of this picture. "Wild Geese" did exceptionally well at the Allen, where it was surrounded by an unusually attractive presentation bill. "The Forbidden Woman," interesting drama, did average pre-Christmas business at Keith's Palace. The State theatre had a good week with "The Thirteenth Hour," branded as a "great audience show." The Cameo did well with "The Last Waltz," German-made picture considerably above the average in charm and romantic deftness. "Pajamas" did just moderately well at Reade's Hippodrome, and "A Harp in Hock," with fine cast and fine direction, although weak in plot, was good through the week with average results. The Park played a first-run neighborhood engagement of "Two Arabian Knights," and did well with it, comparatively speaking. Neighborhood houses said that they had the worst pre-Christmas week in the history of local motion picture exhibition. No amount of added attraction was able to bring in any patronage worth mentioning. Legitimate theatre competition was not very strong.

Albany and Troy

BUSINESS at the motion picture theatres in Albany and Troy during the past week measured up to the usual week before Christmas receipts, but fell short of a normal week in midwinter. Business is always at its low ebb in these two cities during the holiday week. Owners and managers make no attempt to bolster up business, as past experience has shown that the great majority of people are hanging too close to their quarters and halves to spend them on other than Christmas gifts. A possible exception, last week, was the Mark Strand in Albany, where "The Better 'Ole," coupled with the Vitaphone presentations, managed to do a bit better than was generally expected, although at no time were there two capacity houses evenings. At the Leland, "Breakfast at Sunrise" failed to occasion much comment. At the Clinton Square, the same situation was manifest with "By Whose Hand?" At Proctor's Grand, the first three days featured Doris Kenyon, a favorite, and a former resident of northern New York, in "The Valley of the Giants," to good business.

In Troy "The Loves of Carmen," at the Troy theatre, running for four days, did little above ordinary business. During the last three days of the week "The High School Hero" ran only fair. At the Lincoln theatre, "For the Love of Mike" panned out rather well, running for the week and coupled with song presentations. Neighborhood houses in both cities reported business as being off during the week.

Kansas City

WITH down-town streets thronged with Christmas shoppers, first-run theatres in Kansas City did a good business last week, despite the fact that good business was not generally expected.

At Loew's Midland "The Gay Defender" played to good crowds all week, as did Reginald Denny in "That's My Daddy" at the Mainstreet theatre. "Ham and Eggs" did a fair business at the Globe, which also could be said of "High School Hero" at the Pantages. "The Last Waltz" at the Newman drew better attendance than any previous picture in several weeks. "Sally In Our Alley" at the Capitol drew a fair atendance, while "South Sea Love" did an exceptionally good business at the Liberty.

There was nothing out of the ordinary in exploitation at any of the theatres, aside from the usual Christmas decorating in the lobbies. Pantages doubled its newspaper advertising, principally on account of Coon-Sanders Orchestra, a stage attraction.

Ottawa

BUSINESS at a number of Ottawa, Ontario, theatres during the week before Christmas was much better than expected. At houses where there was an evident intention on the part of the manager to provide features at least equal to the usual standard of the theatre, there was a continuation of rather fair business. There were kicks about some of the others.

One of the outstanding shows of the week was Buster Keaton's "College" at the Imperial theatre. This was plenty good enough for any theatre any week. The crowds flocked to this house.

Still another big picture was "Vanity," starring Leatrice Joy, at the B. F. Keith's theatre. This gorgeous film was well-liked by both men and women but the juvenile did not care much about it, except as a spectacle.

"The College Widow" at the Regent theatre suffered by comparison with Buster Keaton's "College." Dolores Costello, William Collier and others were liked.

The Ontario censors must have thought that "Framed" was a Christmas turkey because they apparently took a big slice out of it. This one at the Century theatre for the first three days was hardly up to the mark, probably on this account. "No Place to Go," for the last half, was somewhat better but a facetious person might say that the title was an apt one.

Lon Chaney slipped a couple of cogs in "Mockery," which was one of the features at the Laurier theatre, Hull. The people just didn't like it. "Home-Made," the other half of the double bill, proved to be a good programe picture.

"The Taxi Dancer" at the Eden theatre, Hull, was a popular attraction, while "Mountains of Manhattan" at the same theatre was fair.

Birmingham

BUSINESS the past week was, generally, very poor. Bad weather continued to take its toll of the boxoffice, regardless of attractions offered. Friday night and Saturday the weather cleared somewhat and each house had good crowds on these two nights, which was all that prevented many theatres from going heavily into the red.

Loew's Temple featured Lon Chaney in "London After Midnight" and Loew vaudeville, the bright luminary of the latter being Leona LaMar, the Mystic, which would ordinarily be a wow of a b. o. show, but under conditions described above, business was off. The Strand featured "The College Widow," with Dolores Costello, but had only an indifferent week, as did also the Trianon with John Barrymore in "When a Man Loves." The Galax got by fairly well with a split week, the last half of which featured a personal appearance of Morning Star, an Indian princess, in collaboration with the picture, "The Demon Rider." Pantages had a very good show, with Francis Renault, "Slaves of Fashion," and four other Pan acts, coupled with Universal's "Back to God's Country." The Ritz featured Fox's "East Side, West Side," a good picture, with Miss Patricola and four other Keith acts, an all 'round good show, but the general depression registered here and held down the b. o.

Tampa

WINTER came—not just a touch of it, this time, but, for us in Florida, great gobs of it. Sunday and Monday were cold and rainy, with the cold continuing Tuesday and Wednesday and frosts each night. As a consequence business was "off" at all theatres.

The Tampa had a pretty good Sunday with "The Gay Defender" and Alla Axiom on the stage. Axiom did so well last week that they held him over for a second. Monday the business slumped and the first four days registered just fair. "Her Wild Oat" was the screen feature for the last half, and [illegible] better.

The Strand had a good Sunday also, in spite of the cold and rain, with "Jesse James" as the feature. Capt. Jim Moore, last surviving member of the James band, used in conjunction with a big lobby flash, helped get 'em. With good weather this picture would have probably established a record. "The Last Waltz" played to good returns for its three days' showing and was well liked. "Becky," used the last two days, did average.

The Victory changed their policy this week from two changes to three. The first two days "The Forbidden Woman" was featured, with an added attraction for Sunday only, of a quartette. A good show but business not up to average on account of the weather. "Wild Geese" used the next two days did just fair. "The High School Hero" and five acts of vaudeville used the last half pulled pretty near the usual good busine[illegible]

The Franklin gave "Motherhood" the full week at advanced prices and did well, considering the weather. Much of the draw can be attributed to the "Healthy Baby Contest," which was staged in connection and brought out nearly 200 contestants.

Central Pennsylvania

COMPETITION with Santa Claus in the week immediately preceding Christmas cut into the business of the Harrisburg picture theatres somewhat, but not any more than in corresponding weeks in other years. Two of the leading downtown houses showed John Gilbert pictures.

At Loew's Regent he starred with Gretta Garbo in "Love," which pleased those who saw it and received favorable newspaper comment. The other Gilbert film was "Cameo Kirby," at the Colonial, and this, too, made a very favorable impression. "Pajamas" provided satisfactory screen entertainment at the State, while the offering at the Victoria was Tom Meighan in "The City Gone Wild," which proved to be a thrilling melodrama of the underworld.

There was a strong run on Westerns in some of the smaller theatres. At the Broad Street the feature was Al. Hoxie in "The Road Agent," while Bob Custer in "The Dude Cowboy" was the center of attraction at the Grand, and Russell offered Buck Jones in "Hills of Perils." All three of these houses appeared to do a fair amount of business considering the counter attraction of Christmas preparations.

The play featured at the Royal was "Stranded in Paris," starring Bebe Daniels, while the National presented "Held By the Law," with Johnny Walker.

The New Rialto was closed during the week, to remain closed till the first of the year. This was to permit workmen to rush to completion the extensive improvements to the building which include putting [illegible] and the erection of a marquee over the sidewalk.

Indianapolis

BOX office receipts show a pick up in the last few weeks of cooler weather. With the novelty of the New Indiana, Publix house, worn away, business has dropped somewhat. The Circle is getting back some of the business which was lost to the Indiana the first few weeks.

Other downtown houses and neighbor[illegible] sponsible for the local slump.

[illegible] The Ohio is said to have lost heavily with the transfer of Charlie Davis and his orchestra to the Indiana last summer.

Exhibitors Service Bureau



A South American adaptation of an exploitation idea from the States. Photo above shows the street attractor used in San Paulo, Brazil to feature presentations of "Men of Steel" at the Theatro, Santa Anna.

Prepare Window Material for New Book of Screen Careers

CHARLES REED JONES, former motion picture advertising man and magazine editor, evidently was thinking of theatre-book store tie-ups when he prepared "Breaking Into the Movies," a collection of articles by more than twenty-five screen celebrities, recently published by The Unicorn Press. The book, a well-made volume with an attractive display jacket, is offered as a guide to those who are seeking careers in the motion picture industry.

The Unicorn Press has prepared a series of window displays, one of each of the star contributors, which are intended for use in co-operative tie-ups between book stores and exhibitors. Metro-Goldwyn-Mayer, the first distributor to take advantage of this tie-up, recently arranged for an attractive window display in one of New York's largest book shops in conjunction with the showing of "The Student Prince" at the Astor Theatre.

Stills from the production, lobby cards and portraits of Ramon Novarro and Norma Shearer, two contributors to the volume, were displayed with a large supply of the books. A lettered card, directing attention to the local showing of "The Student Prince," completed the display.

In addition to Shearer and Novarro, the star contributors are Laura La Plante, Colleen Moore, Dolores del Rio, Ken Maynard, Lois Wilson, Lya de Putti, George Walsh, Billie Dove, Harry Langdon, Louise Fazenda, L. D. McKeen (father of Universal's Snookums), Lee Duncan, (trainer of Rin-Tin-Tin) and Reginald Denny. Special display material is available on each of these.

Local Poets Compete for Theatre Passes

AN unusual newspaper contest, in connection with other exploitation activities, was the feature of the promotion work on "The Big Parade," at the Orpheum Theatre, Hannibal, Mo. Manager Harry Sheidker, of the Orpheum Theatre, assisted by a Metro-Goldwyn-Mayer exploiteer, managed the campaign.

The contest was unusual in that it required the readers of the Hannibal newspaper to furnish rhymes for the "Hinky-Dinky" song which plays such a prominent part in the picture's musical score. Suitable prizes were offered for the best rhymes, and the contest created a great deal of interest.

Stanley-Crandall to Give Kiddies Christmas Party

The annual Christmas parties given in the Stanley-Crandall neighborhood theatres, and in the Metropolitan Theatre in downtown Washington, D. C., are being attended by 20,000 or more children. The parties, lasting from Monday to December 31, inclusive, are for youngsters from 13 orphanages and asylums, the newsies of the Washington papers and children from the various neighborhoods.

This year's parties, officially presided over by Harry M. Crandall, vice-president of the Stanley-Crandall Washington theatre, as Santa Claus has had five tons of candy ready for distribution. One item of the toys is 18,000 harmonicas—enough to fill two freight cars.

Mrs. Harriet Locher, director of public service and the educational department of the Stanley Company, is in charge of the parties.

Cut-Rate Offer to Readers of St. Louis Times

Skouras Brothers Enterprises and the St. Louis Amusement Company has entered into arrangements with the St. Louis Times, an afternoon publication, whereby its readers may purchase admission tickets and coupon books to the various theatres at 20 per cent discount from the box office rates. The Ambassador and Missouri are the first run houses and by clipping a coupon from six issues of the Times a reader can buy a 65 cent ticket for 50 cents, a 50 cent ticket for 35 cents, a 35 cent ticket for 25 cents or a $2.50 coupon book for $2. The arrangement will prevail until March 31, 1928.

Boys Astride Truck Horses Exploit "Arabian Knights"

Manager J. L. Cartwright secured two boys and two white horses to exploit "Two Arabian Knights" at the Capitol Theatre, Macon, Ga.

The boys were dressed in Army uniforms and the horses were of the heavy-duty kind, borrowed from the Sparks Circus.

Banners on the sides of each horse read, "Two Arabian Knights—Publix Capitol—Dec. 1-2-3."

This street stunt was used with great success for three days in advance of picture and the first day of run.

Newspaper Story Will Be Made by Kane-Dwan

"The Headliner," a newspaper story by Ben Hecht, will be made for First National by Robert Kane with Allan Dwan directing. Hecht, who for many years worked on the Chicago News, wrote the story as a screen original.

Chester Conklin will play the leading role and Alice White will have feminine lead; the rest of the cast are still to be chosen. Miss White will start working in the picture as soon as she has finished her role in "Mad Hour." Dwan will begin directing within a week, it is said.

Announce Transfer of West Coast Managers

Transfer of West Coast Theatre managers announced this week include:

Frank Browne transferred from the Criterion Theatre to the Highland Theatre, Los Angeles.

Fred Cruise transferred from the Million Dollar to the Criterion, Los Angeles.

Charles Kurtzman transferred from Loew's Warfield, San Francisco, to the Million Dollar, Los Angeles.

Opinions on Pictures

The Gay Defender

Good Dix Film Bobs Up Here

(Reviewed by Laurence Reid)

THERE comes a time when most of the boys—and a few of the girls—go Spanish. Not content with the youths of Latin extraction getting all of the applause Richard Dix is handed a work of Castilian flavor—and he does very well by it. He may not be just the type—not being endowed with those sloe brown eyes and languid expression, but he is volatile enough to pass muster with most any senorita.

"The Gay Defender" doesn't permit the star to do anything really original. He merely goes over the old track. But he is colorful as usual—and so is the picture as a result. It is just about the best celluloid canvas he has had in several months. He comes forth here a Spanish free-booter in a California that did not know what a Chamber of Commerce looked like. And that is why, way back in its early vintage, Dix swaggers and struts and struts and swaggers to the queen's taste. It is his job to rescue the distressed heroine, played with a good show of spirit and more than a share of good looks by Thelma Todd (one of the Paramount school who stayed).

It is up and at 'em action that reveals itself here—and it is garnished with backgrounds that cry out loud with atmosphere. With such a production singing a romantic song, capitalizing heroics on an adventurous scale—and tinted and toned up with fine settings it is no wonder that it clicks.

Drawing Power: Dix' popularity and title will draw them. O. K. for any type of theatre. **Exploitation Angles:** Play up Dix. Use Spanish songs. Dress ushers in early California period or Spanish designs. Capitalize the romantic days of the old West.

THEME: Romantic drama of free-booter of early California who gives up his bandit ways when he meets the right girl.

Produced and **distributed** by Paramount. **Length,** 6,230 feet. **Released,** December, 1927. **The Cast:** Richard Dix, Thelma Todd, Fred Kohler, Jerry Mandy, Robert Brower, Harry Holder, Fred Esmelton, Frances Raymond, Ernie S. Adams. **Director,** Gregory La Cava.

San Francisco Nights

Tense Drama of the Barbary Coast

(Reviewed by Chester J. Smith)

THE old Barbary Coast of the days before the fire is the setting for this somewhat tense and colorful drama of the underworld, in which Percy Marmont has the role of the refined gentlemen who becomes a denizen of the dives and is influenced back to refinement by a dance hall girl. It has its gripping moments and there are several of them. The story is a more logical one than is usual to this type of photoplay.

The real atmosphere of the old San Francisco dives is well maintained throughout the action, but there is too much footage to the picture. It could well stand some cutting, particularly in the earlier sequences, which are much prolonged and where the action is merely incidental to the plot.

There is also a little too much repetition, but aside from these minor faults the interest is well maintained from start to finish.

Percy Marmont is equally effective as the refined gentleman and the habitue of the dives, while Mae Busch is splendid in the difficult role of the dance hall girl. It is a role that could easily be overplayed, but she does it so well as to leave the impression she is satisfied with Red, though it is apparent she is in love with Vickery. A splendid piece of work too, is that of George Stone and Flash, the crook. He is of the slinking, sneaking, plotting type, thoroughly despicable, and looking and acting the part every moment. Tom O'Brien looks the part of the bouncer, but is inclined to overact in spots.

Drawing Power: It is the type of play that has its appeal to nearly any audience, and it should do very well. **Exploitation Angles:** The atmosphere of the old Barbary Coast dives can be well utilized for exploitation purposes.

THEME: Drama of the underworld in which young lawyer is divorced by his wife when he purposely sets the evidence to satisfy her. He drifts to the underworld, is nursed by a dance hall girl, and eventually wins back the love of his wife.

Distributed by Gotham Pictures. **Released,** January 1, 1928. **Length,** 7,000 feet. **The Cast:** Percy Marmont, Mae Busch, Tom O'Brien, George Stone, Alma Tell, Hobart Cavanaugh. **Directed** by R. William Neill. Adapted from the story, "The Fruit of Divorce," by Leon De Costa. **Scenario** and **supervision** by Harold Shumate.

If I Were Single

Little to Recommend It

(Reviewed by Chester J. Smith)

THERE is little in this light comedy to recommend it. Its farcical incidents are considerably overdrawn and it appears to have been thrown together in a haphazard manner. There is in it material that could be used to much better advantage had it been handled in a more subtle manner. The story is illogical and the incidents are handled too crudely.

May McAvoy and Conrad Nagel head the small cast as the young married couple who are both inclined to be flirty. Nagel in particular is of the frivolous type and overdoes his role scandalously. It appears as though no attempt had been made to curb his flirtatious manner, even when there is no occasion for him to be flirty.

May McAvoy is much more natural and considerably less flirty. The part gives her but little opportunity to accomplish anything effective. Andre Beranger is impossible in the role of the completely feminine hair dresser, who carries on the flirtation with the young wife, while Myrna Loy, the vampire friend of the wife, also is permitted to overdo the role. It looks as though director Del Ruth had permitted the cast entirely too much latitude in their portrayal of the roles. He might have made the picture passable had he toned down the players and had the farcical incidents been made less glaringly unreal.

Drawing Power: Only the popularity of Miss McAvoy and Nagel may make it a fair draw. Neither the story nor the acting will be sufficient to put it over. **Exploitation Angles:** The title will possibly suggest various methods of exploitation. The names of the leading players can also be used

THEME: Comedy in which young married couple become flirty, the husband, unknowingly, with his wife's best friend, and the wife with her music teacher. The husband passes on a cigarette lighter gift of the wife with her music teacher. Eventually each realizes that flirting doesn't pay.

Distributed by Warner Bros. **Released,** December 17, 1927. **Length,** 6,320 feet. **The Cast:** May McAvoy, Conrad Nagel, Myrna Loy, Andre Beranger. **Director,** Roy Del Ruth. **Story** by Robert Lord. **Scenario** by Robert Lord.

Serenade

Menjou Has Another Winner

(Reviewed by Laurence Reid)

WHEN it comes to playing those sophisticated roles of the gay bounders of Europe's boulevards, Adolphe Menjou stands apart from the crowd. With his nonchalant manner, his [illegible] of a lark in his eyes (and lifted eyebrows) he can give more to this particular type of character than his fellows of the celluloid world. "Serenade" is not unlike some recent Menjous in theme and treatment. Again he plays something of a gay rogue in study of a Viennese musician who, true to his Danube background, composes those haunting, lilting melodies. As a result he becomes the idol of the city and the ladies worship at his feet.

That the spark of genius burns in his soul is proved in his inability at first to market his stuff. A fellow musician advises him that his music lacks quality. So he up and falls in love with a poor, but sympathetic girl and marries her. After a while he turns out a [illegible] and the success of it goes to his head. It is [illegible] the affection of the [illegible] show. The wife remains at home and is forbidden to come into the spotlight to share her husband's success. It might ruin his future. But she steps out eventually [illegible] and a reconciliation is effected.

It is a well-constructed film, shot full of charm and sly humor. And, moreover, it is appealing in its background and atmosphere. The acting by Martha Franklin, Kathryn Carver and Lina Basquette is very good. All seem genuine in their respective roles.

Drawing Power: Should draw because of [illegible] getting from stories. **Exploitation Angles:** Play up title and bill as typical romance of [illegible]

THEME: Romantic drama on a triangle plot with erring husband being brought back to his wife when latter plays his game.

Produced and **distributed** by Famous Players. **Length,** six reels. **Released,** December, 1927. **The Cast:** Adolphe Menjou, Kathryn Carver, Lawrence Grant, Lina Basquette, Martha Franklin. **Director,** H. [illegible]

The Enemy

Hokum, But Up to Snuff

(Reviewed by Laurence Reid)

IT takes good old peace times to promote propaganda against war. That is why "The Enemy," a film version of the play is brought out now. Fred Niblo, who directed "Ben Hur," was not inspired when he wove it into picture shape, though he has done a creditable job by it. The trouble is there's no great idea behind it. Niblo employs several studio tricks (he knows them) and by capitalizing scenes of marching feet —and the usual stock methods he makes a picture that stands up fairly well as entertainment.

The story is not involved with any subtle strokes. The suspense and the climaxes are well planted. The star is Lillian Gish and, as is her custom, she acts with fine poise and restraint and yet releases an admirable suggestion of pent-up emotions. The title gets its meaning from war—a force to be avoided. The story takes up the deprivations of a family in general, and those of the young wife in particular. It is her husband who is drawn from her arms the morning after the marital ceremony.

Symbolism has a place in the picture, although it isn't indicated by suggestion. But it is pointed that war causes hunger and despair—and profiteering. The subject might have been handled with more imagination and realism by the Germans. Here it is a fairly entertaining picture saturated with hokum. Ralph Forbes does a splendid piece of work in the role of the husband forced to go to war. Others who acquitted themselves with honors are Frank Currier and George Fawcett.

Drawing Power: Star's personality should put it over. Suitable for first runs and all types of houses. **Exploitation Angles:** Play up as an indictment of war. Feature star and leading man.

THEME: Drama of war with married couple separated not to be reunited until they have suffered untold privations.

Produced and **distributed** by Metro-Goldwyn-Mayer. **Length**, nine reels. **Released**, December, 1927.

The Cast: Lillian Gish, Ralph Forbes, Ralph Emerson, Frank Currier, George Fawcett, Fritzi Ridgway, John S. Peters, Karl Dane, Polly Moran. **Director**, Fred Niblo.

The Girl From Chicago

Crook Melodrama is Adequate Entertainment

(Reviewed by Laurence Reid)

SINCE "Underworld" set the fashion for crook melodramas that spoke volumes of action and suspense through gun play, it was to be expected that the screen would be flooded with them. Only "Underworld's" successors haven't hit its high mark. The opus here is an adaptation of a Satevepost story, and carries its characters through a conventional series of crook scenes, with sentiment and romance figuring strongly to provide the happy balance.

The usual figures strut their stuff even to the innocent heroine who comes to the evil city to save her brother from a life of crime. The latter is the weakling whose vicious associates are determined to drag him to the depths. But the hero bobs up in the personality of a detective, and restores order out of chaos and also sees to it that the romance carries on very well.

The film is crammed with hectic action, there being a deal of gun toting and shooting. But the realities are not very prominently spread in the story. It has creditable atmosphere, and its interpretation is taken care of with adequate expression, particularly by Conrad Nagel, Myrna Loy and Paul Panzer.

Drawing Power: Suitable for average houses. Title should have some appeal. **Exploitation Angles:** Play up as crook melodrama. Feature Myrna Loy and Conrad Nagel.

THEME: Crook melodrama showing redemption of youth. **Produced** and **distributed** by Warner Brothers. **Length**, six reels. **Released** December, 1927.

The Cast: Conrad Nagel, Myrna Loy, William Russell, Carrol Nye, Paul Panzer, Erville Anderson. **Director**, Ray Enright.

"Angel Eyes"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

"BIG BOY" continues his winsome little antics in this comedy directed by Charles Lamont with Lorraine Rivero, Lila Leslie, Mrs. Robert McKim and Phil Dunham as supporting players. The action has to do with the delivery of a large birthday cake made by "Big Boy's" mother in honor of little Miss Rivero's birthday party. "Big Boy" is told to deliver the pastry creation, but on his way to the girl's house he is beset by a tough little boy, who delivers cakes for his mother's bakery shop, and the cake is wrecked. To replace the whipped cream and icing that had adorned the cake before the catastrophe "Big Boy" covers the top of it with cement, causing everyone at the party to drop their piece in disgust when their teeth fail to penetrate the rock-like icing.

"Big Boy" has several moments all to himself and he is good in them, needless to say. There is one scene in which he is tormented to death because of the tendency of taffy candy—long streches of it that have not been pulled enough to give the candy its proper consistency —to drip towards the floor.

Not as good as some of the youngster's other comedies, but passable film fare nevertheless.

"Pathe Review, No. 2"

(Pathe—One Reel)

A NUMBER of entertaining subjects are revealed in Pathe Review No. 2. Principal among them is "An Oriental Venice," showing picturesque scenes from the canal streets of San Chiao-Pu and the methods of transportation existing there. "Well Dressed Ears" shows the various styles of earrings from the earliest days of civilization up to the present time, with the flapper of today displaying her football, airplane and such types of earrings. The Land of the Firewalkers" is done in three parts, this one presenting the second. It shows the customs of the Fiji Islanders, with the events leading up to a wedding ceremony featured in this review. Some unusual scenes and customs are displayed, with the "firewalkers" promised in the concluding number.—CHESTER J. SMITH.

"Busy Bodies"

(Pathe—One Reel)

THIS Grantland Rice Sportlight produced by John L. Hawkinson is an interesting depiction of the use of the bodies in various lines of sport. It shows action pictures and slow motion of handball players, basket ball players, swimmers and oarsmen and just how the various muscles are brought into play. Correct "form" is also pictured in the different sports. The series should be interesting for anyone who is at all interested in sports or the upbuilding of the human body.—CHESTER J. SMITH.

"The Call of the Sea"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

A PICTURIZATION of a legend of the South Seas, a tale of a Mermaid is this Colorart production exquisite in its natural coloring. Never accentuated nor too harshly intermingled are these pigments—a snowy white, a flesh color, the brilliance of the sea reflecting the golden brilliance of the sun—all of these delicate colors blend nicely into the languorous background of a tropical isle. They are as pleasing as anyone could ask that they be.

Excellently as the production is mounted and first-rate though its production tone be, the story seems to fall a trifle short in that it does not convey the feeling of semi-tragedy, the idea of an unavoidable fate that you had for instance in "The Vision." Perhaps it is demanding too much to desire a little more realism in the portrayals. These have been handled with too light a touch, with a feeling of aloofness from the struggles of the characters. It does not seem to go down and touch a vital spot or produce a change of mood. That was how "The Vision" affected a great many who saw it. You really sympathized with the plight of the principals for it was rife with a sort of pent-up emotion that came across you with a suddenness when the girl decided to destroy herself. This poignancy is but dimly felt in "The Call of the Sea." And it should be there for it has a climax that is supposed to react on one forcibly. The mermaid struggles against her nature, tries to smother the longing for the sandy bottoms of the ocean which to be realized would mean a permanent separation from her husband and child.

She fights that desire as long as she is able but it is overpowering and so she leaves them to return to the waters which had been so long calling her. Here is near tragedy; a broken-hearted husband, a lonely child, a spouse who must kill the maternal instinct to return to her native haunts.

"The Call of the Sea" is a fine short subject, one of which you need not feel reluctant to place on the best of programs. It is not a second "The Vision" but it is darned good, nevertheless.

"Dates For Two"

(Universal—Two Reels)

(Reviewed by Chester J. Smith)

THIS is an hilarious comedy of mistaken identity, with Mike and Ike as parties of the first part and twin sisters the parties of the second part. It is one of those wild, harum-scarum things with the wrong man invariably meeting the wrong girl, doing flip-flops all over the apartment and generally messing things up.

Mike makes a date with one of the twins and Ike with the other. Mike arrives, beamingly meets the wrong girl and is repulsed. Ditto Ike. They alternate in meeting the right and the wrong girl, being slammed with a piece of furniture one minute and caressed the next, until they are all but distracted. Eventually it is divulged the girls are twins, when for the first time they all come on the scene together. But for a lot of repetition in stretching the story out to two reels it might be highly recommended. As it stands, it will probably occasion a lot of merriment where they are not too critical of their short comedies.

"Smith's Holiday"

(Sennett-Pathe—Two Reels)

MACK SENNETT has utilized all of the fun-making devices at a beach pleasure park for his humorous situations in his latest two reeler of the Smith Family series, which features Mary Ann Jackson, Raymond Mc Kee and Ruth Hiatt. It is a big improvement on other recent Sennett comedies, though there is little in it that has not been done many times before.

Little Mary Ann Jackson supplies most of the humor. She is a clever little girl and quite

a pantomimist. Through her most of the situations are created. Miss Hiatt in her fetching bathing suit has little to do but parade the youngster around, while Mc Kee strives hard for his humor while carrying the live pig and the live goose the youngster wins at the shooting gallery and in the mother and baby bathing show.

There should be quite a few laughs as a result of the antics of the Smiths and their pesty cousin Egbert before the trick mirrors and on the various fun devices. There is little in the way of a story, the various gags only being used for laugh purposes. It's a strenuous outing for the head of the family, who is bothered with a very much exaggerated cold. A pistol explodes in the hands of the baby at the shooting gallery and hist the bullseye, for which she is rewarded with a live goose that passes into the keeping of papa Smith.

Then comes the mother and baby bathing show, which is won by the Smiths, and for which the prize is a young pig. The Smiths and the pig and the goose go through the crazy house, down the different slides and are spun about on the human wheel of fortune.

"Sword Points"

(Educational—Two Reels)

(Reviewed by Raymond Ganly)

LUPINO LANE is one who is evidently not afraid to venture something different in the way of comedy for the benefit of the movie going public for in this comedy he goes back to the time of Dumas' "Three Musketeers" to get his comedy background, getting over a fine batch of laughs with the clanking swords, the plumed hats, the snuff boxes and the well filled wine cellars that were characteristic of the times of Louis and Richelieu.

All of the action takes place at an inn where a down-and-out soldier of fortune (Lupino Lane) comes into contact with a swaggering viscount (Wallace Lupino) and his gang of unruly followers. They have stolen a letter from a pretty girl and Lane has aided her in her difficulty. They go after him and therefore he must needs thrust and parry, run and jump, hide and attack as the tide of the conflict dictates.

Lane has a grand time in the wine cellar when he breaks the huge barrels containing the juice of the luscious grape. He is almost drowned in the wine, so great is the damage he wreaks in that plentifully stocked cellar. There is another good scene where Lane, dueling with a sextet or so of enemy swordsmen, takes snuff, so tiresome are the proceedings to him. The adversaries politely refrain from attacking him while he waits for the snuff to produce the refreshing sneeze. They have plenty of comedy with the swords and a series of panels that give way with a touch of the hand. As a matter of fact, what goes on in the inn will make many, many laugh.

"A Whirl of Activity"

(Educational—One Reel)

THE idea of action permeates this latest Lyman H. Howe Hodge-Podge release which is not lacking in interesting little bits warranted to keep you interested from the time of its unreeling. There are shots of the army, the navy, racing crews at practice, Chinese whirling mice and amusement seeking crowds at Coney Island.

All the attractiveness and thrills of the game of Hawaiian surf riding are caught in an appealing shot of this beautiful sport. Three men get atop one of these surf boards and ride a wave almost to the shore; the sweep of the wave, its rearing crest, are finely photographed. Another sprightly shot is that of a spillway. Water, of foaming whiteness and ever changing contour, is seen leaping high into the air as a result of its impact. There follow scenes of darkies loading logs onto trains, fireworks at velocity, or rushing onward with the train.

Interesting in its contents of scenes and containing quite a bit of humorous animation work. —RAYMOND GANLY.

Newsreel Resume

The rejoicing down in Mexico anent the latest exploit of Lindbergh is, of course, the most important news story of the week, and the various newsreels gave it the prominence and footage it deserved. Other recent events that were covered in detail by the roving news cameramen were the tragedy of the S-4, the army airmen bombing a North Carolina bridge, and Mrs. Frances Grayson's take-off in the Dawn, on what it seems is another transatlantic hop that has been stopped short by relentless death. This week also saw the pictorial review of the fast-ebbing year featured in several of the reels.

A brief outline of the contents of the 13 weekly issues of the different news reels is as follows:

Vol. 9, No. 26, of Fox News: Lindbergh's ovation in Mexico; scenes over the watery grave of the S-4; co-eds and girls have recourse to ears to do lessons when their school burns; the Holy Land as it is today—Nazareth and Bethlehem; Parisian spring styles; Rockefellow, Sr., at his game of golf; army aircraft bomb bridge in war test.

No. 27: The Dawn going off into the unknown; the Coolidges spending Christmas; the Paulding which sunk the S-4 at Drydock; rooster and terrier in barnyard fight; San Antonio girls bathe autos in river; Lindbergh's mother arriving in Valbuena to join her son; army bombers destroying bridge.

The Movietone Holiday issue contained the views of the three women members of Congress—Mrs. Naughton, Mrs. Rogers and Mrs. Kahn; the tolling of the bell in the Tower of the Houses of Parliament in London; riding with the hounds in the Berkshire Hills; the S.S. Majestic bringing in a record-breaking Christmas mail; Mount Holyoke girls in songs; a demonstration of how to subdue a fire with carbon dioxide snow; a penful of squealing pigs, and Mort Lindsley, of New York, bowling.

M-G-M News, Vol. 1, No. 38: Cavalry in snow maneuvers; Paris aglow for Christmas holidays; Bennett J. Doty, James A. Reed, Henry L. Stimson, Gene Tunney and Vice-President Dawes, who figure in the news of the day; navy divers trying to reach entombed men in the S-4; Mexicans acclaiming Lindbergh; winter sports at Lake Placid; army flyers testing ariel explosives on Carolina bridge.

No. 39: Mrs. Grayson's plane on a test hop-off; monkey adopting guinea pig; U. S. gobs view Siam's ancient temples; Japanese children exercising in American style; first shipment of elephants bound for Honolulu; North Carolina church destroyed by midnight blaze; Lindbergh visiting Xochimilco Lake, Mexico; bombing the bridge at Albermarle, N. C.; high lights of the year of 1927—civil war in China, Mississippi floods, New England floods, Lindbergh's welcome in Paris, President Coolidge in the Black Hills of the Dakotas, American Legion convention in Paris; one navy flyers leaving airplane in 18 seconds.

Pathe News, No. 1: The H. S. S. Nelson, modern British warship, and an old windjammer of a bygone day in navigation; Lindbergh as Mexico's guest; soldiers at Fort Ethan Allan in winter maneuvers; diver's endeavors to rescue crew of S-4 entombed in sunken submersible; French cyclists, a sky flivver and the huge military review which culminated the Soviet anniversary celebration in Moscow.

No. 2: Mrs. Grayson and the Dawn; divers going down to the hulk of the S-4; the Paulding which rammed the sunken submarine; the opening of the sports season at Lake Placid; film highlights in the year of 1927; Cardinal Vennutelli, 92-year-old prelate; Cambridge defeating Oxford at Rugby.

Paramount News, No. 43: Army planes attacking bridge at Albermarle; Mexico honoring Lindbergh; rescuers maintain their attempts to save dead men of the S-4; Mrs. Lindbergh beginning her flight to Mexico City; U. S. Army troopers in winter maneuvers; monkies and Christmas presents; Bennett Doty; an 83-year-old couple who have been married for 61 years; cross-country race in Paris.

No. 44: Winter trotting races in Berlin; Commander Byrd looks over huskies which he will use in his attempt to reach the South Pole; billiard champ; prize Spanish shawl; guarding rail for dangerous curves at Saratoga; Dutch kiddies enjoying merry-go-round; Los Angeles firemen giving demonstration; the search for the lost Dawn; Lindbergh at Xochimilco, Mexico.

Kinograms, No. 5355; Seas defeat attempts to raise S-4; De Valera; winter maneuvers of troops at Fort Ethan Allan; Lindbergh being honored in Mexico; Mrs. Lindbergh off to join her boy; the army airplane wrecking bridge.

No. 5356: Mrs. Frances Grayson, her crew and her plane; Mrs. Coolidge helping Santa Claus; turkeys presented to Louisville newsies; feminine bowlers display their skill; the damage received by the Paulding from sunken submarine; stunts of trained animals; Lindbergh views Mexico's Venice—Xochimilco; Mrs. Lindbergh in Mexico City with her son; remains of the Hardings removed to memorial tomb.

International News, Vol. 9, No. 104: Cavalry and artillery in defense test on snowy fields; Bennett J. Doty; Henry L. Stimpson, Ruth Elder, Gene Tunnery, Vice-President Dawes and Mrs. Evangeline Lindbergh; French cyclists in cross-country race; navy in rescue work to save the S-4; Christmas celebration in Shenandoah Caverns in Virginia; airmen bombing bridge in try-out of new explosives.

No. 105: Racing dogs fighting the snow in training; search going on in smoke in night blaze; the crew of the amphibian plane—the Dawn; co-eds learn how to raise babies; gulls swarming the harbor of Provincetown in search of food; Lindy at Xochimilcho; artillery shells bombing bridge at Albemarle; the thrills of 1927—Mississippi River disaster and its counterpart in Nebraska; the damage caused by St. Louis tornado; the A. E. F. convention in Paris; rioting Chinese mobs in Canton; Lindbergh's memorable reception at Le Bourget; Lindbergh's rousing welcome from New York; Babe Ruth breaking his record.

Studio Briefs

Joseph C. Boyle has been assigned by Robert Kane to direct "Mad Hour," in which Sally O'Neill and Donald Reed will have the leads. Allan Dwan will supervise.

William Nigh will direct Ramon Novarro in the latter's next starring vehicle for M-G-M.

Universal has bought the screen rights to "The Mating Call," the Rex Beach novel. No director has been assigned as yet nor has the cast been chosen. The adaptation is being done by Stewart Anthony.

Addie McPhail will play an important role in "Has Anybody Here Seen Kelly?" a Universal feature in which Tom Moore and Bessie Love have the leads.

Jack Trent has been added to the cast of Paramount's "Love and Learn."

Barbara Worth has just begun work as the feminine lead in "Plunging Hoofs," the fifth of a series of Westerns featuring Rex, the horse. Henry MacRae is directing and Jack Perrin is playing the leading male role with his trained horse, Starlight, in support.

George O'Brien's next picture for Fox will be "Honor Bound," a story by Jack Bethea about convict labor camps. Albert E. Green is getting data about the locale of the story in an Alabama convict labor camp.

Norman Kerry will play the lead in Universal's "Fallen Angels." Pauline Starke will play the heroine and Ward Crane the villain.

Joyce Compton has a role in "Soft Living," a Fox Films release.

Florence Ryerson, scenarist, has been given a new contract by Paramount.

Herman Bing, first assistant to Director Ludwig Berger, Fox Films director, is now lining up the technical staff for Berger's initial American production.

The leading male role in "Lilac Time," a forthcoming First National special, will soon be awarded.

Heinie Conklin, comedian, and Charles Sellon have been cast for "Feel My Pulse," a new Paramount feature comedy.

Camera work was started by Columbia this week on fire scenes in "The Siren" a forthcoming melodrama.

Phalba Morgan has been cast as the girl in Holland in the Fox Films picture, "A Girl in Every Port." Felix Valle will also play a role.

In a few days Al Christie's "Tillie's Punctured Romance" will have been entirely filmed. It has been in production for ten weeks.

"His Country" has been started at the De Mille studio under William K. Howard's direction. Rudolph Schilkraut has the leading role, Louise Dresser plays the feminine lead and Milton Holmes the juvenile lead. Others in the cast are Fritz Feld, Robert Edeson, Lucien Littlefield and Louis Natheaux. Lucien Andriot will be chief cameraman.

Victor Heerman, Fox Films director, began work last week on "Love Hungry," in which Lois Moran will have the feminine lead opposite Lawrence Gray. In the cast will be Edyth Chapman, Marjorie Beebe, John Patrick, James Neill and Goldie Lavere.

United Artists has exercised its option on the services of Nils Asther, which fell due on December 15, retaining him under contract. He will play in M-G-M's "Laugh, Clown, Laugh," in Paramount's "Rachel," in Pathe-De Mille's "The Blue Danube" and is in line for a role under the United Artists banner as soon as he has finished his engagements.

Robert Thornby, who a few years ago made a series of child pictures which were among the first of this type to be produced, directed the child stars in the Pathe release, "Young Hollywood."

Sylvia Beecher, 19-year old blonde, was last week signed to a featured contract by the Metro-Goldwyn-Mayer company. She plays a brief part in Paramount's "The Legion of the Condemned."

The title of Esther Ralston's next Paramount picture will be "Nothing Ever Happens," which Frank Tuttle will direct. In Miss Ralston's next starring vehicle for Paramount Neil Hamilton will be her leading man and Dorothy Arzner will direct.

Virginia Valli begins work soon on "The Escape," her first production under her new contract with Fox Films. Richard Rosson will direct, the male lead will be William Russell and William Demarest will have an important supporting role.

Richard "Skeets" Gallagher, musical comedy star, has been signed for the leading role in "Alex The Great," an F B O picture to be made from H. C. Witwer's story.

Ann Nichols has commissioned J. S. Zamecnik, composer, to write the musical score for the Paramount production of her play, "Abie's Irish Rose."

Joseph Cawthorn has been chosen for the role of the Yale professor in "Hold 'Em, Yale," starring Rod La Rosque.

George B. Seitz will direct Shirley Mason in "My Wife's Relations," the latest Columbia production in which these two will again be reunited.

"Pullman Partners" has been selected as the title for Norma Shearer's new comedy drama of the traveling saleswoman, which Metro-Goldwyn-Mayer has been filming. Frank Currier, Polly Moran, Leon Holmes, Lillianne Leighton and Esther Jackson are the latest players to join the cast.

Harrison Ford is again leading man to Marie Prevost in that star's forthcoming vehicle, "A Blonde for a Night," which E. Mason Hopper is directing for Pathe.

Richard Dix returns to the field of farce in his new picture, "Sporting Goods," just completed at Paramount's Hollywood studio. Gertrude Olmstead and Ford Sterling support Dix.

Lew Seiler will start working soon on "Square Crooks," a screen version of James P. Judge's comedy drama. Robert Armstrong will have the male lead and Johnny Mack Brown an important supporting part. Betty Gardiner made the film adaptation.

Loretta Young, whose rise to an important position in film circles has been rapid, has been cast for the feminine lead opposite Lon Chaney in "Laugh, Clown, Laugh," which Herbert Brenon will direct for M-G-M.

Ruth Hurst, an extra girl signed by Carl Laemmle last week on a five year contract, has been cast to play the part of Laura La Plante's sister in "Home James," a new farce comedy which William Beaudine will direct.

Keene Thompson, screen writer, Rowland V. Lee, director, have renewed their contracts with Paramount. Harry J. Decker, editorial supervisor, has just renewed his contract with Universal.

George O'Brien has just finished work on "Sharp Shooters," made under the direction of J. G. Blystone at the Fox studio on the West Coast.

Frank Capra has been signed by Columbia Pictures to direct another comedy. He is now putting the finishing touches on "That Certain Thing," Columbia's latest comedy.

Replacing "His Night," "Forbidden Hours" is the final title chosen by M-G-M for Ramon Novarro's new starring vehicle. The star's next vehicle, based on a sea story by Ben Ames Williams, will have Joan Crawford in the leading feminine role and Ernest Torrence playing a featured part. William Nigh will direct the film, tentatively titled "China Bound."

Gary Cooper and Fay Wray, two of Paramount's new players, will hereafter be co-featured together in feature productions, their next vehicle to be a drama of circus life by James Creelman and Melville Baker. Rowland V. Lee will direct it.

Studio Briefs—*Continued*

The cast is complete for F B O's "Skinner's Big Idea." Lynn Shores, director, has chosen Bryant Washburn, Martha Sleeper, Hugh Trevor, Charles Wellesley, Ole Ness, William Orland, James Bradbury, Sr., Dudley Roberts and others.

Michael Visaroff, Russian actor, has been given a role in Universal's "We Americans." Edward Sloman is directing the picture.

Noah Beery has been engaged to play the role of a reformatory guard in "The Godless Girl," which will be Cecil B. De Mille's personally-directed picture for Pathe.

In "Partners in Crime," Paramount's new Beery-Hatton vehicle, the duo of comedians will have the support of William Powell, Arthur Housman, Joseph Girard and Jack Luden, who replaces Richard Arlen as the romantic lead in the picture. John Waters is handling the production.

Monte Blue, Warner Bros. star, has been loaned to M-G-M to play the lead in "Robert Flaherty's Southern Skies." He leaves next week for a three-months' location trip, at the expiration of which he will return to Hollywood to commence work on his series of Warner Bros. pictures to be made during the season of 1928-29.

Francis Corby, directing the latest Buster Brown comedy for the Stern Bros., has assembled various types of children and animals for "Racing Pups," in which the usual trio of Arthur Trimble, Doreen Turner and Tige, the dog, will be augmented by the addition of Jackie McHugh, Bobby Lloyd, Bobby Young and Eugene Jackson.

"The Actress" will be the title of Norma Shearer's new starring film for M-G-M, based on the Pinero play, "Trelawney of the Wells." Ralph Forbes has been chosen for the leading male role.

George Cooper instead of Louis Wolheim will have the chief comedy role in the Caddo production for United Artists, "Hell's Bells," in which Luther Reed will direct Greta Nissen, Ben Lyon and James Hall. A delay in the completion of "Tempest" necessitated the borrowing from M-G-M of Cooper for the comedy role.

Photography was started this week under the direction of Robert DeLacey on "The Valley of Superstition," a new F B O western starring Tom Tyler. The cast includes Frankie Darro, Josephine Borio, Harry Woods, Serge Temoff and Barney Furey. The story is an original by Oliver Drake.

The love drama of Napoleon and Josephine, which is the third of the Technicolor subjects which M-G-M is producing, has been titled "The Lady of Victories." Otto Matieson appears as the great Emperor and George Irving as Talleyrand.

Mary Nolan will be the feminine lead in "Be Yourself," Universal's next Reginald Denny picture. William Davidson, Dorothy Gulliver, Sailor Sharkey and Bull Montana and William Tooker will be in the cast. Filming has been started under the direction of William Seiter.

Filming of Paramount's "Doomsday" was completed this week by Director Rowland V. Lee.

"The Kiss Doctor," fourth of Fox Van Bibber comedies, and "Old Wives Who Knew," a new Imperial, have just been started at the Fox Films studio on the coast. Tyler Brooke and Duane Thompson are the leads in the Van Bibber comedy, while Hallam Cooley and Anita Goroin are the leads in the imperial.

Universal has signed a contract with Paul Fajos, a young Austrian director whose only picture seen in America is "The Last Moment," a titleless picture.

Julian Johnson has signed a new long-term contract with Paramount as film and title writer, George Marion, Jr., title writer, has also signed a new contract with the company.

Dick Sutherland has joined the cast of M-G-M's latest western starring Tim McCoy, now being made by Nick Grinde.

Paramount's "Red Hair" production unit returned to Hollywood studio this week from Catalina Island, where four days were spent on location scenes. William Austin, Lawrence Grant, Jacqueline Gadsden and Claude King have been added to the cast. Certain sequences of the film will be taken in Technicolor.

"Detectives" will be the title of the next co-starring vehicle of M-G-M with Karl Dane and George K. Arthur in the leading roles. F. Hugh Herbert, Chester Franklin and Del Lord are now collaborating on the story.

Gus Meins has finished "Meet the Count," a new comedy of the "Keeping Up With the Joneses" series being made by the Stern Bros. for Universal.

Al Hustwick, title editor for Paramount, will write the subtitles for the Zane Grey story, "Under the Tonto Rim."

James Marcus was this week signed by Universal for the part of a newspaper editor in "The Freedom of the Press," which George Melford is working on in Universal City. Marceline Day has the role of the girl.

Emily Fitzroy, Ethel Wales and Gertrude Claire will take parts in James Cruze's next production for Pathe, to be titled "Her Highness, Miss Jones."

Leo McCarey, who has been [illegible] the production of Hal Roach comedies for M-G-M, has been signed by Roach to a new long-term contract.

A daily report of the activities of the unit on the Zane Grey yacht, "The Fisherman," was received by Fox Films in Hollywood so that the progress of Howard Hawks and his "A Girl in Every Port" could be followed bit by bit. Speed boats rushed exposed film each day to the studio at Fox Hills, where it was developed and run off in the studio projection room.

Buster Keaton arrived at the M-G-M studio in Culver City last week to start preparations for his next comedy, which is expected to get under way inside of two weeks.

Van Nest Polglase, 29 years old, was appointed last week to the post of director of the art department of Paramount's studio in Hollywood. He succeeds Laurence W. Hitt, resigned.

"Wickedness Preferred" will be the final title of the new Lew Cody-Aileen Pringle co-starring vehicle for M-G-M, formerly called "Mixed Marriages." Hobart Henley did the direction.

Norman Trevor and Lowell Sherman are the latest additions to the cast of First National's "The Mad Hour" cast. The story is an adaptation of Elinor Glyn's "The Man and the Moment."

Charley Bowers has completed the second comedy of his series of six for Educational. The new two-reeler was taken on one of the ostrich farms near Hollywood.

Marshall Neilan has completed [illegible] First National's co-starring vehicle for Mary Astor and Lloyd Hughes called "Do It Again."

Robert Flaherty and W. S. Van Dyke, M-G-M directors, together with their cameramen, arrived safely at the Island of Tahiti in the South Seas for location work on "Robert Flaherty's Southern Skies." The second section of the expedition leaves for the South Seas on December 30.

Finishing touches are being put on the continuities for "Baby Face," "The Heart of a Follies Girl," and stories for a new Charley Murray vehicle, a Billie Dove film and a Ken Maynard western.

[illegible] directed [illegible] for the [illegible] comedy to be released by Educational, which has been titled "Dummies."

[illegible] has been [illegible] for a role in [illegible] "The Headliner," in which Alice White also has a role.

[illegible] lead in [illegible] Educational, "Wildcat Valley."

Arthur Stone and Lawford Davidson have been added to Milton Sills' support in the First National film, "Burning Daylight."



Displays that carried the "It" message. Above are some representative examples of the newspaper ads which exploited first run showings of "Get Your Man." The displays reproduced are those of the Circle theatre, Indianapolis; Texas theatre, San Antonio; Allen theatre, Cleveland; Metropolitan theatre, Boston, and the Saenger, Mobile.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents

Situation Wanted

YOUNG MAN desires position as assistant operator in movie theatre. Willing to go anywhere. Salary secondary. Box 260, Motion Picture News, New York City.

ORGANISTS and SINGERS, thoroughly trained and experienced in theatre work. Men and women now ready for good positions. Union or nonunion. Write salary, and other data. Address, Chicago Musical College, 64 E. Van Buren, Chicago.

A-1 PROJECTIONIST and maintenance, independent, salary reasonable. City. References furnished. Box 565, Motion Picture News, New York City.

SUPERVISOR of projection, independent, desires interview with circuit manager. City. Box 670, Motion Picture News, New York City.

SALESMEN wanted throughout country. This possesses future for producers. New, fast seller. Saves time, money and labor. Large commissions; prompt pay. Box 235, Motion Picture News, New York City.

Wanted

WANTED—First-class mechanic and motion picture equipment repair man, thoroughly experienced on Simplex, Powers and Motiograph. Good salary, splendid position and wonderful opportunity for right party. References required. Address, Box 275, Motion Picture News, New York City.

WANTED used projectors. Power's 5 or 5A, or portables, as are. C. E. Metzler, P. O. Box 94, Leaf River, Illinois.

For Sale

FOR SALE: Modern vaudeville theatre located in Bethlehem, Penn. 1700 seats. Lease, equipment and good will. Address Albert I. McVeoy, Receiver in Equity, Globe Theatre, Bethlehem, Penn.

HOLMES Portable Projector, like new, $175.00. Box 485, Rochester, N. Y.

FOR SALE: 3,000 upholstered opera chairs; price $2.50 each. 1200 veneer chairs; price $1.50 each. Good serviceable condition. Can be seen on request. Box 425, Motion Picture News, 729 Seventh Avenue, New York City.

FOR SALE: Reproduco organ; good condition, with 53 rolls of good music. Bargain. Address, 2208 East 58th St., Kansas City, Mo.

1,000 wood chairs for park or open air auditorium. Perfect condition. $1.35 each. 2,000 rebuilt leather upholstered theatre chairs like new, priced low for quick sale. 5-100 ampere Kliegl spotlights rebuilt, perfect condition. $75.00 each. Amusement Supply Co., Inc., 729 Seventh Avenue, New York City.

Regional News from Correspondents

Cleveland

ALL the local theatres celebrated Christmas with the community. The Loew houses entertained more than 6000 policemen, firemen and postmen during the week. Following the custom inaugurated by the company several years ago, a pair of tickets were issued to each member of these departments. Policemen and postmen were guests of the State theatre, and firemen were guests of the Allen. Keith's Palace entertained about 200 children every afternoon of the week. A party was given for all children in institutions. In addition, through the courtesy of Manager John F. Royal of the Palace, a show of ten acts was presented Thursday afternoon at the Marine Hospital for the disabled war veterans. David Nolan, publicity manager of the Palace, and himself a war veteran, arranged the performance.

The Allen, State, Palace and Hippodrome, downtown, Keith's East 105th and the Park on the East Side, and the Granada and Garden on the West Side, were among the theatres which offered special midnight New Year's Eve shows. Keith's Palace and the Allen presented all new programs for this performance, with seats reserved, and admissions boosted to $1. The Park also offered a new program and set 75c. as the admission price. The other houses repeated their regular programs at regular prices.

Loew's Ohio Theatres, Inc., will give its annual employees' frolic on Thursday, January 12th, this year, instead of following their usual custom of celebrating on Washington's Birthday. However, the State theatre lobby will continue to be the scene of the affair, at which about 600 are expected to attend.

William H. Haynes, Allen manager, is chairman of the entertainment committee, assisted by Geo. Gilliam, Park manager, and Bob Pank, who provides the acts for the amateur night shows at the Loew houses.

Tom Carroll, manager of the State, was busy playing Santa Claus to all the children from the News Toyshop at a special matinee Wednesday, December 28th. David Rubinoff, violinist, and Geo. Williams' Band contributed to the celebration.

Paul Kemery has been appointed treasurer at the Allen theatre. This is a promotion from the rank of publicity man.

Martin Burett is named house manager of the Granada, Loew's new West Side house, which opened earlier in the winter.

Business at the local first-run houses was better this year during the pre-Christmas week than it was during the parallel week last year. Manager Haynes of the Allen reports that his house has gone considerably over last year's record. This is quite a change from the old days, when theatres used to close the week before Christmas. Neighborhood houses, on the other hand, report that their business is below last year's, due to increased unemployment.

Jack Steinberg's American theatre in Alliance was badly damaged by fire last week, caused by crossed wires. Loss is said to be about $10,000. Steinberg also owns the Star at Alliance and the Regent at Youngstown.

Norman Moray, local Warner Brothers' exchange manager, spent Christmas in Grand Rapids, where Mrs. Moray is recuperating from a recent illness.

The Garfield, a new 1300 seat motion picture theatre, was opened last Wednesday by Frank Porsinski. It is located at 4717 Turney Road and will offer four changes a week.

When the Glenside theatre, Cleveland, closed for the past six months, reopens under new ownership in January, it will be known as the Dreamland. Thomas Shalakis, the new owner, is remodeling the house completely.

George Huppenbecker, formerly with the Standard Film Service Company, is notw with Warner Brothers in the Toledo territory.

Jack Hays, Universal representative in Mexico City, who is vacationing in the States, will not spend Christmas in Cleveland, as was expected. Instead, Hays has gone to Cuba to take temporary charge of the Universal office there during the illness of the resident manager.

Cleve Adams, F. B. O. division manager, spent a few days last week in Cleveland in conference with assistant division manager Lou Geiger and exchange manager Al Mertz.

N. Shiren, traveling auditor for Tiffany-Stahl, who has been in Cleveland for the past few weeks, finished his work here in time to [illegible] the holidays.

Arthur Kurtz has resigned as head bookkeeper at the Universal exchange. He is succeeded by Pete Fortune, who has been promoted from short subject booker. And Walter Hein, of the accounting de[illegible] Fortune's place. All this is right in line with Carl Laemmle's policy of promoting from the ranks.

John Urbanski is installing a [illegible] theatre.

Joe Greenly has opened a new independent exchange in the Film exchange building, called Service Film Exchange. He will distribute State rights' pictures in Ohio.

Ben Wise, owner of the National theatre, East 55th St., bought himself a Christmas present last week. It is the Boulevard theatre in Cincinnati. Now Wise will help boost the railroad dividends as he will be commuting between Cleveland and Cincy every week-end.

William H. Haynes, manager of the Allen theatre, is receiving compliments from his patrons for the beautiful presentations he is offering each week. The Allen Ballet, organized by Bebe Barri of Cleveland, and trained directly under Haynes' supervision, has received flattering offers from New York producers. This number started out with eight girls, but has been increased to sixteen. Striking sets, costumes and dances have been originated for them by Manager Haynes.

Harry Gold, United Artists assistant sales manager in this division, went to Cincinnati to spend Christmas with his wife, who has been very ill. Gold was manager of the Cincinnati United Artists ex[illegible]

Baltimore

THE Keith-Albee New Garden theatre, remodeled from the old Garden theatre formerly operated by the Whitehurst Theatrical Interests, opened to the public at 11 a. m. Monday, December 26th, with eight acts of Keith-Albee vaudeville and pictures.

Three performances are given daily from 11 a. m. to 11 p. m. The admission prices are matinees, orchestra 50 cents, balcony 35 cents; evening, except Saturdays and holidays, orchestra 75 cents, balcony, 50 cents; Saturdays and holidays, evenings, orchestra $1 and balcony 50 cents.

This brings the Keith-Albee vaudeville directly into the heart of the field of keenest competition of Baltimore with Loew's Century and Valencia just up Lexington street, Keith's Hippodrome with family time and feature pictures just three blocks away and the New theatre with motion pictures just across the street.

It is understood that on the matinee performances of the first day the majority of the people attending were regular Keith-Albee fans and not the usual Garden crowd that used to come to see the family time vaudeville.

Throughout the matinee performances on the opening day the place was crowded. This may have been largely due to the holiday, as all the theatres were jammed to capacity during that day. Frederick C. Schanberger is manager of the theatre, J. Lawrence Schanberger is associate manager and Leonard McLaughlin is publicity director. Charles E. Farson, who has directed the Maryland theatre orchestra for the past three years, is conducting the music.

Through the courtesy of Howard Price Kingsmore, managing director of Loew's Incorporated in Baltimore, a big Christmas party was given to the newsboys of the Baltimore Daily Post here Saturday morning, December 24.

Sam Robbins, formerly conductor of orchestra on the Century Roof before that was turned into the Valencia under the Loew regime, is now acting as master of ceremonies on the stage at Loew's Century here for the entertainment a la Paul Specht, which is being given at that playhouse. He will be here about three weeks.

Mrs. A. H. Maloney, formerly organist at Loew's Century here, has been succeeded by John Var[illegible]

Ella Hartley has succeeded Ethel Wales as cashier at Loew's Valencia.

M. Buchman, formerly chief of service at Loew's Century, has gone up to the Stanley as chief of service.

The opera house in the City Hall building at Florence, S. C., will be remodeled to cost about $10,000 by the manager M. S. Schnibben.

The cost of the new Community theatre, to be built at Hamilton, Baltimore, Md., will be about $35,000. It is to be one-story brick, measuring 50 x 140 feet. It will [illegible] atre Company, C. Edgar Wood, representative.

[illegible] street, Chattanooga, Tenn., will be razed by John Parks, contractor, and a theatre to cost about $250,000 [illegible] liance Investment Company. Mr. [illegible] understood.

Felice S. Iula, who was the conductor of music at the Rivoli be[illegible] Rivoli as associate conductor with [illegible] 23 men.

[illegible] when a fire broke out in the gro[illegible] quietly.

Portland, Ore.

CHARLIE KOERNER, at one time branch manager of the local exchange, was a visitor here last week, exchanging conversation with his relatives. Koerner is at present the head of the George Mann theatres in California.

S. H. Cohen, formerly director of publicity of the Liberty and Rivoli theatres, has been appointed manager of the Geller Walnut theatre. Cohen will also handle the publicity and advertising for the new Geller theatre, which opens the latter part of the month.

Fred Normand, formerly sales representative for Columbia Pictures, has resigned.

A bond issue of $1,600,000 has been underwritten by the Lumberman's Trust Company, for Alexander Pantages, in the erection of a new Pantages theatre at Fresno, Cal.

It is emphatically denied by Walt Tebbetts that he will sell his interests in the new Oriental theatre to any producer-circuit combine. Tebbetts expects to operate this 2500-seat house independently, having already contracted for Pathe, F. B. O. and Tiffany first-runs.

Herschel Stuart, general northwest manager for West Coast Theatres, was in town for a few days and left for his headquarters in Seattle.

According to well-founded reports, the Orpheum circuit plans the erection of a 3000-seat house in Portland, within the next few months. Frank Vincent, western head of the circuit, was in the city a few weeks, and is said to have conferred with some real estate people concerning various sites. Orpheum now plays a three-day engagement at the Heilig, which is a road show house, having been at this house for the past ten years. No definite information has yet been given out by the vaudeville concern, as to the building of a theatre, but it is known that there is something in the air.

The new Heathmann Hotel, which is the first unit in the $4,000,000 hotel and theatre project, opened to the public on December 17. The hotel is part of a block, which will house the new $1,500,000 Publix house, scheduled for early February opening. The new Publix theatre will be known as The Portland, and will have a seating capacity of 3000, making it one of the finest and largest theatres on the Coast. It is understood that the house will play Fanchon and Marco presentations, and will be an exclusive Paramount outlet for product. The theatre is to be managed by West Coast Theatres, Inc., according to anannouncement made by Harold B. Franklin, president of the company, while the house will be owned by Publix. Rapp Brothers of New York City were the architects.

Fox's Movietone process had a very auspicious opening last week at John Hamrick's Blue Mouse, coming through with a winning week's business. This house is now presenting Vitaphone in conjunction with Movietone programs, and is going over nicely.

Cincinnati

CONCURRENT with the opening of the new E. F. Albee theatre, in Cincinnati, comes the announcement that the present Keith-Albee theatre, located on Walnut street, will be torn down to make way for a larger and more pretentious Keith house. Upon completion, the Palace, another Keith house now playing vaudeville and pictures, will be converted into an exclusive theatre.

Charles Lowenberg, for several years exploitation manager for Universal with headquarters in Cincinnati, has been promoted to divisional sales manager for the mid-west territory. Al. Sugarman, who was manager for Universal at Pittsburgh, has been transferred to Cincinnati, where he will work in connection with Manager Fred Streif.

Thomas Reilly, a well-known Cincinnati exhibitor, had some of his Yuletide happiness spoiled when he discovered that his home at 560 Howell avenue had been ransacked by thieves, who secured jewelry valued at $600, together with a quantity of clothing.

The Palace theatre, located at Fifth and William streets, Dayton, Ohio, was formally opened on Christmas day. Dr. Lloyd H. Cox has been named as managing director. The project was sponsored by Jonathan H. Winters, prominent Dayton banker.

The Deisler theatre, Plymouth, Ohio, which has been closed for several weeks, following the death of Mrs. Reuben Deisler, wife of the owner, has again opened, although performances are being given but twice nightly.

John A. Schwalm, manager of the Rialto theatre, Hamilton, Ohio, was host to a juvenile club during the holidays, when special pictures, suitable for children, were screened.

Mose Blaettner, manager of the Colonial theatre, Dayton, Ohio, following his annual custom at this season of the year, staged a food show for the benefit of the poor who could probably not otherwise enjoy Christmas. During a stated number of days just before Christmas, the admission to the Colonial consisted only of some article of food or clothing, which was subsequently turned over to the city authorities for distribution among the needy.

The Travel Movie Films Co. has been incorporated at Cincinnati by F. R. Block, John H. Druffel, C. Dewald and others.

South East

MISS ANNABELLE WARD, managing director of the Phoenix Amusement Company, Lexington, Ky., has returned from Denver and, although greatly improved in health, is expected to be confined to her home for a time.

The Goldberg Amusement Enterprise of Clarksville, Tenn., which operates a string of theatres, has started filming a play at Dickson, Tenn., where they own houses.

The Majestic theatre, Majestic, Ky., is reported closed as of December 15.

Mrs. T. F. Rogers, manager, Amuzu theatre, Midway, Ky., gave a benefit show last Friday for the Christian church there.

Karl Rohs, of the Rohs theatre, Cynthiana, Ky., was a guest at a luncheon given last week for Governor Sampson at Frankfort.

Mrs. Wm. R. Pattie, of the Grand theatre, Frankfort, Ky., visited the local exchanges last week.

John Long, of the Temple theatre, Earlington, Ky., was in Indianapolis last week on business.

The Pantage theatre, Memphis, Tenn., put on special attractions with their regular bills last week, the shows being given for the benefit of the Goodfellows' Santa Claus Club.

C. H. Townsend, of the Palace theatre, Jellico, Tenn., announces that his house will be sold to H. G. Jenkins, of South Pittsburgh, Tenn.

Judging from Madisonville papers, F. M. Holeman, of the Garrick theatre, is as prominent socially as he is in the business field.

Ben Eskind, of the Kentucky theatre, Madisonsonville, Ky., donated the proceeds of his show on December 19 to the Christmas Committee to aid poor children.

M. R. Hoselden, of the Grand theatre, Lancaster, Ky., visited Louisville last week.

Al Kaufman, of Big Features Rights Corporation, Indianapolis, Ind., was in Louisville recently.

Mrs. H. L. Scott, of the Opera House, Georgetown, Ky., is ill at her home on Danville Road.

Harry J. Martin, manager of the Brown theatre, celebrated his 35th birthday anniversary Friday. It was in 1911 that he began his theatrical career with the old Macauley's theatre here and five years later became its manager, retaining that position until the house was razed. He has been manager of the Brown since it was opened in October, 1925.

William K. Saxon, new city manager of Loew's theatres, denies rumors that the Strand theatre, Memphis, may reopen soon. The Loew interests contemplate no such plan, he declared.

John Parks, contractor, has obtained a permit to demolish the two buildings at 626 and 628 Market street, Chattanooga, Tenn., with a view of erecting a theatre thereon. The Reliance Investment Company is to improve the property, it is said. The property is now leased to the Signal Amusement Company and Judge W. E. Wilkerson, of that company, said that negotiations had been under way with the Publix Corporation to erect a theatre on the site, but that no contract had been closed. However, he said he understood that another theatrical company was also negotiating for the property, along with a chain store corporation.

The Big Features Rights Corporation of Indianapolis takes pleasure in announcing that William M. Elliott, formerly salesman for Paramount in this territory, is now connected with our organization in the same capacity.

Mr. Elliott will handle his old territory, where he has numerous friends, he having been in that zone for Paramount for several years.

Minneapolis

THEATRES in the northwest saw their business dwindle for a couple of days last week when the second big snow storm of a fortnight piled the roads and streets high with drifts and disrupted train, bus and street car traffic. The storm was not as serious as the big blizzard of the previous week, but it was serious enough to cause many persons to stay at home rather than venture out to the theatres. Minnesota is having more snow this winter than it has had for years, and heavy snows are not conducive to theatre-going, especially in the rural districts where the roads are heavily blocked.

G. E. Greene, who has been managing the New Garrick theatre in Minneapolis, has taken over the management of the Capitol theatre in St. Paul. He succeeds Henry Haupt at the Capitol. Haupt is entering the advertising field.

William Warvelle Nelson, musical director for the Finkelstein & Ruben circuit, was badly injured in a wreck near South Park, Minn., last week. His head was bruised and he suffered a cut mouth. Nelson formerly conducted the State theatre orchestra in Minneapolis.

Finkelstein & Ruben is cooperating with the Hennepin County tuberculosis association this week in arranging a special program of entertainment for the boys and girls of Minneapolis.

The Capitol theatre in St. Paul is now featuring Elsie Thompson, organist, and is advertising her as "Elsie at the Wurlitzer."

A weekly radio hour is being put on by F. & R. over WCCO, the Minneapolis and St. Paul Gold Medal flour station, under the direction of William Warvelle Nelson, director of music for F. & R. They are proving very popular.

Pelican Rapids already has one theatre, the Orpheum, owned by E. M. Cowles.

The Family theatre at Chisholm, Minn., was destroyed by fire last week. The house was undergoing enlargement and repairs at the time, and several thousand dollars were being spent by Jacobs & Johnson on improvements, equipment, etc. They planned to enlarge its seating capacity to 650. The fire, which was of unknown origin, destroyed most of the equipment, badly damaged the projection machine and practically levelled the building.

The Fargo theatre at Fargo, N. D., has installed the Vitaphone.

F. & R. has made Harold Orvis Ross theatre contact man at the State theatre in Mankato, Minn. He was formerly organist and director of the State's orchestra.

Mark Ross, manager of the Minneapolis Universal exchange, has gone to California to spend his Christmas vacation.

Al Kvool has resigned as manager of the American Amusement company's theatres at Mankato, Minn. Harry French succeeds him.

John E. Konz has dismantled his Cozy theatre at Lake Crystal, Minn., and has shipped the equipment to Osseo, Wis., to use in a theatre which he plans to erect there.

H. Ellingson, owner of the Opera House at Spring Grove, Minn., is remodelling the Mabel Opera House at Mabel, Minn., and will show pictures there.

A new theatre is being erected at Pelican Rapids, Minn., by Charles C. Spies. It will seat 300 and will be named the Pelican.

Before his departure for New York last week Dan Finkelstein was given a party in the Spanish room of the Radisson Hotel, Minneapolis, by members of the F. & R. organization, theatre managers and department heads, who presented him with a beautiful leather Gladstone bag. Finkelstein is going to take a position in the theatre operating division of the Publix organization.

Jacobs and Johnson had sold their interests in the New Family theatre at Chisholm, Minn., just a few days before the fire, which destroyed the building. The purchasers, Sartori Bros., had been planning to start remodeling operations and the installation of new equipment within a few weeks.

The Cozy theatre at Grey Eagle, Minn., has been sold by F. R. Hammerstein to S. J. Thompson.

The F. B. O. sales staff in the northwest has had an addition of two new salesmen: B. McConnell for southeastern Minnesota and Wisconsin and A. H. Gelt for southern North Dakota and northern Minnesota.

Al Knool, former manager of the American Amusement Company theatre at Mankato, Minn., has been appointed manager of the Uptown, a Saxe de luxe neighborhood house in Milwaukee. He succeeds Terry Bedell.

Donald J. Harris has purchased a Page organ for his new State theatre at Huron, S. D., which is nearing completion and is expected to open soon. The house has a seating capacity of 685 and has a large stage, orchestra pit, completely equipped projection booth.

The equipment of the Park theatre at Eureka, S. D., has been sold by Charles Silver to Orthwein and Bender, who recently opened a new theatre in the town. They will now have no competition.

The Atlantic and Strand theatres at Atlantic, Iowa, have been sold to H. S. Waldorf and C. C. Johnson. Johnson recently disposed of the Dakota theatre at Yankton, S. D., to H. S. Tammen.

Canada

THE presence of Theodore Roberts in Winnipeg, Manitoba, was the reason for the gathering of all theatre and film exchange men of the city in the Brown Room of the Fort Garry Hotel for a dinner at which the actor was the guest of honor. The function was held by the Screen Club of Winnipeg, of which Helmer Jernberg, proprietor of the Province theatre, is president.

Walter F. Davis, manager of the Metropolitan theatre, introduced Mr. Roberts, and other speakers included Raymond Kershaw, former president of the Motion Picture Exhibitors of Manitoba; Sidney Chalu, Western manager of Canadian Educational Films, Ltd.; T. Bevington, chairman of the Manitoba Board of Moving Picture Censors, and F. E. Wadge, manager of the Orpheum theatre.

A feature of the evening was the presentation to Mr. Roberts of a huge cigar. George Law of Canadian Universal, secretary of the Screen Club, had charge of the program.

John Sears, an employe of the Capitol theatre, Regina, Sask., has made a name for himself as an inventor. In association with another Regina man, he has brought out a "snowplane," which is a type of road machine propelled by a Renault airplane engine of 140 horsepower, with a nine-foot propeller. The snowplane has a glass-enclosed cabin which accommodates the "pilot" and two passengers. The machine has already performed with great success over snow-blocked roads.

With the change in the name of the dominion hteatre, Nanaimo, B. C., to Capitol theatre, there are now 21 Capitol theatres in the chain of the Famous Players Canadian Corp., across Canada. The corporation operates 130 theatres in the Dominion all told but the title of "Capitol" is being favored. The orchestras in a great many of these houses are called the "Capitolians," particularly if they are organized as stage hands, whether the theatre is known as a Capitol or not.

H. M. Thomas, Western Division manager of Famous Players Canadian Corp., is now installed in offices at the headquarters of the company at Toronto, having transferred from Vancouver, B. C. J. R. Muir, who is in direct charge of the Capitol theatre at Vancouver, has general supervision of Famous Players houses throughout the Vancouver district.

In a recent drive for the Victorian Order of Nurses in Edmonton, Alberta, W. P. Wilson, manager of the Capitol theatre, looked after the canvassing of a downtown district and collected $2,200.



Atlanta

TWO important changes affecting exchange managers on Atlanta's film row became known last week.

"Hank" Hearn has resigned as branch manager of Liberty-Specialty Film Distributing Corporation and will join Tiffany-Stahl Productions. His resignation became effective last Saturday, but it is understood that his active connection with Tiffany will not begin until January 1.

John W. Mangham. Jr., has resigned as branch manager of Arthur C. Bromberg Attractions, and will succeed Mr. Hearn as manager in Atlanta for Liberty.

Just who will succeed Mr. Mangham as manager of the Atlanta exchange of Arthur C. Bromberg Attractions had not been determined at present, although it was understood an announcement would likely be made soon.

It is understood that about the first of the year, Mr. Hearn will go to New Orleans to make a special survey of conditions in that immediate territory, but whether he would head the Tiffany-Stahl branch office there was not stated.

Mr. Hearn had long been connected with Liberty, which he left at one time to be district manager in the South for Associated Exhibitors, but resigned that connection to return to Liberty on June 7, of last year.

With approximately ninety branch managers, bookers and salesmen of the exchanges affiliated with the Atlanta Film Board of Trade present, the conference held in Atlanta Monday, December 19th, proved to be a success in every way and the social feature of the gathering, a banquet in the evening, was voted one of the most enjoyable affairs of the kind ever held here.

The conference was sponsored by the Atlanta Film Board of Trade and was called for the purpose of having the various rules and regulations promulgated by the credit committee and arbitration board, explained and discussed for the benefit of bookers, salesmen and others handling film contracts.

With a better understanding of these rules by all concerned, it was hoped that, in future, there would be fewer misunderstandings and a decrease in the number of small issues that are referred to the board from time to time, for decision and settlement.

The conference, which was held on the roof garden of the Ansley Hotel, began at 3 o'clock in the afternoon and lasted until 5.15. It was presided over by John T. Ezell (Warner Bros.), president of the Atlanta Film Board of Trade, who explained the object of the meeting.

Among those who made talks relative to the matters up for consideration were W. W. Anderson (Pathe), chairman of the Arbitration committee; J. H. Butner (Educational) ,a member of the same committee; James W. Hanlon (M-G-M), of the conciliatory committee; Major John W. Quillian (Enterprise), of the credit committee, and E. L. Cole, secretary of the Atlanta Film Board of Trade.

Recent visitors at Atlanta included A. Solomon, of the Independent Theatre Corporation, Chattanooga, Tenn.; Mr. and Mrs. W. H. Odom, of the Pastime theatre, Sandersville, Ga.; C. E. Timberlake, of the Isabelle theatre, Stevenson, Ala.; Luther Scales, of the Fairfax theatre, Fairfax, Ala.; Charles Walder, of the Tivoli theatre, Miami, Fla.; Mrs. T. E. Dillard, special representative for Eltabran, in the Florida territory; J. W. Peck, of Five Points theatre, Birmingham, Ala.; T. F. Solomon, of the Palace theatre, Cedartown, Ga.; Robert H. Nowell, of the Idle Hour theatre, Monroe, Ga.; Stanley Spoehr, of the Tower theatre, Miami, Fla.; Nat M. Williams, of the Williams circuit of theatres, Thomasville, Ga.; Gordon Powell, of the Atco theatre, Atco, Ga.; Houston Thompson, of the Palace theatre, Cedartown, Ga.; J. N. Morgan, of the Martin theatre, Columbus, Ga.

Friends of George T. Chester, of Enterprise sales force, will be glad to learn that his wife, who has been ill, is rapidly improving and on the road to recovery.

C. W. Star, member of Enterprise sales force in Charlotte territory, spent the holidays in Atlanta.

Roy Martin, of the Martin theatres, Columbus, Ga., was a recent caller on film row.

Mrs. Anna Aiken Patterson, editor and publisher of *Weekly Film Review*, returned to Atlanta last Friday morning from a week's trip through Florida.

Harry G. Ballance, Southern district manager of Paramount Famous Lasky, has returned from a visit to Dallas and other points in Texas.

William G. Minder, Southern division manager of Tiffany-Stahl Productions, left Atlanta last Tuesday evening for a brief trip to Nashville, Tenn., and other points in that immediate territory.

Arthur C. Bromberg, president of A. C. Bromberg Attractions, has returned to Atlanta from a visit to Texas points and Shreveport, La.

Louis Rosenbaum, of Muscle Shoals Theatres, Inc., operating the Princess and Majestic at Florence; Palace at Sheffield, and Strand at Tuscombia, announces the erection of a new theatre at Athens, Ala., to be opened sometime in March or April.

Ben Jaffee has taken over the Norwood theatre at Norwood, formerly operated by J. W. Peck.

The Franklin theatre at Ensley, Ala., has added a vaudeville attraction to their Saturday night show, using some star in uptown local playhouses and the innovation is meeting with marked success.

Birmingham was "rained out" the past week, the water inundating several sections of the city and interrupting street car and bus service. Several thousand dollars' worth of damage was the result.

Florida

THE Campobello theatre, in the Belmont Heights section of Tampa, has closed. The house was a beauty but it failed to receive sufficient patronage to make the grade, so after several changes of management the owners of the building decided it would never succeed as a theatre and will convert it into stores and apartments.

An unusual booking mix-up occurred in Ybor City this week. Manager Darley of the Rivoli booked a Spanish production for three days, starting on Thursday, the 22nd, and Manager Fernandez, of the Italian Club theatre, booked the same picture for three days for the Cuban Club theatre, starting on Christmas day. Neither knew the other had booked the picture until both had advertised it, and then it was too late to change, so Fernandez advanced his dates and for the first time in Ybor City two houses, but a few blocks apart, played the same picture day and date.

Fire of undetermined origin partly destroyed the Palm theatre at Sulphur Springs this week. The fire started sometime during the night, with no one supposed to have been in the building, in the projection booth. Eight reels of films and the projection equipment were destroyed before the firemen got it under control. This house was opened about two months ago by Paul Lavaents and has been playing pictures and tab shows given by a permanent stock company.

The Airdrome in Sarasota has closed. George Clifford of Tampa has been operating the house off and on for several months. He has tried out pictures, and pictures with tabs, but nothing seemed to be able to pull 'em, so George has given it up.

Thomas Meighan, motion picture star, accompanied by his wife and his brother, James, and Gene Sarazen, golf professional, arrived in Jacksonville last Tuesday night from New York en route to New Port Richey, Florida.

Friends of William A. Krause, Jr., manager of the Empress theatre, Jacksonville, were deeply grieved to hear of the death of his father, W. A. Krause, on Sunday afternoon. Burial took place last Monday afternoon.

C. B. Ellis, manager F. B. O. exchange, plans to move into the new office building the week after Christmas.

Scotty Chesnutt, manager Paramount exchange, spent the holidays with his mother in Birmingham.

Frank Dowler, Publix's district manager, spent last week in Jacksonville.

Among the exhibitors visiting the exchanges last week were: Stanley Spoehr, of the Tower theatre at Miami and Flamingo at West Palm Beach; E. Brue, of Miami; Neil Blount, of Ft. Meade; F. D. Adams, of Waycross, Ga., and Frank Riggins, Blackshea, Ga.

A. C. Thornton, who managed the Seminole when it first opened and later the Campobello, of Tampa, has taken the management of the Rialto, which opened this week under a new policy of dramatic stock.

Manager John B. Carroll put over some good publicity last week. He had Alla Axiom as the stage presentation feature at the Tampa and secured a police permit for a "blindfold drive."

The Victory has given the Boy Scouts 2,000 tickets, which they will distribute to the poor children of Tampa for the Christmas Matinee on the morning of the 24th. At this matinee the toys collected from the children at the special matinees, where a toy was all the ticket needed, will be given to the needy.

Work has started on a big amusement park located on a "key" across the bay from Clearwater, known as Clearwater Beach, which is to cost at least a quarter of a million, it is stated. Harry C. Baker, an amusement park builder, is behind the project, though assisted by local capital. It is expected that enough will be finished by the first of the year so that it can be opened to the public.

The annual Community Chest drive opened in Tampa this week, with Consolidated Amusements one of the first to donate to the fund and one of the largest contributors, they giving their check for $1.000. All of the theatres are coming across for this good cause, as well as giving their screens to the committee for advertising the campaign.

The Florida Theatre, Daytona Beach, Fla., one of the Publix houses, last week changed into a de luxe classification with the installation of a large Wurlitzer pipe organ.

Des Moines

THE Strand theatre at Mt. Vernon, Iowa, which has been run by L. D. Hendricks for a number of years, changed hands last week. D. L. Sterns is the new owner. Report has it that Mr. Sterns is a new man in the theatre game.

At Cincinnati, Iowa, there was a change of ownership last week when the Royal theatre there was bought by H. F. Corder. Charles Vest was the former owner of the Royal.

R. M. Wilson, assistant to Chas. M. Steele, supervisor of exchanges for First National, was in Des Moines last week. He returned to New York for the Christmas holidays.

The Gem theatre at Webb, Iowa, was sold last week. The theatre has been operated for some time by the American Legion unit in the town. It was bought last week by Campbell and West, who are local men and who will immediately take possession of the theatre.

Among items of interest in the Christmas news is the fact that Harry Lombard, accessory clerk of the First National office, spent Christmas with his relatives at Bouton, Iowa. Clyde Pratt, also of the First National office, spent Christmas and New Year's at Washington, Iowa.

Kenneth Thompson, manager of the King and Rex at Albia, Iowa, has been showing at the Rex on Saturdays only and has now closed the theatre, while retaining the usual schedule at the King.

Theodore L. Stark and Company are to build a theatre at Cedar Rapids for Charles B. Zalesky. The house will be one of the Universal Chain theatres.

Alexander Frank, who is general manager for Universal theatres in Iowa and Nebraska, has appointed a new manager for the theatres at Marshalltown, Iowa, in Carl V. Baker, who formerly was at the Plaza and Rialto at Waterloo, Iowa.

Visitors in movie row were Jake Cohen of the theatres at Ottumwa, Mr. Grossman of Nevada, and Mr. Walters of Oskaloosa. Mr. West of Grinnell was a visitor at the office of Paramount.

P. B. Wallace, cashier of the Universal office, was badly hurt last week when he slipped and fell on the ice while on his way to his office in the Film Exchange building. Several ligaments in his leg were torn loose and he has not been able to be down to work for the past week.

E. J. Tilton, branch manager for First National at the Des Moines office, was presented with a beautiful traveling kit as the gift of the members of the staff as well as their wishes for a very happy Christmas.

The highest score made yet in the bowling contests held each week by the teams from the film exchanges was made by Tim Evans of the office of F. B. O. His score was 235. The exchanges rank as follows in the contest: Pathe first and First National second with the other exchanges contesting weekly as to their succession.

A big box of candied fruit, raisins, prunes, bananas and all other products of California soil, was sent to the Des Moines office of First National from the west coast with the compliments of Charles Rogell, production manager.

Philadelphia

FLAMES burst through the stage and smoke filled the Plaza theatre, Broad and Porter streets, Philadelphia, recently. Five hundred persons filed out of the theatre in orderly lines, with no suggestion of a panic. The feature was being shown when a tongue of flame leaped through the stage and rapidly spread toward the footlights. William Harrison, of Westmont, N. J., the organist, continued to play the instrument until the fire beneath the stage had severed the electric lines giving it power, while in the projecting room Louis Testardo, the operator, continued to unreel the picture. No one was injured but John Spiers, the manager, estimated the damage to the theatre at $3,000.

Construction work is about to begin on Philadelphia's newest theatre the Uptown, to be located at 2240-50 North Broad street. The structure will cost in the neighborhood of $1,000,000 and will have a seating capacity of 3,000, according to Samuel Shapiro, the owner, who is also interested in several other large motion picture theatres. It will be in Spanish renaissance style in architecture, furnishings and appointments, and will be devoted to the showing of photoplays and presentations. Located at the entrance of the new North Road street subway and only two squares from the proposed $3,000,000 Reading Railway station, the site of the new theatre is regarded as an ideal one in building and theatrical circles.

The new Carman theatre, Germantown and Allegheny avenues, Philadelphia, which will be formally opened during the holidays, is a $1,000,000 structure with a seating capacity of 2,500. The exterior is of brick and polychrome terra cotta, while the walls of the foyer and mezzanine floors are of polychrome plaster finish. The main orchestra floor seats 1,200. The stage is designed for every form of theatrical entertainment, as well as motion picture productions and stage lighting being by spotlight batteries instead of strip lighting. The asbestos curtain is of the latest double automatic type, weighing ten tons, and operated by electricity.

Milwaukee

E. W. VAN NORMAN is to be manager of the new National theatre on the south side upon its completion on January 15. Mr. Van Norman is well known to Wisconsin exhibitors as former president of M. P. T. O. of Wisconsin and was at one time manager of the Parkway theatre of this city.

The Butterfield circuit's invasion of the copper country is certain, according to recent rumors. The names of many theatres in the upper peninsula have been linked for many months with the Butterfield circuit and it now looks as though the deal for several of these theatres has been completed.

Incidentally, business in the copper country is looking up. The recent upward trend in copper has given impetus to the chief industry of several upper Michigan cities, chief of these Escanaba, and the increased activity in the mines is reflected in the theatre business.

Francis Kadow, manager of the Mikado theatre at Manitowoc, and of the broadcasting station WOMT of that city, was recently in Milwaukee exchanges. Mr. Kadow is interested also in the radio business and was elated at his success in this line.

The Saxe theatres, recently taken over by West Coast, are now operating under the name of Midwesco Theatres, Inc.

L. L. Ballard, United Artists representative for this territory, returned from a recent trip to the snow-bound key cities in the northern part of the state.

W. Ainsworth, manager of the new Garrick at Fond du Lac, reports the plan of adding pictures to the program of the Garrick, which is devoted to the stock company productions, is working out very successfully. The theatre is opened at 6:30, at which time pictures are exhibited until the time of the usual opening, 8:30, when the stock company takes over the program.

The Butterfield Circuit, which is planning to take over several theatres in Upper Michigan, will open offices either in Chicago or Milwaukee in the very near future.

Milwaukee is to have a new theatre, according to recent announcement. Sherman Brown, manager of the Davidson theatre, and eastern theatrical promoters, are interested in the theatre. It is to be situated at Mason and Jackson and will be built at a cost of about $1,000,000. If the policy of the new theatre is to be the same as that of the Davidson, pictures will be included in the program during the summer months and at times when no productions are [illegible]

Admission charge at the Wisconsin [illegible] 60c. to 75c. after 6 at night and Saturday and Sunday matinees.

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STORAGE OF MOTION PICTURE FILMS

Albany

SANTA CLAUS, as depicted by employes of the various film exchanges in Albany, made his customary visit along film row last week, bringing joy to many managers. Edward Hayes, manager of the Pathe exchange, received $25 in gold from the office force. Al Gutek, local manager for F. B. O., received a traveling set from the Christmas tree that adorned the office. Jack Bulwinkel, who handles the affairs of First National in Albany, received a traveling bag from Santa, while Harry Seed, local manager for Warner Brothers, was presented with a lounging robe. Jake Rosenthal, owner of the Rose theatre in Troy, presented every employee with gold pieces ranging from $5 to $50.

Fred Freschette, who has been handling the Barcli in Schenectady, resigned last week in order to go with Universal theatres, reporting to the New York city office, and being assigned to the south.

The Temple theatre in Hinesburgh, Vt., has changed hands, George Lowington having taken the house over from Clark Thomas. George James has reopened his theatre in North Bennington, Vt., and will operate one day to the week.

The young women employed at the Lincoln theatre in Troy took no chance in a feminine selection of the gift which they presented Ben Stern, the manager. They named one of the men employed at the theatre to do the selecting.

Dave Sommers, who worked in Albany about two years ago, has returned to town and has been given charge of the advertising accessories department at the Fox exchange.

Proctor, Vt., was badly hit by the recent flood and Fred Churchill, the exhibitor there, is now operating but one night a week. At Manchester, Vt., Aaron Shapiro is the exhibitor as well as postmaster, storekeeper, etc., his theatre operating three nights a week, being looked after generally by his son. George Murray, who runs the Temple theatre in Middlebury, Vt., is also the freight agent for the village.

There never was a bigger or better Christmas for Lew Fischer, of Ft. Edward, than the one of this year, marking, as it did, the opening of Mr. Fischer's new theatre at Cambridge. The house has a seating capacity of 400 and represents an investment of about $30,000. It is built on the site of the Victory, which was burned last spring. A twenty-five cent admission is being charged.

Following the usual custom, the local exchange for Warner Brothers is according the salesmen, Russell Sulley and George Rosenbaum, a week's vacation with pay.

Louis Schine, of Gloversville, is looking after the vaudeville end these days of the Schine circuit, and, according to all reports, is as busy as the proverbial bee, although frequently jolted by the prices he is being forced to pay for vaudeville acts.

Harold Farrell, formerly with the Lincoln theatre in Schenectady, is now doing the booking for the Broadway in that city, which recently reopened. Lester Smith, head operator at the Rose theatre, is recovering from an attack of pneumonia.

There is a rather odd condition existing in Poultney, Vt., near which two competitors share the town hall, each showing pictures two nights a week. The exhibitors are Robert L. Whitton and Jerry Costello.

Although Charles Sesonske operates theatres in Watertown and Lowville, residing at the hotel in the former place, he still spends each week-end in Gloversville. Al Barton, of Ticonderoga, is back from a southern trip and was heard to remark last week that he wished he had remained south until after New Year's.

Julius Byck, of Tannersville, has notified Albany's film exchange that his theatre has closed for the winter. The Vitaphone has been installed at the Strand in Schenectady.

Dave Miller, manager for Universal in Buffalo, has challenged the Albany branch, with a side bet of $200, in connection with a fifteen weeks' drive that will get under way at once. Only recently the Albany branch won a countrywide contest, and, incidentally, the sum of $200, a side bet between the two exchanges.

Visitors along film row during the week included Len Garvey, of Clinton; Al Barton, of Ticonderoga; Arthur Abeles eastern sales manager for Warner Brothers; Joseph Salzig, of the Park theatre in Wappingers Falls, and Sam Hochstim, of Hudson.

It was a happy Christmas for Henry Frieder, of Hudson, for his little daughter is on the road to recovery following a delicate operation on her ear, performed in New York city, a week or two ago.

According to the film salesmen who have occasion to visit northern New York, the hardest exhibitor to locate is Frank Sands, of Pyrites. Along with his theatrical activities, Mr. Sands owns and operates a truck service in his section.

There is one Armenian exhibitor, at least, in New York state. He is Mike Baumansauer, who is running the Plaza at Malone, and who recently came from Canada.

W. L. Orne, an exhibitor at Richmond, Va., which was badly hit by the flood, has decided to throw up the sponge and will dispose of his theatre in the near future.

Jake Golden, manager of the Griswold, in Troy, recalling a year or so ago when he left to spend the Christmas vacation with his parents in Boston, and dlanded in a Massachusetts hospital, where he remained for months, has decided to forego a Boston trip, for this Christmas.

Jake Rosenthal has installed a frankfurter machine in the lobby of his Troy theatre, and from now on his ushers will pass around the succulent red hot "dogs" at ten cents per. Incidentally, Mr. Rosenthal gave away a combination of chickens, turkeys, geese, ducks and one small pig during the week before Christmas.

It has been virtually decided by the Albany Film Board of Trade that there will be no ball this year.

Manager O'Brien, of the Strand theatre in Carthage, erected a Christmas tree in the lobby of his theatre, the forerunner to a special children's matinee on Christmas morning, when all children were the guests of the theatre and presented with presents.

Central Penn

OSCAR B. FELDSER, former owner of the Broad street theatre, Harrisburg, which is now controlled by I. B. Heckard, was installed on December 18 as president of the Harrisburg Musical Association, Local 269, American Federation of Musicians. This organization includes among its 600 members many musicians who are employed in theatres of Harrisburg and vicinity. Other officers installed are: Vice-president, H. J. Kurzenknabe; secretary, Ralph Feldser; treasurer, Simon W. Breach; sergeant-at-arms, Paul E. Kurzeknabe; trustees, George F. Rheam, H. G. Neumeyer and Dr. E. I. Shirk. The executive board includes the officers and trustees and also Lewis Cohen, J. A. Adams, Mrs. Lawrence Katz and Lynn O. Cook.

Twelve hundred toys were collected by the Colonial, Victoria and State theatres, in Harrisburg, at matinees on Saturday, Dec. 17th, when all children who presented a toy were admitted free. These were given to the Toy Mission, which distributed them to poor children just before Christmas. These three theatres are operated by the Wilmer & Vincent Company.

Charles E. Newbaker, who owns and operates the Strand and Standard theatres, in Steelton, took the oath of office as sheriff of Dauphin County, Pa., on Dec. 31, in the Court House at Harrisburg. Mr. Newbaker was elected sheriff in the November balloting. He announces he will continue to operate his two Steelton theatres.

One of the many clever holiday greeting cards issued by Central Pennsylvania theatre men was that sent out by Lee Levy, manager of the Victoria, Harrisburg, and advertising manager for all the Wilmer & Vincent theatres in that city. It was a picture of the front of the Victoria, bearing the inscription in the place of the electric sign: 'Let's Pick the Comfy 'Vic' for a Merry Christmas." The card included Mr. Levy's signature and his picture in the garb of Santa Claus.

The new Rialto theatre, Third and Harris streets, Harrisburg, was closed from early in December until January 2, to permit the completion of improvements started by Isaac Marcus, the owner, who has just agreed to lease the house, and also the National, Sixth and Dauphin streets, to Mr. and Mrs. George Krupa, of Lancaster. These improvements were planned by Mr. Marcus before the start of the Krupa negotiations and it is understood still further improvements, including the installation of organs in both theatres, will be made after the Krupas take control.

L. A. Farrell, district representative in Carbondale for the Comerford Amusement Company, of Scranton, has selected his son, Joseph Farrell, to become his assistant.

Edward J. Melniker, managing director of Loew's Regent theatre, Harrisburg, celebrated the first anniversary of his holding that position by giving a free show on December 27th to the newsboys of Harrisburg.

The new $175,000 auditorium and theatre of the State Teachers' College, at East Stroudsburg, was formally dedicated December 16 in the presence of a large group of educators and other friends of the college. In the evening a dedicatory concert was given Miss Lewis, singer, of the Metropolitan Opera Company.

The formal opening of the Seltzer theatre, Palmyra, was scheduled for New Year's Eve, December 31st. The house is a modern structure with 900 seating capacity, and owned by Harry Seltzer. Geo. Girth, who formerly managed the Iroquois theatre, Palmyra, which has been closed and will be dismantled, has been appointed manager of the Seltzer.

Pittsburgh

CARLOS MOORE, manager of the Pittsburgh United Artists Branch since its inception nine years ago, and the oldest exchange manager in the Steel City (in point of service), resigned his position last Saturday. The news came as a surprise to Mr. Moore's many friends here, as only recently he had won a promotion which gave him the responsibility of the U. A. branch at Washington, D. C., as well as the Pittsburgh office, he having divided his time between these two branches.

Mr. Moore states that he intends to take a rest of several weeks before accepting any of several offers which have been made to him by other producers.

No successor has as yet been named for Mr. Moore in the local territory and in the meantime Miss Alice Salisbury, office manager at the exchange, is looking after all details regarding the operation of the company's local headquarters.

Miss Audrey C. Lytell, formerly of the New York Film Board of Trade, is the new secretary at the Pittsburgh Board, succeeding Miss Clare Foley, who has been transferred to the organization's office in San Francisco.

Among the exhibitor visitors on Film Row the past few days were included: Theodore Sussman, Sharon; Charles Lynch, Meadville; Thomas Bello, Belle Vernon; Spear Marousis, New Castle; H. L. Stahl, Oil City; James Retter, California; B. W. Redfoot, Windber; and L. M. Jones, Vandergrift.

J. E. Smith, of the Hazelwood Theatre, came out to Film Row last Monday the first time in four months. "Jim" is able to get about with the aid of crutches, his fractured leg having not yet fully healed. His many friends trust that his recovery will be effected soon.

"Cleve" Adams, F B O divisional representative, who makes his quarters at the Pittsburgh branch of the company, is spending this week with Manager Harry Michalson of the Cincinnati office.

Frank Ray, another of the Film Row veterans, is now in charge of night shipments of the Pathe exchange. Frank has his hands full too, as there are few, if any, exchanges which ship more film at night than Pathe.

William G. Smith, manager of the Columbia Pictures exchange, has been laid up at home since Friday of last week suffering from the grip. At this writing, Tuesday, "Bill" still feels groggy, and it is hoped that he will recover within a short time and return to his duties.

Manager A. H. Schnitzer, of F B O, has treated himself to a Christmas present, and furnished his private office with a beautiful new oak desk with two chairs to match. Also a new carpet on the floor. The office looks very inviting, and "Abe" reports that it is a real pleasure to entertain exhibitors therein.

Hannah Braff, formerly secretary at Loew's Aldine, is now connected with Metro-Goldwyn-Mayer Exchange.

J. J. Maloney, manager of the M-G-M Exchange, is also benefactor for the Home of The Good Shepherd and gave the orphans a free movie and candy for Xmas.

Charles Geigerich, advance man on "Love," is helping Wallace Allen, publicity director at Loew's Penn, in making this attraction one of the biggest of the season.

Loew's Penn had free shows for 3,500 newsboys Dec. 24th with Livingston Lanning, manager, the host.

The Press Club had a banquet at the William Penn last Friday, over 500 members attending. All theatres donated acts to make the affair a success.

The benefit performance held at Loew's Penn for the Pittsburgh Press Orphan Fund netted $2,379. Over 30 acts appeared with the show running from 11:30 to 2:30. The house was sold out 12 hours before the show started with tickets worth $5 if one could get them at show time.

"Hank" Kaufmann, inspector booker for the Pathe exchanges, is spending the week at the local branch. "Hank" spends part of his time renewing old acquaintances, as he was formerly stationed permanently at the local office.

J. L. "Doc" Day, well-known advertising agent, reports that he is soon to offer a brand new act in the local territory.

Max Shulgold, city salesman at F B O, is stepping out these days with a brand new private office all his very own. The F B O quarters have recently been enlarged, this having made possible the addition for the new quarters for Mr. Shulgold.

Manager Jas. H. Alexander, of the Columbia Film Service, is these days writing his letters on beautiful red and green Christmas letterheads. The letters are very attractive, and again call attention to "Aleck's" thoughtfulness with the little things that not only create good will but are good publicity for his office as well.

The new Pittsburgh City Directory is just off the press and it lists 143 theatres in Greater Pittsburgh.

Harry Skirboll, former accessory salesman at the First National exchange, is now a furniture salesman with the May-Stern Co. in Pittsburgh.

Another local Filmdom romance. The principals are Miss Rose Jones, Educational "hello" girl, and Ben Hanna, shipper at the Fox office. Ben has just presented Miss Jones with a beautiful diamond ring, and it is likely that the wedding will take place sometime in the Spring. Congratulations!

Manager Jas. H. Alexander, of the Columbia Film Service, presented the trade with lead pencils as a Christmas remembrance. Pencils are white in color, and imprinted thereon in red and green is Columbia's holiday message. "Aleck," along with his employees, was busy distributing the remembrances to the film and theatre folk.

J. C. Fishman, sales manager for the Standard-Federated exchanges, spent last Wednesday and Thursday at the local branch.

Salt Lake City

BESIDES giving a Tin Can Matinee for the benefit of the poor of this city which was worked in conjunction with the Deseret News here and which received a great deal of front page publicity, the Capitol Theatre took care of the orphans, in conjunction with the Elks here, and also the detention home children and the children from the Children's Hospital.

A big Christmas tree was decorated and placed in the foyer, lending good cheer during the week before Christmas. This house, which is included in the Louis Marcus Enterprises, is managed by George E. Carpenter.

The managers of the Louis Marcus Enterprises presented Louis Marcus with a beautiful silver cocktail shaker with ten cups with the names of each of the managers and assistant managers engraved on one of each of the cups.

Special Home Office Representative Russell Egner of the Metro-Goldwyn-Mayer Corporation was in Salt Lake City over the holidays.

Metro-Goldwyn-Mayer's district manager, Seth D. Perkins, was in the local exchange for a few days from Denver recently. He spent the holidays with his family in Denver. He states that immediately after the first of the year he will return to this office where he will meet his friend "Battling" Egner, with whom he will go on to Denver.

Traveling Auditor W. F. Reiley is still visiting the local Metro-Goldwyn-Mayer office.

Local Manager L. C. Wingham of the Metro-Goldwyn-Mayer exchange in this city, just came back from a very successful swing into Boise and Nampa, Idaho.

Among exhibitors seen at the various exchanges last week were Mell Stringham of the Colonial Theatre at Ogden, Utah, and John Rugar of the Egyptian, Orpheum and American theatres at Park City.

Louis and Harmon Peery of the Egyptian and Ogden theatres of Ogden were in this city for a short time last week.

The new Universal booker and assistant manager Cecil J. Farnes, who recently drove here from Portland to take up his new duties, arrived here somewhat wet from having rolled into the river near Pendelton, Oregon, when his car rolled off the road. He lost a grip and several articles but escaped serious injury.

F. F. Vincent, Universal publicity man, is in this city, accompanied by his wife and daughter, concentrating on a publicity campaign.

Salesman Tony Hartford of the Universal sales force, is to be transferred to the Idaho and Northern Utah territory from his Southern Utah section, which will be covered by E. S. Winward, former booker here.

Local Manager H. H. Milstein was in last week from the Northern territory.

Clyde Blasius, owner of the Diana theatres of Copperfield and Midvale, Utah, is leaving the theatre end of the business to go to Portland, Oregon, where he will be in charge of the National Theatre Supply Company branch. It has not yet been decided regarding the disposition of his houses, which will be closed temporarily.

Clyde H. Messinger, Educational manager here, is back from a trip into Idaho.

Miss A. Knowles, former assistant cashier at the local Fox exchange, has been promoted to the position of cashier since the transferring of Miss E. Higham, who has been cashier here for some time, to the Denver office. All of the Fox men were in for the holidays.

Andy Murdock of the Ideal Theatre at Heber City, Utah, was [illegible] here last week.

The new theatre being built at Provo, Utah, by J. T. Nixon, is to be opened in the very near future, according to reports.

The new house being built by C. M. Pace of Delta, Utah, is to be opened about the first of the year.

Salesman John Dickson, United Artists salesman, is now in Wyoming where the temperature is said to be hovering around zero.

Manager Fred Lind, F.B.O. executive here, left last week for Ft. Morgan, Colorado, to spend the holidays with his mother.

San Francisco

W. J. BENNETT has taken over the New Colma theatre, just south of San Francisco.

J. W. Bascom of Sisson, also George Roy of Reno, were recent visitors. Roy states that he has sold his Nevada theatre in Reno to Millan.

Enno Lion, who is opening the new theatre on the Alameda section of San Jose, has also placed an order for projectors and other equipment.

The Imperial theatre has been leased by M. L. and Dan Markowitz, prominent local theatre owners, it was announced Dec. 10th. Under their management a new policy was inaugurated.

A. Breinsteinwell, known in several motion picture concerns in and about San Francisco, has been made manager of the Coliseum theatre, the city's largest residential motion picture theatre. The Coliseum is one of the theatres owned by the Levine Corporation.

More than one thousand matinee attendants at the Century theatre of Oakland were thrown into a panic not long ago when the building filled with smoke from a fire which was burning fiercely in a restaurant next door. Police and ushers forced the fleeing crowd into lines and let them out without injury. The restaurant, fashionable dining place for women, was crowded with customers who fled to the street soon after the flames from a burning "grease sheet" sent clouds of smoke over them. A half hour after the fire started it was still out of control and calls were being sent to all parts of Oakland for fire fighting apparatus.

Mr. and Mrs. Ware of Dixon were recent visitors on film row.

Dr. L. T. Toepher has closed his Garden theatre at Reedly.

D. J. McGowen, home office representative for First National Pictures, is making a tour of the Coast exchanges and recently spent several days in the San Francisco exchange.

G. C. Parsons, manager of the local M-G-M office, returned from a trip up the Coast as far as Klamath Falls in the interest of the exchange.

G. A. Hickey, district manager for M-G-M, has returned from a Division Managers' Convention, which was held in New York.

Messrs. Blumenthal and Madsen, of Educational Pictures, have just returned from a trip through the San Joaquin Valley. Blumenthal spent a few days in Los Angeles in conference with the West Coast officials, and, while there, inspected the Educational Studios.

A new 900-seat theatre linked to the George Mann theatres was opened Thanksgiving day at Ft. Bragg, California. The house has all the features and accommodations of a real metropolitan theatre and was started on its amusement mission with due ceremonial celebration.

Morgan Walsh of Warner Bros. has concluded a deal whereby the Vitaphone goes in the State theatre, Oakland, as a feature of that popular house.

The opening day is announced as of January 6, and that the installation will embrace all the equipment requisite for the same schedule of musical features now being rendered in all the Vitaphone entertainment.

Horton Kahn, popular manager of the Imperial theatre, which recently was sold by the West Coast Theatres, has been sent to Los Angeles to work for the West Coast Theatres, in chief offices at Los Angeles. While none of his girl friends who were interviewed exactly cried that he left, all felt sorry, but were pleased he received a promotion.

Southwest

THE city council at Clinton, Missouri, repealed an old law which prohibited Sunday shows in Clinton, and under the new plan Sunday matinees are permitted.

A. D. Metcalf, proprietor of a motion picture show at Ash Grove, Missouri, on Nov. 29, pled guilty on charge of operating his house on Sunday in violation of an ancient blue law and was fined $5 and costs. It was the first victory of the blue law advocates of Ash Grove and vicinity. Metcalf, immediately after paying his fine, filed complaints against several Ash Grove business men for violating the same blue law, which permits only necessary household duties on Sunday.

J. W. McReynolds has completed the erection of a new theatre building at Montezuma, Kansas, to be used as a picture house.

On Dec. 5 the new Victory theatre at Rogers, Ark., was opened to the public.

Workmen are repairing the studio building of the Volland Scenic Studio at St. Louis, Mo., which was damaged by the tornado of Sept. 29th. The improvements will cost about $45,000.

Newspaper Opinions on New Pictures

"The Gorilla"—First National, Mark Strand Theatre, New York City

Mirror: "One of the funniest comedies that has come to town in some time, and you are hereby advised to see it. Murray and Kelsey gather in laugh after laugh. Photography good and likewise sets. Just as a comedy thriller 'The Gorilla' is a first rate picture."

Telegraph: "Best yet of laugh thrillers transported by bats, cats and canaries and gorillas from stage to screen. If you like mystery you'll enjoy this feature. A kick for every chuckle. There's nary a moment in First National's box office symphony but what is overflowing with 22-karat entertainment."

World: "Satisfactory entertainment. Original and effective camera work. A thriller."

Times: "Evoked roars and shrieks of laughter. Excitement and amusement linked. Santell's easy and imaginative touch apparent. Excruciatingly funny moments. . . . really comic. Murray far more comic than in most of his other productions."

Herald-Tribune: "Shrewd mixture of comedy and mystery. Most successful case extant of the use of farcical relief to counteract mood of horror. Comedy honest enough to appear as an essential part of entertainment, rather than merely as a foil. More serious scenes done in eerie, vague way that employs shifting shadows, sinister silhouettes and all tricks of lightning and photographic angles to create proper atmosphere of terror and impending doom."

American: "Is first comedy and then a mystery story. Audience laughs its approval. If you like mysteries you'll find hour's entertainment. Camera work is effective, occasionally even stunning."

Post: "Entertaining mystery film."

Journal: "Satisfying, mysterious moments. Those who saw play won't know any more about it than those who didn't, as screen version is quite different. You will shudder and shake."

Telegram: "You should find 'The Gorilla' well worth your time. Santell has done good job with his mysteries."

Evening World: "Compelling mixture of mystery and comedy, one balanced against the other so expertly that spectator finds himself thrilled to marrow while at the same time he is guffawing at boob antics of dumb detective."

"The Gorilla"—First National, California Theatre, San Francisco

Bulletin: "Combination of chills and laughs. . . . Audience had that thrilly, creepy situation. Murray and Kelsey dominate picture. Story cleverly told."

Chronicle: "They (members of audience) were engaged during entire length of film in laughing their heads off."

"The Gorilla"—First National, Million Dollar Theatre, Los Angeles

Express: "Successful entertainment for anybody. Surprise and suspense. Skilfully adapted. Santell has done excellent job in the direction. Kelsey and Murray ideally cast."

Times: "Spooky and shivery and funny at once. Can't go far wrong in seeing it. Audience gaping at moments and half shrieking. Had them laughing, too."

Daily News: "'Chilling' and 'thrilling.' Santell has done fine piece of electrical work. Treatment comical and provokes laughs by score. If you are blue, if you are tired, if you are in good spirits—if you are a movie fan at all you will want to see 'The Gorilla.' You are going to laugh even if you've got as many troubles as Job."

Examiner: "You really musn't miss seeing Mulligan and Garrity. . . . They pop up just when cold shivers are doing shimmy down one's backbone. Murray outdoes himself. Big climax and final scenes swift moving and full of interest. Only a director having real sense of humor could direct it."

Record: "Maintains high standard producers are setting in presentation of mystery yarns. In some respects surpasses stage play. Picture that ranks high among those of its type."

Herald: "Aims as much for comedy as for chills. Notable cast quite overshadowed by performance of Murray. Good trick shots. . . . Ingenuity and many thrills. Shadow photography one of notable features of production."

"American Beauty" — First National, Liberty Theatre, New Orleans

Times: "About the most entertaining movie in town. . . . Piece clever from beginning to end, in acting, direction, story and everything else. . . . Billie Dove is our heroine, a pretty girl, a real American beauty if there ever was one."

"American Beauty" — First National, Grand Opera House, Pittsburgh

Post Gazette: "Most astounding and unexpected finale has been created by director. To tell it would only spoil story for those who go to see it, and breath-taking, exciting, laughable ending itself is worth a trip. . . . As to story, it is simple, fragrant, almost quaint in its gentle appeal. . . . If you are a sweetheart and his lass, or a honeymooning couple, or a settled married pair celebrating your golden wedding, go see picture, sit hand in hand and enjoy the unfolding of as pretty a love story as the screen has seen in some time."

Many Attend Opening of Albee Theatre, Cincinnati

BEFITTING general Yuletide festivities, the new E. F. Albee Theatre, located on Fountain Square, in the very heart of the downtown business district of Cincinnati, was formally opened and dedicated the day before Christmas, with the sponsors, E. F. Albee, Isaac Libson, Ben Heidingsfeld and other high dignitaries of the motion picture and theatrical world, as well as the city officials on hand for the occasion, which, however, was entirely without celebration or ceremony, strictly informal and minus undue pomp.

$4,000,000 *Investment*

The new house, representing an expenditure of $4,000,000, and with a combined seating capacity of approximately 4,000 in the main auditorium and balcony, is finished in a color scheme of ivory and old gold with harmonizing undertone of gray and taupe. Luxurious tapestries done in imperial design adorn the walls, while expensive and, in many instances, exclusive paintings, some of which are originals by the world's masters, are generously hung.

The lobby is flanked by massive pillars of pure marble which lead to the massive stairway, which is likewise of marble. Here two bronze illuminating pedestals stand sentinel-like at either side of the staircase. These pedestals did a like service in the famous Astor mansion in New York, and were bought personally by Mr. Albee at a cost of $5,000 each. An enormous dome of indirect lighting adds materially to the grandeur of the lobby.

Fine Equipment

Cooling machines, two units of the Carrier system, placed 40 feet below Vine street, provide complete changes of air.

There is a movable orchestra pit, and also a huge pipe organ of the latest design—a three-manual instrument, electrically controlled and elevated to position in front of the stage when required for musical accompaniments in connecting with screenings. The musical features are under supervision of Theodore Hahn, Jr., who has charge of all musical programs in all theatres controlled by Libson. Henry C. Geis, formerly with Graumann's theatres in Los Angeles, is organist.

Cliff. Boyd, until recently manager of the Lyric Theatre, another house in the Libson chain in Cincinnati, has been made manager of the new theatre. Edgar Volz is assistant manager. The regular house staff consists of 100 employees.

Continuous Policy

The policy of the E. F. Albee Theatre will be continuous from 11 a. m. to 11:30 p. m. presenting pictures and stage features. The initial picture was Clara Bow in "Get Your Man," while among tthe outstanding novelties in the stage presentations was the Albee Entertainers, a band of twenty hand picked musicians trained under direction of Harry Willsey, orchestra conductor.

Admission scale is 50 and 60 cents during the afternoon, with a scale of 50 and 65 cents for the lower floor and balcony respectively during the evenings and holidays.

Presentations are given only at stated hours during the day with an increased schedule during Sundays and holidays.

Cosmetic and smoking rooms and other ultra-modern conveniences have been provided for the patrons, while the back stage arrangements are complete in every detail, including private rooms for the house employees, pressing and laundry service, dincttes, refrigeration accommodations, nursery and play rooms for performer's children, and even special quarters for animal entertainers. Programs will be changed weekly.

Libman-Spanjer's Xmas Party a Success

Libman-Spanjer, manufacturers of theatre lobby fixtures, played host at their offices at 1600 Broadway last Saturday, Dec. 24th, to the combined factory and office forces. The Libman-Spanjer landing was artistically decorated for the occasion.

Mr. Libman, of the firm, acted as host, personally distributing the gifts and extending his greetings to each employee in turn. Installations of several out-of-town orders prevented the Libman outside forces from participating in this gay affair at which music, song and Christmas cheer prevailed until late afternoon, and at which the lady associates of the Libman offices acted as gracious assistant hostesses to their genial employer, and doubled, too, as waitresses.

Besides the Messrs. Libman and Spanjer, among those present were: J. C. Emslen, C. L. Cockefair, Miss Marian Berman, Fay Peters, Jean Herrera, Minnie Stillman, Philip Frank, L. A. San Fillippo, N. Castro, R. DuBois, L. Flock, D. Pasquale, L. Giametta and others of the factory staff.



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Heralds New Iowa Theatre as One of the Finest

The Riviera Theatre at Waterloo, Iowa, which is scheduled to open about the first of 1928, is considered a real gem of smaller houses, being on a smaller scale similar to the Riviera Theatre at Omaha, heralded as one of the most beautiful theatres of the United States or Europe.

The theatre is furnished very elaborately for a theatre not situated in the largest city of the state, and it is most successful in achieving an effect not overly elaborate. The interior gives very much the effect of an Oriental garden. The sidewalls give the effect of a garden wall with shrubs and trees and flowers against the walls, while the roof tops and canopies from the walls are pictured just as they would look over the garden walls. The lighting effects are carried out in agreement with this idea of decoration. The side lights are Oriental lantern, while the ceiling is made to represent the sky. The effects of clouds and stars is carried out very realistically and the proscenium arch carries out the same effect. The exterior of the theatre is also rather unusual in design and is made of dark stone.

The theatre is to have a stage band policy and a program of stage acts each week. Herb Grove, who has been with A. H. Blank for about ten years, will have the managership of the Riviera. He first came to the notice of executives when he proved himself a motion picture operator of unusual merit. Mr. Grove has several mechanical inventions to his credit. His work with the A. E. F. was in keeping the machinery and films for a large number of shows in line.

New Majestic Announced for Rochelle, Ill.

The Rochelle Theatre Company of Rochelle, Ill., announce a new motion picture theatre for Rochelle to cost in the neighborhood of $100,000. The project will be developed with a stock and bond issue.

According to present plans the house will seat 850, have a twenty-foot stage, two shops, four apartments and eight bowling alleys in the basement.

F. E. Allaben and Ben Berve are the officers of the Rochelle Theatre Co., operating the present Majestic Rochelle, the Blackhawk theatre, Oregon, Ill., and the Gem at Morris, Ill.

Fox Contracts for Sentry Fire-Safety Device

A contract has been entered into between the Sentry Safety Control Corporation and William Fox whereby every enterprise of the latter where projection is used will be equipped with the fire-safety device manufactured by the Sentry concern. This means that all Fox theatres, all laboratories and all studios with projection rooms will be so equipped.

Officials of the manufacturing concern consider it the most important contract they have thus far consummated.

Fox Detroit Theatre Nearing Completion

The new Fox Theatre in Detroit, which will seat more than 6,000 persons and will have the largest balcony span in the world, will soon enter the last stages of construction. The house is patterned after the Hindoo Temple style of architecture and among its features will be a special broadcasting station constructed as a part of the building. It is expected that the structure will be finished by the mid-summer of 1928.

The Fox company will have houses of a similar size in operation in Dayton, St. Louis, Brooklyn, Washington, Baltimore, Minneapolis, St. Paul, Milwaukee, Philadelphia, Los Angeles, San Francisco and Newark, it is said, in addition to the Detroit enterprise. Some of these are now in building stages, others are in operation or sites for them are being negotiated for.

S. L. Rothafel's presentations at the Roxy in New York will be circuited through the Fox theatre circuit.

Theatre Construction

CALIFORNIA

Balboa—$50,000 theatre on Central Ave. bet. Main and Washington Sts. Contractor, Wm. Rohrbacher, Santa Ana, Calif.

El Centro—Theatre costing $98,600 to be erected here. Lessee, West Coast Theatres, Los Angeles. Contractors, Barkeley & Goldo, Los Angeles. Seating capacity, 1,400.

Santa Cruz—Theatre Bldg. on Pacific Ave. Owner, Frank Macaulay. Contractors, Hamilton & Church.

KANSAS

Coffeyville—Theatre costing $100,000 to be erected here. Owner J. Tackett. Contractors, McCart & Barcroft. Architect, C. A. Henderson, 118 W. 9th St.

MARYLAND

Catonsville—Theatre costing $100,000 to be erected here. Architect, Geo. R. Callis, Baltimore, Md. Location, Frederick Ave. Owner, Catonsville Theatre Corp.

Elkton—Theatre costing $100,000. Owners, Delmarva Theatre Co., care of McDonald & Lambert, Easton, Md.

MASSACHUSETTS

Mansfield—Theatre costing $160,000 to be erected on Main St. Architect, L. G. Foster, N. Main St.

MINNESOTA

Minneapolis—$100,000 theatre to be erected at 43rd St. and Upton Ave. S. Owners, Finkelstein & Ruben, Loeb Arcade. Architects, Ellerbe & Co., 510 Essex Bldg.

Minneapolis—Theatre costing $350,000 to be erected at Lake St. and Stevens Ave. S. Owners, Finkelstein & Ruben, Loeb Arcade. Architects, Ellerbe & Co., 510 Essex Bldg.

NEW JERSEY

Ocean City—Theatre at 9th and Boardwalk. Owner, W. S. Shriver, 1141 Wakeling St., Philadelphia. Architects, Hoffman-Henon Co., Finance Bldg., Philadelphia. Seating capacity, 2,500.

Ridgewood—2,000 seat theatre to be erected at North Oak and Franklin Sts. Owners, Ridgewood Center Bldg. Corp.

Ridgewood—Theatre costing $650,000 to be erected on Ridgewood Ave. Owner, G. Spittal, Cranford, N. J.

NEW YORK

Astoria—Theatre costing $110,000 to be erected on Second Ave. and Potter Ave. Owners, Asor Realty Corp.

NORTH CAROLINA

Winston-Salem—Theatre and apt. bldg. to be erected on 4th and Marshall Sts. Contractors, Powell Paving Co. Owners, Carolina Bldg. Co.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming.

(S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to September

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Angel of Broadway, The	L. Joy-V. Varconi	Pathe-De Mille	6555 feet	Dec. 16
Annie Laurie	L. Gish-N. Kerry	M-G-M	8730 feet	May 21
Back to God's Country	R Adoree-R. Frazer	Universal	5751 feet	July 23
Barbed Wire	P. Negri-C. Brook-E. Hanson	Paramount	6951 feet	
Blackjack	B. Jones-B. Bennett	Fox	4777 feet	
Border Cavalier, The	Fred Humes	Universal	4427 feet	
Born to Battle	Bill Cody	Pathe-De Mille	5 reels	
Boy of the Streets	J. Walker-M. Bennett-B. Francisco	Rayart (S. R.)	5059 feet	
Broadway Madness	M. de la Motte- D. Keith	Excellent Pict. (S.R.)	6945 feet	Oct. 14
By Whose Hand?	R. Cortez-E. Gilbert	Columbia	5432 feet	
Camille	N. Talmadge-A. B. Francis-G. Roland	First National	9692 feet	May 6
Cancelled Debt, The	R. Lease-C. Stevens	Sterling Pict (S.R.)	5200 feet	
Cat and the Canary, The	L. La Plante-F. Stanley-C. Hale-T. Marshall-G. Astor	Universal	7790 feet	May 20
Chang (Jungle Film)	Special Cast	Paramount	6536 feet	May 13
Clancy's Kosher Wedding	G. Sidney-M. Gordon-S. Lynn-R. Lease-W. Armstrong	F B O	5701 feet	Aug. 26
Cruise of the Helion, The	E. Murphy-D. Keith-T. Santschi	Rayart (S. R.)	6089 feet	Sept. 30
Drop Kick, The	R. Barthelmess - D. Revier-B. Kent	First National	6802 feet	Sept. 30
Eager Lips	P. Garon-B. Blythe-G. James	First Division (S. R.)	6206 feet	
First Auto, The	B. Oldfield-P. R. Miller-R. Simpson	Warner Bros	6767 feet	July 8
Flying U Ranch, The	Tyler-N. Lane	F. B. O.	4924 feet	
Foreign Devils	Tim McCoy	M-G-M		
Gay Retreat, The	G. Cameron-S. Cohen-T. McNamara	Fox	5524 feet	Sept. 23
Girl From Gay Paree, The	Sherman-Bedford-McGregor-Blythe	Tiffany-Stahl	5233 feet	Sept. 23
Girl From Rio, The	Carmel Myers	Lumas	6990 feet	
In a Moment of Temptation	C. Stevens-C. Keefe-K. Guard-G. Withers	F. B. O.	6000 feet	Nov. 11
Isle of Forgotten Women	Tearle-Sebastian	Columbia	5645 feet	
Jaws of Steel	Rin-Tin-Tin-H. Ferguson-J. Robards	Warner Bros	5569 feet	Sept. 30
Joy Girl, The	O. Borden-J. McDonald-N. Hamilton-M. Alden	Fox	6162 feet	Sept. 23
Life of Riley, The	C. Murray-G. Sidney-S. Hardy-J. Marlowe	First National	6712 feet	Sept. 16
Lightning	J. Ralston-R. Fraser-M. Livingston	Tiffany	6049 feet	Sept. 30
Lone Eagle, The	R. Keane-B. Kent	Universal	5862 feet	
Lovelorn, The	S. O'Neill-L. Kent-M. O'Day	M-G-M	6 reels	Dec. 30
Loves of Carmen	Del Rio-McLaglen-D. Alvarado	Fox	8538 feet	Oct. 7
Mojave Kid, The	B. Steele-L. Gilmore	F. B. O.	4912 feet	Aug. 12
Nevada	G. Cooper-T. Todd	Paramount	6258 feet	Oct. 28
Old San Francisco	D. Costello-C. E. Mack-W. Oland	Warner Bros	7961 feet	July 8
One Round Hogan	M. Blue-J. J. Jeffries-L. Hyams	Warner Bros	6375 feet	Oct. 7
One Woman to Another	F. Vidor-Von Eltz	Paramount	4022 feet	Sept. 30
Out All Night	R. Denny-M. Nixon	Universal	6170 feet	Oct. 7
Out of the Past	R. Frazier-M. Harris	Peerless Pict. (S. R.)	5701 feet	
Painted Ponies	H. Gibson-E. Claire	Universal	5416 feet	Aug. 6
Prince of the Plains	Tex Maynard	Rayart (S. R.)	4134 feet	
Ragtime	J. Bowers-M. de la Motte	First Division (S. R.)	6700 feet	Sept. 9
Red Raiders, The	K. Maynard-A. Drew	First National	6280 feet	Dec. 9
Road to Romance, The	R. Novarro-M. Day-R. D. D'Arcy	M-G-M	6544 feet	
Rush Hour, The	M. Prevost-H. Ford	Pathe-De Mille		
Sailor's Sweetheart, A	L. Fazenda-C. Cook	Warner Bros	5685 feet	Oct. 14
Sally in Our Alley	S. Mason-A. B. Francis-R. Arlen	Columbia	5892 feet	
Slightly Used	M. McAvoy-C. Nagel-R. Agnew	Warner Bros	6412 feet	Sept. 30
Smile, Brother, Smile	J. Mulhall-D. Mackaill	First National	6548 feet	Sept. 9
Soda Water Cowboy, The	Wally Wales	Pathe-De Mille	4546 feet	Nov. 4
Stark Love	Special Cast	Paramount	6203 feet	Mar. 11
Swim, Girl, Swim	B. Daniels-G. Ederle	Paramount	6124 feet	Sept. 16
Tell It to Sweeney	Conklin-Bancroft-Hill-Luden	Paramount	6006 feet	Oct. 82
Three Miles Up	Al Wilson-E. Clair	Universal	4041 feet	June 10
Two Girls Wanted	J. Gaynor-G. Tryon	Fox	6293 feet	Oct. 7
We're All Gamblers	Meighan-M. Millner	Paramount	5935 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
American Beauty	B. Dove-L. Hughes-V. L. Corbin	First National	6133 feet	Oct. 21
Back to Liberty	G. Walsh-D. Hall-E. Breese	Excellent Pict. (S.R.)		
Ben Hur	Novarro-McAvoy-Bronson-F. X. Bushman-C. Myers	M-G-M	12000 feet	Jan. 1 '26
Beware of Married Men	Irene Rich	Warner Bros		
Blondes By Choice	Claire Windsor	Lumas	6987 feet	
Body and Soul	A. Pringle-L. Barrymore-N. Kerry	M-G-M	5902 feet	Nov. 25
Boy Rider, The	Buzz Barton	F. B. O	4858 feet	Sept. 30
Breakfast at Sunrise	C. Talmadge-D. Alvarado	First National	6222 feet	Dec. 16
Cheating Cheaters	B. Compson-K. Harlan	Universal	5623 feet	Dec. 23
Chinese Parrot, The	M. Nixon-H Bosworth	Universal	7304 feet	
College Hero, The	R. Agnew-P. Garon-R. Lease	Columbia	5628 feet	Dec. 9
College Widow, The	D. Costello-Collier, Jr.	Warner Bros	6616 feet	Oct. 28
Combat	G. Walsh-G. Hulette	Pathe-De Mille	5100 feet	Nov. 11
Crystal Cup, The	D. Mackaill-J. Mulhall	First National	6386 feet	Nov. 25
East Side, West Side	G. O'Brien-V. Valli-J. F. McDonald	Fox	6408 feet	Nov. 4
Fair Co-ed, The	Marion Davies	M-G-M	8154 feet	Nov. 4
Figures Don't Lie	E. Ralston-R. Arlen	Paramount	5280 feet	
Finnegan's Ball	B. Mehaffey-Landis-C. McHugh-M. Swain	First Division (S. R.)	6200 feet	Dec. 9
Forbidden Woman, The	J. Goudal-V. Varconi	Pathe-De Mille	7000 feet	Dec. 16
Gambler's Game, The	Tom Tyler	F. B. O		
Gentleman of Paris, A	A. Menjou-S. O'Hara-A. Marchall	Paramount	5927 feet	Oct. 14
Gingham Girl, The	L. Wilson-G. K. Arthur	F. B. O	6310 feet	July 29
Girl in the Pullman	Marie Prevost	Pathe-De Mille	5867 feet	Nov. 18
Grandma's Boy (re-issue)	Harold Lloyd	Pathe-De Mille	4750 feet	
Gun-Hand Garrison	Tex Maynard	Rayart (S. R.)	4879 feet	
Highschool Hero, The	S. Phipps-N. Stuart	Fox	5498 feet	Nov. 11
In Old Kentucky	J. Murray-H. Costello	M-G-M	6646 feet	
Jake the Plumber	J. DeVorska-S. Lynn	F. B. O	5186 feet	Nov. 4
Jazz Singer, The (Vitaphone)	Al Jolson-W. Oland-McAvoy	Warner Bros	7423 feet	Oct. 21
Jesse James	Fred Thomson	Paramount	7423 feet	Oct. 28
Les Miserables	Special Cast	Universal	7713 feet	
Light in the Window, A	Walthall-P. Avery-C. Keefe	Rayart (S. R.)	5960 feet	Nov. 11
Magic Flame, The	Colman-Banky	United Artists	8300 feet	Sept. 30
My Best Girl	M. Pickford-C. Rogers	United Artists	8500 feet	Dec. 2
No Place to Go	M. Astor-L. Hughes	First National	6431 feet	
Now We're in the Air	W. Beery-R. Hatton	Paramount	5798 feet	Dec. 23
Obligin' Buckaroo, The	Buffalo Bill, Jr.	Pathe-De Mille	4575 feet	Nov. 11
Once and Forever	P.R.Miller-J.Harron	Tiffany-Stahl	5639 feet	
Pajamas	O. Borden-L. Gray	Fox	5876 feet	Dec. 2
Pretty Clothes	J. Ralston-J. Walker-G. Astor	Sterling Pict. (S. R.)	5652 feet	Nov. 4
Ranger of the North	Ranger (Dog)	F. B. O		
Ride 'Em High	Buddy Roosevelt	Pathe-De Mille	4542 feet	Nov. 11
Ridin' Luck	Tex Maynard	Rayart (S. R.)		
Rough Riders, The	F. Hopper-N. Beery-Bancroft-M. Astor-Mack-Farrell	Paramount	9443 feet	April 1
Sailor Izzy Murphy	G. Jessel-A. Ferris	Warner Bros	6020 feet	Oct. 28
Seventh Heaven	J. Gaynor-C. Farrell-D. Butler-G. Brockwell	Fox	8500 feet	June 10
Shanghai Bound	R. Dix-M. Brian	Paramount	5515 feet	Dec. 9
Shanghaied	P. R. Miller-R. Ince-G. Astor	F. B. O	5999 feet	Aug. 26
Shootin' Irons	J. Luden-S. Blane	Paramount	5179 feet	
Silk Stockings	L. La. Plante-O. Harlan-J. Harron	Universal	7 reels	Aug. 26
Silver Valley	Tom Mix	Fox	5011 feet	Oct. 14
Spring Fever	Wm. Haines-J. Crawford-G. K. Arthur	M-G-M	6705 feet	Oct. 28
Straight Shooting	Ted Wells	Universal	4251 feet	Aug. 19
Tigress, The	J. Holt- D. Revier	Columbia	5357 feet	
Underworld	C. Brook-E. Brent-G. Bancroft	Paramount	7643 feet	Sept. 9
Way of All Flesh, The	E. Jannings-B. Bennett-P. Haver-D. Keith	Paramount	8486 feet	July 8
Wheel of Destiny, The	F. Stanley-G. Hale	Rayart (S. R.)		
Wine (re-issue)	Clara Bow	Universal	7 reels	
Wise Wife, The	P. Haver-T. Moore	Pathe-De Mille	5610 feet	Dec. 16
Wolf's Trail	Dynamite (Dog)	Universal	4167 feet	
Woman on Trial, The	Negri-Hanson	Paramount	5960 feet	Nov. 14
Women's Wares	Brent-Lytell-L. Kent	Tiffany-Stahl	5614 feet	Nov. 18
Wreck of the Hesperus, The	A. Hale-V. Bradford	Pathe-De Mille	7 reels	

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Arizona Wildcat, The	T. Mix-D. Sebastian	Fox	4665 feet	
Bandit's Son, The	B. Steele-A. Sheridan	F. B. O	4789 feet	
Becky	S. O'Neil-O. Moore-G. Olmstead	M-G-M	6433 feet	
Blood Will Tell	B. Jones-K. Perry	Fox	4556 feet	
Bowery Cinderella, A	P. O'Malley-G. Hulette	Excellent Pict. (S.R.)	6900 feet	Nov. 25
Cheer Leader, The	R. Graves	Lumas		
City Gone Wild, The	T. Meighan-L. Brooks-M. Millner	Paramount	5408 feet	
College	B. Keaton-A. Cornwall-G. Withers	United Artists	5362 feet	Sept. 23
Death Valley	C. Nye-R. Rae-R. Wells	First Division (S. R.)	588 feet	Aug. 13
Discord	G. Ekman-L. Dagover	Pathe-De Mille	8586 feet	Nov. 11
Dog of the Regiment, A	Rin-Tin-Tin	Warner Bros	5003 feet	Nov. 11
Dress Parade	W. Boyd-B. Love	Pathe-De Mille	6599 feet	Nov. 11
Flying Luck	Monty Banks	Pathe-De Mille	6400 feet	Nov. 18

Feature	Star	Distributed by	Length	Reviewed
Galloping Fury	H. Gibson-S. Rand	Universal	5503 feet	
Garden of Allah, The	A. Terry-I. Petrovich	M-G	8200 feet	Sept. 16
Girl From Chicago, The	C. Nagel-M. Loy	Warner Bros		Dec. 23
Gold From Weepah	Bill Cody	Pathe	4968 feet	
Good-Time Charley	W. Oland-H. Costello	Warner Bros	6302 feet	Nov. 25
Gorilla, The	C. Murray-F. Kelsey-D. Revier-T. Marshall	First National	7133 feet	Dec. 2
Gun Gospel	K. Maynard	First National		
Heroes in Blue	J. Bowers-S. Rand	Rayart (S. R.)		
His Foreign Wife	W. McDonald-E. Murphy	Pathe-De Mille	4076 feet	
Hoof Marks	Jack Donovan	Pathe-De Mille	4076 feet	Dec. 23
Hook and Ladder, No. 9	D. Ellis-E. Hearne-C. Keefe	F. B. O	5240 feet	Dec. 16
Judgment of the Hills	V. Valli-F. Darro	F. B. O	6481 feet	Aug. 1
Ladies Must Dress	V. Valli-L. Gray	Fox	5599 feet	Dec. 23
Last Waltz, The	W. Fritsch-S. Vernon	Paramount	6940 feet	Dec. 30
Let 'Er Go Gallagher	Junior Coughlan	Pathe-De Mille		
Lure of the South Seas, The		First Division (S. R.)		
Main Event, The	Vera Reynolds	Pathe-De Mille	6472 feet	Nov. 11
Man Crazy	Mulhall-Mackaill	First National	5542 feet	Dec. 30
Mile-A-Minute Love	R. Denny-B. Kent	Universal		
Night Life	A. Day-J. Harron	Tiffany-Stahl	6235 feet	Dec. 2
One Glorious Scrap	Fred Humes	Universal	4172 feet	
On the Stroke of Twelve	E. Torrence-J. Marlow-D. O'Shea	Rayart (S. R.)		
On Your Toes	R. Denny-B. Worth	Universal	5918 feet	
Opening Night, The	C. Windsor-J. Bowers	Columbia		
Open Range	L. Chandler-B. Bronson	Paramount		
Quality Street	M. Davies-C. Nagel	M-G-M		Nov. 18
Reno Divorce, A	M. McAvoy	Warner Bros	5492 feet	Nov. 4
Return of Boston Blackie	Strongheart (Dog)-C. Palmer	First Division (S. R.)	5865 feet	
Roarin' Broncs	Buffalo Bill, Jr.	Pathe-De Mille	4375 feet	Dec. 30
Rose of the Golden West	G. Roland-M. Astor	First National		Oct.
She's a Sheik	B. Daniels-R. Arlen W. Powell	Paramount	6015 feet	Dec. 9
Skyhigh Saunders	Al Wilson	Universal	4393 feet	
Small Bachelor, The	Beranger-O. Harlan-B. Kent-C. Gerraghty	Universal	6218 feet	
Spotlight, The	E. Ralston-N. Hamilton	Paramount	4866 feet	
Stage Kisses	K. Harlan-H. Chadwick	Columbia		
Tea for Three	L. Cody-A. Pringle-O. Moore-D. Sebastian	M-G-M	5273 feet	Nov. 11
Thirteenth Hour, The	Bonaparte (Dog)-J. Gadsen-L. Barrymore	M-G-M	5252 feet	
Thirteenth Juror, The	F. X. Bushman-Nilsson	Universal	5598 feet	Dec. 9
Turkish Delight	R. Schildkraut-J. Faye	Pathe-De Mille	6 reels	
Two Arabian Knights	W. Boyd-M. Astor-L. Wolheim-I. Keith	United Artists	8250 feet	Nov. 4
Uncle Tom's Cabin	Special Cast	Universal		Nov. 18
Very Confidential	M. Bellamy-R. Allen	Fox	5620 feet	Dec. 15
Wanderer of the West, A	Tex Maynard	Rayart (S. R.)		
Warning, The	J. Holt-D. Revier	Columbia		
Web of Fate	Lillian Rich	Peerless Pict. (S. R.)	5800 feet	
Wild Beauty	Rex (Horse)-J. Marlowe	Universal	5192 feet	
Wild Geese	B. Bennett-A. Stewart-D. Keith-J. Robards	Tiffany-Stahl	6448 feet	
Wolf Fangs	Thunder (Dog)-C. Morton-C. Lincoln	Fox	5331 feet	Dec. 16

DECEMBER

Feature	Star	Distributed by	Length	Reviewed
Aflame in the Sky	S. Lynn-J. Luden	F. B. O.	6034 feet	Nov. 11
Almost Human	V. Reynolds	Pathe-De Mille		
Blue Danube, The	L. Joy-R. LaRocque-J. Schildkraut	Pathe-De Mille		
Brass Knuckles	M. Blue-B. Bronson	Warner Bros	6330 feet	Dec. 23
Bridal Night, The	Norma Shearer	M-G-M		
Buttons	Coogan-Hanson-Olmstead	M-G-M		
Desert Dust	Ted Wells	Universal	4349 feet	
Desert of the Lost	W. Wales-P. Montgomery	Pathe	4933 feet	Dec. 30
Desert Pirate, The	T. Tyler-D. Thompson	F. B. O.		
Fangs of Destiny	Dynamite (Dog)-E. Cobb	Universal	4295 feet	
Five and Ten Cent Annie	Louise Fazenda	Warner Bros		
Fruit of Divorce	Marmont-M. Busch	Lumas (S. R.)		
Gay Defender, The	R. Dix-T. Todd	Paramount		
Get Your Man	C. Bow-C. Rogers	Paramount	5718 feet	
Girl From Everywhere, The	D. Pollard-M. Swain-S. Halloway	Pathe-De Mille	4 reels	Dec. 2
Haunted Ship, The	D. Sebastian-T. Santschi	Tiffany-Stahl		
Hero for a Night, A	G. Tryon-P. R. Miller	Universal	5711 feet	Dec. 2
Her Wild Oat	Colleen Moore	First National		
He's My Man	Phyllis Haver	Pathe-De Mille		
Home Made	Johnny Hines	First National		
Honeymoon Hate	F. Vidor-T. Carmenati	Paramount	5415 feet	
Irresistible Lover, The	N. Kerry-L. Moran	Universal	6958 feet	Sept. 16
Ladies at Ease		First Division (S. R.)		
Land of the Lawless	J. Podian-P. Montgomery-T. Santschi	Pathe	4131 feet	Dec. 30
London After Midnight	L. Chaney-C. Nagel-M. Day-Walthall	M-G-M	5687 feet	Dec. 23
Love Mart, The (tentative)	B. Dove-M. Astor-N. Beery	First National		
Man and the Moment, The		First National		
Man's Past, A	C. Veidt-I. Keith-G. Siegmann	Universal	6135 feet	Sept. 16
On to Reno	M. Prevost-C. Landis	Pathe-De Mille		
Polly of the Movies	G. Short-J. Robards	First Division (S. R.)		
Power	William Boyd	Pathe-De Mille		
Rebecca O'Brien	May McAvoy	Warner Bros		
Rip Van Winkle	Rudolph Schildkraut	Pathe-De Mille		
Rush Hour, The	M. Prevost	Pathe-De Mille		
Serenade	A. Menjou-K. Carver	Paramount		
Silk Legs	M. Bellamy	Fox		
Silver Slave, The	I. Rich-A. Ferris-H. Herbert	Warner Bros	6124 feet	Dec. 9
Slingshot Kid, The	"Buzz" Barton J. Morgan	F. B. O	4886 feet	
Sorrell and Son	H. B. Warner-Nilsson-M. McBain-A. Joyce	United Artists	9000 feet	Nov. 25
South Sea Love	P. R. Miller-L. Shumway-A. Brooks	F. B. O.	6388 feet	
Spoilers of the West	Tim McCoy	M-G-M		
Streets of Shanghai	P. Starke-K. Harlan	Tiffany-Stahl		
Swift Shadow, The	Ranger (Dog)	F. B. O.	4892 feet	Dec. 23
Temptations of a Shopgirl	B. Compson-Garon-A. Kaliz	First Division (S. R.)	5604 feet	
Texas Steer, A	W. Rogers-L. Fazenda-A. Rork	First National	7419 feet	
Two Flaming Youths	C. Conklin-W. C. Fields-M. Brian	Paramount		
Valley of the Giants	M. Sills-D. Kenyon	First National	6400 feet	
Wild Born	Tex Maynard	Rayart (S. R.)		
Wilful Youth	K. Harlan-E. Murphy	Peerless Pict. (S.R.)	5800 feet	
Wizard, The	L. Hyams-B. Norton-G. Katsonaros-von Seyffertitz	Fox	5357 feet	
You'll Never Get Rich		First Division (S. R.)		

JANUARY

Feature	Star	Distributed by	Length	Reviewed
Air Patrol, The	Al Wilson	Universal	4259 feet	
Alias the Deacon	J. Hersholt-J. Marlowe-R. Graves	Universal	6869 feet	Oct. 21
Comrades	A. Sheridan-G. James	First Division (S.R.)		
Beau Sabreur	E. Brent-G. Cooper-W. owell-N. Beery	Paramount		
Branded Sombrero, The	B. Jones-L. Hyams	Fox Films		
Burning Up Broadway		Sterling Pict. (S. R.)		
Circus, The	C. Chaplin-M. Kennedy	United Artists		
Cohens and the Kellys in Paris, The	G. Sidney-J. F. McDonald-V. Gordon-K. Price	Universal		
Coney Island	Lois Wilson	F. B. O.		
Creole Love		First Division (S. R.)		
Dead Man's Curve	Fairbanks, Jr.-S. Blane	F. B. O.	5511 feet	Dec. 23
Divine Woman, The	Greta Garbo	M-G-M		
Driftin' Sands	Bob Steele	F. B. O.		
Fearless Rider	Fred Humes	Universal		
Finders Keepers	La Plante-Harron	Universal		
Five Thousand Dollars Reward	T. Mix-N. Joyce	Fox		
Four Flusher, The	G. Lewis-M. Nixon	Universal		
French Dressing	H. B. Warner-L. Wilson	First National	6344 feet	
Gaucho, The	D. Fairbanks	United Artists		
Girl in Every Port	V. McLaglen-M. Casaiuana-M. Loy-N. Joyce-R. Armstrong	Fox		
Holiday Lane		Fox		
Last Command, The	E. Jannings-E. Brent-W. Powell	Paramount		
Little Mickey Grogan	Frankie Darro	F. B. O.		
Man, Woman and Sin	J. Gilbert-J. Eagles	M-G-M	6280 feet	
Merry Wives of New York		First Division (S. R.)		
Noose, The	R. Barthelmess-L. Basquette	First National		
No Other Woman	D. Del Rio	Fox		
Peaks of Destiny, The (Ufa film)	E. Peterson-L. Riefenstahl-L. Trenker	Paramount	6940 feet	
Pioneer Scout, The	F. Thomson-N. Lane	Paramount		
Private Life of Helen of Troy, The	M. Corda-L. Stone-R. Cortez	First National	7694 feet	Dec. 23
Rawhide Kid, The	H. Gibson-G. Hale	Universal		
Sadie Thompson	G. Swanson	United Artists		
Sailors' Wives	Astor-Hughes	First National		
Sharpshooters	G. O'Brien-L. Moran	Fox		
Shepherd of the Hills, The	A. B. Francis-M. O'Day-J. Boles	First National		
United States Smith		Lumas		
Wagon Show, The	K. Maynard-E. Gregory	First National		
West Point	William Haines	M-G-M		
Wife Savers	W. Beery-F. Sterling	Paramount		
Wizard of the Saddle	B. Barton-D. Thompson	F. B. O.	4805 feet	Dec. 30
Woman Against the World, A	G. Olmstead-H. Ford-G. Hale	Tiffany-Stahl		
Woman Wise	W. Russell	Fox		

FEBRUARY

Feature	Star	Distributed by	Length	Reviewed
Age of Sex, The		First Division (S. R.)		
Bare Knees		Lumas		
Devil Dancer, The	G. Gray-C. Brook	United Artists		Dec. 30
Doomsday	F. Vidor-G. Cooper	Paramount		
Douglas Fairbanks as the Gaucho	D. Fairbanks-E. Southern-L. Valez	United Artists	9256 feet	Dec. 2
Dove, The	N. Talmadge-G. Roland-N. Beery	United Artists		
Down Went McGinty	C. Murray-G. Sidney	First National		
Feel My Pulse	B. Daniels-R. Arlen-W. Powell	Paramount		
Free Lips		First Division (S. R.)		
Garden of Eden, The	C. Griffith-C. Ray-L. Sherman	United Artists		
Harvester The	N. Kingston-O. Caldwell	F. B. O.	7045 feet	Nov. 25
Her Summer Hero	D. Thompson-H. Trevor-S. Blane-J. Pierce	F. B. O.	5146 feet	Dec. 30
Honky Tonk (tentative)	Bancroft-Brent-N. Hamilton	Paramount		
Legionaires in Paris	Al Cooke-Kit Guard	F. B. O.		
Love in a Cottage	B. Compson	First Division (S. R.)		
Midnight Rose	L. de Putti-K. Harlan	Universal		
Napoleon (French Film)	Special Cast	M-G-M		
Passion Island	Special Cast	Pathe-De Mille	7 reels	
Shield of Honor, The	R. Lewis-D. Gulliver-N. Hamilton	Universal	6172 feet	Dec. 30
Secret Hour, The	P. Negri-Herscholt-K. Thompson	Paramount		
Tillie's Punctured Romance	C. Conklin-W. C. Fields-Fazenda	Paramount (Christie Special)		

Feature	Star	Distributed by	Length	Reviewed
Traveling Salesman, The (tentative)	R. Dix-F. Sterling-G. Olmsted	Paramount		
Under the Tonto Rim	R. Arlen-M. Brian	Paramount		
Wall Flowers		F. B. O.		

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventure Mad (Ufa film)		Paramount		
Arkansas		First Division (S. R.)		
Brunettes Preferred		First Division (S. R.)		
Buck Privates	de Putti-McGregor	Universal		
Darling of the Gods, The	Special Cast	United Artists		
Drums of Love	E. Taylor-D. Alvarado-M. Philbin	United Artists		
Harold Teen		First National		
Hell Ship Bronson	Mrs. Wallace Reid	Lumas		
Legion of the Condemned, The	G. Cooper-F. Wray	Paramount		
Man Higher Up, The		Lumas		
Old Ironsides (road show)	E. Ralston-C. Farrell-W. Beery-G. Bancroft	Paramount	12 reels	Dec. 18, '26
Once There Was a Princess	Billie Dove	First National		
Pair of Sixes, A	Johnny Hines	First National		
Partners in Crime	W. Beery-R. Hatton	Paramount		
Ramona	D. Del Rio-W. Baxter	United Artists		
Red Hair	C. Bow-W. Austin	Paramount		
Red Signals	W. McDonald-E. Novak-E. Williams	Sterling Pict. (S.R.)	5032 feet	
Royal American, The	Ken Maynard	First National		
Speedy	Harold Lloyd	Paramount		
Tempest	J. Barrymore-C. Horn-Wolheim	United Artists		

APRIL

Feature	Star	Distributed by	Length	Reviewed
Bell of Avenue A		First Division (S. R.)		
Buck Privates	L. De Putti	Universal		
Red Riders of Canada, The	P. R. Miller-C. Byer	F. B. O.	6419 feet	Dec. 23
Street of Sin, The	Emil Jannings	Paramount		
Surrender	M. Philbin-I. Moskine	Universal		
Thanks For the Buggy Ride	L. La Plante-G. Tyron	Universal		

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Abie's Irish Rose	J. F. McDonald-J. Hershalt-N. Carroll-C. Rogers	Paramount		
Ace High	Hoot Gibson	Universal		
Across the Atlantic	M. Blue	Warner Bros.		
Adventurer, The	T. McCoy-D. Sebastian	M-G-M		
Alex the Great		F. B. O.		
Baby Mine	G. K. Arthur-K. Dane	M-G-M		
Beggar of Love	P. Negri-K. Thomson-J. Hersholt	Paramount		
Better Man, The		F. B. O.		
Betty's a Lady	J. Ralston-C. Ray	Universal		
Big City, The	L. Chaney	M-G-M		
Big Game Hunt, The	W. Beery-R. Hatton	Paramount		
Big Gun, The	George Lewis	Universal		
Big Sneeze, The	W. Beery-F. Sterling-Z. Pitts	Paramount		
Big Top, The		M-G-M		
Black Ace, The	D. Colman-J. Loff	Pathe		
Blonde for a Night, A	M. Prevost	Pathe-De Mille		
Boss of Rustlers Roost, The	D. Coleman-E. Gilbert	Pathe		
Boy of the Streets, A	J. Walker-B. Francisco-M. Bennett	Rayart (S. R.)		
Breed of the Sunset		F. B. O.		
Bride of the Colorado	J. Boles-D. Blossom	Pathe		
Brides Will Be Brides	Laura La Plante	Universal		
Bringing Up Father	J. F. McDonald	M-G-M		
Broadway After Midnight	P. Bonner-C. Landis-G. Hughes-B. Tennant	Krelbar Pict. (S. R.)	6199 feet	Nov. 4
Burning Daylight	M. Sills-D. Kenyon	First National		
Burning Up Broadway	H. Costello-R. Frazer	Sterling Pict. (S.R.)		
Butter and Egg Man, The	Mulhall-Mackaill	First National		
Call of the Heart	Dynamite (Dog)-E. Cobb-J. Alden	Universal	5261 feet	
Canyon of Adventure, The	K. Maynard	First National		
Casey Jones	R. Lewis-J. Robards-A. Sheridan	Rayart (S. R.)		
Certain Young Man, A	Novarro-Adoree-W Marshall-G. Astor	M-G-M		
Chaser, The	Harry Langdon	First National		
Chicago	P. Haver-V. Varconi	Pathe-De Mille		
Chicago After Midnight	J. Mendez	F. B. O.		
Chinatown Charlie	J. Hines-E. May	First National		
Circus Rookies	K. Dana-G. K. Arthur	M-G-M		
City of Shadows, The	J. Luden-S. Lynn	F. B. O.		
City of Sin	M. Loy-L. Hyams-R. Tucker	Warner Bros.		
Cock-Eyed World, The	V. McLaglen-E. Lowe	Fox		
Code of the Range	Jack Perrin	Rayart (S. R.)	4747 feet	
Come to My House	O. Borden-A. Moreno	Fox		
Cossacks, The	J. Gilbert-R. Adoree	M-G-M		
Count of Ten, The	C. Ray-J. Gleason	Universal		
Crashing Through	J. Padjans-S. Rand	Pathe		
Crimson Hour, The	L. de Putti-I. Moskine-N de Brulier	Universal		
Crowd, The	J. Murray-E. Boardman-D. Sebastian	M-G-M		
Deer Drive, The	W. Baxter	Paramount		
Dirty Work	Johnny Burke	Pathe		
Do It Again	M. Astor-L. Hughes	First National		
Don't Marry	Lois Moran	Fox		
Down Grade, The	Wm. Fairbanks-A. Calhoun	Lumas		
Down Our Way	V. Valli-F. Darro-O. Caldwell	F. B. O.		
Empty Saddle, The	Fred Humes	Universal		
Enemy, The	L. Gish-R. Forbes	M-G-M		
Eternal Silence, The	Bushman, Jr.-N. Hamilton-J. Marlowe	Universal		
Fangs of Fury	Sandow (Dog)	Pathe		
Fangs of Justice	Silverstreak (Dog)-J. Walker-J. Marlowe	Bischoff Prod. (S.R.)	5000 feet	
Fazil	C. Farrel G. Nissen-M. Busch	Fox		
Fleetwing	B. Norton-D. Janis	Fox		
Flower of Spain	Colman-Banky	United Artists		
Flying Romeos	C. Murray-G. Sidney	First National		
Foreign Legion, The	N. Kerry-L. Stone-J. Marlowe	Universal		
Fortune Hunter, The	S. Chaplin-C. Horton-H. Costello	Warner Bros.		
Four Devils, The	J. F. MacDonald	Fox		
Freckles		F. B. O.		
Freedom of the Press	L. Stone-M. Day-D. Keith	Universal		
Gentlemen Prefer Blondes	L. Brooks-F. Sterling-R. Taylor	Paramount		
Get Set—Go	George O'Hara	F. B. O.		
Girl Downstairs, The	L. Moran-G. O'Brien	Fox		
Glorious Betsy	D. Costello-C. Nagel	Warner Bros.		
Godless Girl, The	Lena Basquette	Pathe-De Mille		
Good Morning, Judge		Universal		
Grandma Bernie Learns Her Letters	J. Hall-M. Mann-Bushman, Jr.-C. Morton-E. Foxe-J. Collyer	Fox		
Grass Widows		Tiffany-Stahl		
Ham and Eggs at the Front	Fazenda-H. Conklin-T. Wilson	Warner Bros.		
Hangman's House	W. Farnum-J. Collier	Fox		
Harp in Hock, A	Schildkraut-Coghlan-M. Robson-B. Love	Pathe-De Mille	5999 feet	Dec. 16
Heart of a Follies Girl, The	B. Dove	First National		
Hell's Angels	B. Lyon-J. Hall-G. Nissen-L. Wolheim	United Artists		
His Country	R. Schildkraut-M. Dressler	Pathe-De Mille		
Hold 'Em Yale	Rod La Rocque	Pathe-De Mille		
Horseman of the Plains	T. Mix-S. Blane	Fox		
If I Were Single	May McAvoy	Warner Bros.		
I'll Tell the World	Colleen Moore	First National		
In Name Only	O. Moore-H. Costello-K. Perry	Warner Bros.		
Jazz Mad	J. Hersholt-Nixon-G. Lewis	Universal		
Jungle Rose	Dolores Del Rio	Fox		
King of Kings, The	Special Cast	Pathe-De Mille	13500 feet	April 29
Ladies of Leisure		Tiffany-Stahl		
Ladies Must Love	Rod La Rocque	Pathe-De Mille		
Ladies' Night in a Turkish Bath		First National		
Lady Be Good	D. Mackaill-J. Mulhall	First National		
Lady Cristilinda	J. Gaynor-C. Farrell	Fox		
Law of the Range, The	Tim McCoy	M-G-M		
Leopard Lady, The	J. Logan	Pathe-De Mille		
Life's Crossroads	G. Hulette-M. Hamilton	Excellent Pict. (S.R.)		
Lilac Time	Colleen Moore	First National		
Lion and the Mouse, The	M. McAvoy-L. Barrymore-A. B. Frances-Collier, Jr.	Warner Bros.		
Little Buckaroo, The		F. B. O.		
Little Shepherd of Kingdom Come	Barthelmess-McAvoy-O'Day	First National		
Little Yellow House, The		F. B. O.		
Love	G. Garbo-J. Gilbert	M-G-M	7365 feet	Dec. 16
Love Me and the World Is Mine	Philbin-Kerry	Universal		
Loves of Ricardo	George Beban	F. B. O.		
Madamoiselle From Armentieres (English Film)	E. Brody-J. Stuart	M-G-M		
Mad Hour, The	S. O'Neil-D. Reed	First National		
Man Who Laughs, The	C. Veidt-M. Philbin	Universal		
Meet the Prince	Glenn Tryon	Universal		
Merry Wives of New York	P. Garon	First Division (S. R.)		
Midnight Madness	J. Logan-C. Brook	Pathe-De Mille		
Mother Machree	B. Bennett-V. McLaglen-N. Hamilton-E. Clayton	Fox		
My Friend From India	F. Pangborn	Pathe-De Mille		
Naughty Marietta	Marion Davies	M-G-M		
Once There Was a Princess	B. Dove	First National		
Ordeal, The	Garbo-Chaney	M-G-M		
Outcast Souls	P. Bonner-C. Delaney	Sterling Pict. (S.R.)		
Patent Leather Kid, The (road show)	R. Barthelmess-M. O'Day	First National	12 reels	Aug. 26
Patsy, The	Marion Davies	M-G-M		
Perfect Gentleman, A	Monty Banks	Pathe	5626 feet	
Phantom Buster, The	Buddy Roosevelt	Pathe		
Phantom of the Range, The		F. B. O.		
Pigskin	D. Rollens-S. Carrol	Fox		
Rachel	P. Negri-G. Cooper	Paramount		
Race For Life, A		Warner Bros.		
Red Dancer of Moscow, The	D. Del Rio-C. Farrell	Fox		
Red Mark, The	G. von Seyffertitz-N. Quartaro	Pathe-De Mille		
Renegade, The		F. B. O.		
Riders of the Dark	T. McCoy	M-G-M		
Ridin' Like Fury	Hoot Gibson	Universal		
Robert Flaherty's Southern Skies		M-G-M		
Romantic Rogue, The	Reed Howes	Rayart (S.R.)		
Romeo and Juliet	N. Kerry-M. Philbin	Universal		
Rose-Marie	J. Crawford-J. Murray	M-G-M		
Roulette	M. McAvoy	Warner Bros.		
Saddle and Spurs	"Buzz" Barton-L. Eason	F. B. O.		
Say It With Sables	C. Windsor-R. Howes	Columbia		
Sheiks and Shebas	Junior Stars	Paramount		
Silent Hero, The	Napoleon (Dog)-R. Fraser-E. Murphy	Rayart (S. R.)		
Show Boat		Universal		
Side Show, The	Fields-Conklin-Brian	Paramount		
Siren, The	D. Revier-T. Moore	Columbia		

Feature	Star	Distributed by	Length	Reviewed
Skinner's Big Idea	B. Washburn-M. Sleeper-H. Trevor	M-G-M		
Skyscraper	S. Carroll	Pathe-De Mille		
Smart Set, The	W. Haines	M-G-M		
Snob, The	M. McAvoy-R. Frazer-A. B. Francis	Warner Bros.		
Soft Living	M. Bellamy-J. Bowers	Fox		
Song of Steel		Tiffany		
So This Is Love	V. Dana-R. Graves	Columbia		
Span of Life, The	Lon Chaney	M-G-M		
Squads Right		Tiffany-Stahl		
Stand and Deliver	La Rocque-L. Valez	Pathe-De Mille		
Steamboat Bill, Jr.	Keaton-E. Torrence	United Artists		
Student Prince, The (In Heidelberg)	R. Novarro-Shearer-J. Hersholt	M-G-M	10 reels	Oct. 7
Sunrise	Gaynor-G. O'Brien-Livingston	Fox	12 reels	Oct. 14
Survival of Slim, The	W. Wales-P. Montgomery	Pathe		
Tenderloin	D. Costello	Warner Bros.		
Thunder Riders	Ted Wells	Universal		
Thoroughbreds	M. Nixon-R. Walling	Universal		
Tide of Empire	J. Crawford	M-G-M		
Times Square		Tiffany-Stahl		
Tragedy of Youth, The	Collier, Jr.-P. R. Miller-W. Baxter	Tiffany-Stahl		
Trail of '98	K. Dane-P. Starke-R. Forbes-Del Rio	M-G-M		
Trelawney of the Wells	N. Shearer	M-G-M		
Under the Black Eagle	Flash (Dog)-M. Day-R. Forbes	M-G-M		
Victory	George Bancroft	Paramount		
Viennese Lovers	Philbin-Hersholt-R Keane	Universal		
Watch My Speed	R. Denny-B. Worth	Universal		
We Americans		Universal		
Wedding March, The (road show)	von Stroheim-F. Wray	Paramount		
Western Suffragettes	H. Gibson-G. Hale	Universal		
Wheels of Destiny The	G. Hale-E. Hilliard	Rayart (S. R.)		
When Danger Calls	W. Fairbanks-E. Sedgwick	Lumas	5000 feet	
When Romance Rides		Paramount		
When the Law Rides	Tom Tyler	F. B. O.		
Whip Woman, The	E. Taylor-A. Moreno	First National		
Wild West Show, The	H. Gibson	Universal		
Wind, The	L. Gish-L. Hanson	M-G-M		
Windjammers of Gloucester The		F. B. O.		
Wings (road show)	C. Bow-B. Rogers	Paramount	12 reels	Aug. 26
Woman Disputed, The	N. Talmadge	United Artists		
Wyoming	T. McCoy-W. Fairbanks-D. Sebastian	M-G-M		

Comedies and Short Subjects

EDUCATIONAL

Title	Star	Rel. Date	Length	Reviewed
Ain't Nature Grand	Eddie Quillan	Dec. 4	1 reel	Nov. 25
All Set	Wallace Lupino	Jan. 29	1 reel	
Angel Eyes	"Big Boy"	Dec. 25	2 reels	
At Ease	Lloyd Hamilton	Sept. 4	2 reels	Sept. 2
Back Home	Curiosities		1 reel	Sept. 23
Batter Up	George Davis	Sept. 11	2 reels	Sept. 16
Builders of Bridges—When Twilight Comes	Bruce Outdoor Sketch		1 reel	
Brunettes Prefer Gentlemen	Jerry Drew	Nov. 6	2 reels	Oct. 28
Burning Timber — Rough Country	Bruce Outdoor Sketch	Oct. 23	2 reels	Oct. 7
Character Studies	Carter De Haven	Nov. 20	1 reel	
Creations Parisienne (Color Film)	Hope Hampton	Dec. 4	1 reel	Dec. 9
Cry of Winter, The—Hot Place, The	Bruce Outdoor Sketch	Sept. 18	1 reel	Sept. 2
Cutie	Dorothy Devore	Jan. 15	2 reels	
Delving Into the Dictionary	Hodge-Podge	Sept. 11	1 reel	Sept. 23
Dog Days—The Sun and the Rain	Bruce Outdoor Sketch	Jan. 29	1 reel	
Dummies	Larry Semon	Jan. 1	2 reels	Dec. 23
Eats for Two	Dunham-Thompson	Oct. 9	1 reel	Oct. 14
Fall In	Monte Collins	Jan. 1	1 reel	Dec. 23
Felix the Cat Hits the Deck	"Sullivan Cartoon"	Dec. 11	1 reel	
Felix the Cat Behind the Front	"Sullivan Cartoon"	Dec. 25	1 reel	
Felix the Cat in Daze and Knights	"Sullivan Cartoon"	Oct. 30	1 reel	Nov. 18
Felix the Cat in Draggin' the Dragon	"Sullivan Cartoon"	Jan. 22	1 reel	
Felix the Cat in Flim Flam Films	"Sullivan Cartoon"	Sept. 18	1 reel	Oct. 7
Felix the Cat in No Fuelin'	"Sullivan Cartoon"	Oct. 16	1 reel	Nov. 11
Felix the Cat Switches Witches	"Sullivan Cartoon"	Oct. 2	1 reel	Oct. 21
Felix the Cat in the Smoke Screen	"Sullivan Cartoon"	Jan. 8	1 reel	
Felix the Cat in Uncle Tom's Crabbin'	"Sullivan Cartoon"	Nov. 13	1 reel	Dec. 2
Felix the Cat in Whys and Otherwise	"Sullivan Cartoon"	Nov. 27	1 reel	Dec. 30
Felix the Cat in Wise Guise	"Sullivan Cartoon"	Sept. 4	1 reel	Sept. 23
Feline Frolics—The Tonquin Valley	Bruce Outdoor Sketch		1 reel	
Fighting Orphans, The—Evening Mist	Bruce Outdoor Sketch		1 reel	
Follies of Fashion	Curiosities	Sept. 25	1 reel	
For Men Only	Curiosities	Oct. 30	1 reel	Oct. 21
Fox Tales	Hutton-Dunham	Sept. 25	2 reels	Sept. 23
Half-Pint Hero, A	Lupino Lane	Sept. 18	2 reels	Sept. 2
Hello Sailor	Lupino Lane	Dec. 25	2 reels	Dec. 16
Here and There in Travel Land	Hodge-Podge	Oct. 16	1 reel	
He Tried to Please	M. Collins-L. Hutton	Nov. 6	1 reel	
High Strung	Jerry Drew	Jan. 29	2 reels	
Hints on Hunting—A Day By the Sea	Bruce Outdoor Sketch		1 reel	
Injun Food—Moods of the Sea	Bruce Outdoor Sketch	Dec. 25	1 reel	Dec. 23
It's Me	Monte Collins	Dec. 18	1 reel	Dec. 9
Kilties	Dorothy Devore	Oct. 9	2 reels	Oct. 7
Little Rube, The	Dorothy Devore	Nov. 20	2 reels	Nov. 11
Lovingly Yours	Curiosities	Dec. 4	1 reel	Dec. 9
Lucky Dog	P. Dunham-L. Billetts	Sept. 11	1 reel	Sept. 23
Many Wings—Beside the Still Water	Bruce Outdoor Sketch	Nov. 20	1 reel	Nov. 4
Models in Mud	Hodge-Podge	Nov. 13	1 reel	Dec. 16
New Wrinkles	Lloyd Hamilton	Oct. 30	2 reels	Oct. 21
New York's Sweetheart	Curiosities	Jan. 1	1 reel	
Nothing Flat	George Davis	Dec. 11	2 reels	Dec. 16
Off Again	J. Lloyd-B. Boyd	Sept. 25	1 reel	Oct. 14
Oh, What a Man!	Larry Semon	Dec. 4	2 reels	Nov. 25
Papa's Boy	Lloyd Hamilton	Dec. 18	2 reels	Dec. 9
Paris Fashions in Color (Color Film)	Hope Hampton	Dec. 25	1 reel	
Peculiar Pair of Pups, A—Nobody Home	Bruce Outdoor Sketch		1 reel	
Racing Mad	Al St. John	Jan. 8	2 reels	
Recollections of a Rover	Hodge-Podge	Jan. 8	1 reel	
Red Hot Bullets	Eddie Quillan	Nov. 27	2 reels	Nov. 18
Rest Day	Monte Collins	Nov. 27	1 reel	Nov. 18
Scared Silly	Johnny Arthur	Nov. 13	2 reels	Nov. 11
Seeing Stars	George Davis	Oct. 16	2 reels	Oct. 17
Shamrock Alley	"Big Boy"	Nov. 27	2 reels	Nov. 25
She's a Boy	"Big Boy"	Oct. 2	2 reles	Oct. 7
Shooting Wild	Jack Lloyd	Oct. 23	1 reel	Oct. 21
Some Scout	Lupino Lane	Nov. 6	2 reels	Oct. 21
Stunt Man, The	Larry Semon	Oct. 23	2 reels	Sept. 30
There It is	Charley Bowers	Jan. 1	2 reels	
Thoughts While Fishing—Silver Shadows	Bruce Outdoor Sketch		1 reel	
Wedding Slips	Monte Collins	Jan. 15	1 reel	
Whirl of Activity, A	Hodge-Podge	Dec. 11	1 reel	
Wildcat Valley	Johnny Arthur	Jan. 22	2 reels	
Wild Wool—Night Clouds	Bruce Outdoor Sketch		1 reel	

F B O

Title	Star	Rel. Date	Length	Reviewed
Alice Cartoons (Released Twice a Month)			1 reel	
Beloved Rogue, The	Eason-Hill-Cooke-Guard	Oct. 5	2 reels	
Chin He Loved to Lift	Eason-Hill-Cooke-Guard	Sept. 14	2 reels	
Fleshy Devils	Carr-Alexander-Ross	Nov. 14	2 reels	Oct. 7
Fresh Hair Fiends	Eason-Hill-Cooke-Guard	Sept. 21	2 reels	
Krazy Kat Cartoons (released twice a month)			1 reel	
Mickey's Battle	Mickey Yule	Dec. 5	2 reels	
Mickey's Circus	Mickey Yule	Sept. 4	2 reels	
Mickey's Eleven	Mickey Yule	Nov. 7	2 reels	
Mickey's Pals	Mickey Yule	Oct. 3	2 reels	Oct. 7
Mickey's Parade	Mickey Yule	Jan. 2	2 reels	
New Faces for Old	Eason-Hill-Cooke-Guard	Oct. 12	2 reels	Dec. 16
Panting Papas	Karr-Ross-Alexander	Jan. 9	2 reels	
Peter's Pan	Eason-Hill-Cooke-Guard	Sept. 28	2 reels	Nov. 25
She Troupes to Conquer	Eason-Hill-Cooke-Guard	Oct. 19	2 reels	
Tanks of the Wabash	Karr-Ross-Alexander	Oct. 10	2 reels	
Three Missing Links	Karr-Ross-Alexander	Dec. 12	2 reels	Nov. 11
Toupay or Not To Pay	Eason-Hill-Cooke-Guard	Sept. 7	2 reels	
Wanderers of the Waistline	Karr-Ross-Alexander	Sept. 11	2 reels	

FOX FILMS

Title	Star	Rel. Date	Length	Reviewed
Argentina, The Rich	Variety	Oct. 2	1 reel	Nov. 4
Arkansas Traveler	Variety	Jan. 8	1 reel	
Art Treasures of the Vatican	Variety	Dec. 25	1 reel	
Capt. Kidd's Kittens	Animal Comedy	Oct. 23	2 reels	Nov. 4
Desert Blooms, The	Variety		1 reel	
Exploring Norway	Variety	Aug. 7	1 reel	
Fool and His Honey	Tyler Brooks	Sept. 25	2 reels	Nov. 4
Four Faces West	Tyler Brooks	Jan. 1	2 reels	Dec. 16
Her Blue Black Eyes	M. Casajuana-E. Clayton	Oct. 9	2 reels	Nov. 4
Hot House Hazel	T. Brooks-T. Hill	Jan. 1	2 reels	
Lords of the Back Fence	Variety	Jan. 22	1 reel	
Love Is Blonde	D. Ellis-D. Rollens	Dec. 18	2 reels	
Moose Country, The	Variety	Nov. 13	1 reel	
Mum's the Word			2 reels	Sept. 2
Northern Alaska Today	Variety	Oct. 16	1 reel	
Over the Andes	Variety		1 reel	
Psyche and the Pskyscraper	"O. Henry"		2 reels	
Silly Sailor, A		Nov. 20	2 reels	
Sky Frontiers	Variety	Sept. 4	1 reel	
Solitudes	Variety	Dec. 11	1 reel	
Twenty Legs Under the Sea	R. Walling	Sept. 24	2 reels	Oct. 7
Under Colorado Skies	Variety	Sept. 18	1 reel	
Wild Puppies	Animal Comedy	Dec. 4	2 reels	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Length	Reviewed
Amazing Lovers	Ufa Oddities		1 reel	
Assorted Babies	Ufa Oddities	Nov. 5	1 reel	Nov. 25
Battle of the Century	Laurel-Hardy	Dec. 31	2 reels	
Buffalo Bill's Last Fight (Technico or)	Special Cast	Nov. 26	2 reels	Dec. 9
Call of the Cuckoo, The	Max Davidson	Oct. 15	2 reels	
Children of the Sun	Ufa Oddities		1 reel	
Death Traps	Ufa Oddities	Oct. 22	1 reel	
Dog Days	Ufa Oddities	Oct. 8	1 reel	
Dog Heaven	Ufa Oddities	Dec. 17	2 reels	
Falcon, The	"Our Gang"		1 reel	Dec. 11
Flag, The (Technicolor)	E. Bennett-F. X. Bushman	Oct. 1	2 reels	
Fight For Life, A	Ufa Oddities	Nov. 19	1 reel	
Fighting Feathers	Max Davidson	Dec. 10	2 reels	
Fishing With a Microscope	Ufa Oddities		1 reel	
Golden Fleeces	Ufa Oddities		1 reel	
Happy Omen, A	Ufa Oddities		1 reel	
Hats Off	Davidson-Hardy	Nov. 5	2 reels	
Heavenly Bodies	Ufa Oddities		1 reel	
Heebee Jeebees	"Our Gang"	Nov. 19	2 reels	Dec. 9
Hidden Death Traps	Ufa Oddities	Oct. 22	1 reel	Dec. 11
Jewels of Venus	Ufa Oddities	Sept. 10	1 reel	Dec. 11
Jungle Round-Up, A	Ufa Oddities	Jan. 14	1 reel	Oct. 9
Lighter That Failed, The	Charley Chase	Oct. 1	2 reels	
Lion Hunt, The	Ufa Oddities	Dec. 17	1 reel	Dec. 9
Love 'Em and Feed 'Em	Max Davidson	Nov. 12	2 reels	Dec. 9
Monarch of the Glen, The	Ufa Oddities	Feb. 25	1 reel	
Napoleon and Josephine (Technicolor)	A. Ayres		2 reels	
Nature's Wizardry	Ufa Oddities		1 reel	
Never the Dames Shall Meet	Charley Chase	Dec. 24	2 reels	

Title	Star	Rel. Date	Length	Reviewed
Old Wallop, The	"Our Gang"	Oct. 22	2 reels	Dec. 9
Palace of Honey, The	Ufa Oddities		1 reel	
Pathfinders, The	Ufa Oddities		1 reel	
Parasol Abt, The	Ufa Oddities	Dec. 31	1 reel	
Perfume and Nicotine	Ufa Oddities		1 reel	
Pets and Pests	Ufa Oddities	Jan. 28	1 reel	
Primitive Housekeeping	Ufa Oddities		1 reel	
Putting the Pants on Phillip	Laurel-Hardy	Dec. 3	2 reels	Dec. 9
Sanctuary	Ufa Oddities		1 reel	
Second Hundred Years, The	Laurel-Hardy	Oct. 8	2 reels	
Secrets of the Sea	Ufa Oddities	Jan. 28	1 reel	
Sleeping Death	Ufa Oddities		1 reel	
Soaring Wings	Ufa Oddities	Sept. 24	1 reel	
Spook-Spoofing	"Our Gang"		2 reels	
Sting of Stings, The	Charlie Chase	Sept. 3	2 reels	
Sugar Daddies	All Star Cast	Sept. 10	2 reels	
TallyHo	Ufa Oddities		1 reel	
Tokens of Manhood	Ufa Oddities		1 reel	
Us	Charley Chase	Nov. 28	2 reels	
Way of All Pants, The	Charley Chase	Oct. 29	2 reels	
What Every Iceman Knows	Max Davidson	Sept. 17	2 reels	
Wicked Kasimir, The	Ufa Oddities		1 reel	
Winged Death	Ufa Oddities	Dec. 3	1 reel	Dec. 9
Wonders of the Blue Gulf of Mexico	Ufa Oddities		1 reel	
Yale vs. Harvard	"Our Gang"	Sept. 24	2 reels	

PARAMOUNT

Title	Star	Rel. Date	Length	Reviewed
Adoration	Novelty	Feb. 25	1 reel	
Crazy to Fly	Bobby Vernon	Sept. 17	2 reels	
Dad's Choice	E. E. Horton	Jan. 7	2 reels	
Dizzy Sights	Billy Dooley	Dec. 17	1 reel	
Easy Curves	Billy Dooley	Nov. 12	2 reels	
Fantasy	Novelty	Oct. 15	1 reel	
Fighting Fanny (Christie)	Featured Cast	Jan. 21	2 reels	
Find the King	E. E. Horton	Nov. 5	2 reels	
For Crime's Sake	Krazy Kat Cartoon	Nov. 19	1 reel	
French Fried (Christie)	Neal Burns	Sept. 3	2 reels	
Frenzy	Novelty	Jan. 14	1 reel	
Grid Ironed	Krazy Kat Cartoon	Dec. 31	1 reel	
Holy Mackerel	Jimmie Adams	Feb. 11	2 reels	
Hot Papa	Jack Duffy	Oct. 1	2 reels	
Hungry Stroke, A	Krazy Kat Cartoon	Feb. 25	1 reel	
Ice Boxed	Krazy Kat Cartoon	Feb. 11	1 reel	
Just the Type (Christie)		Feb. 18	2 reels	
Ko-Ko's Bawth	Inkwell Cartoon	Feb. 18	1 reel	
Ko-Ko Chops Suey	Inkwell Cartoon	Oct. 29	1 reel	
Ko-Ko Explores	Inkwell Cartoon	Oct. 15	1 reel	Nov. 11
Ko-Ko Hops Off	Inkwell Cartoon	Sept. 17	1 reel	
Ko-Ko's Jerm Jam	Inkwell Cartoon	Feb. 11	1 reel	
Ko-Ko Kicks	Inkwell Cartoon	Nov. 26	1 reel	
Ko-Ko's Kink	Inkwell Cartoon	Jan. 7	1 reel	
Ko-Ko's Klock	Inkwell Cartoon	Nov. 12	1 reel	
Ko-Ko's Kozy Korner	Inkwell Cartoon	Jan. 21	1 reel	
Ko-Ko the Kid	Inkwell Cartoon	Dec. 24	1 reel	
Ko-Ko the Knight	Inkwell Cartoon	Sept. 3	1 reel	
Ko-Ko the Kop	Inkwell Cartoon	Oct. 1	1 reel	
Ko-Ko's Quest	Inkwell Cartoon	Dec. 10	1 reel	
Loco Motifs	Krazy Kat Cartoon	Sept. 24	1 reel	
Mad Scrambles	Neal Burns	Nov. 26	2 reels	
Milk Made	Krazy Kat Cartoon	Dec. 3	1 reel	
Moony Mariner, A	Billy Dooley	Sept. 24	2 reels	
Nifty Nags (Christie)	Jack Duffy	Dec. 24	2 reels	
Ocean Blues	Jimmie Adams	Nov. 19	2 reels	
Oh Mummy	Jimmie Adams	Oct. 8	2 reels	
Pie Curs, The	Krazy Kat Cartoon	Nov. 5	1 reel	
Pig Styles	Krazy Kat Cartoon	Jan. 14	1 reel	
Rail Rode	Krazy Kat Cartoon	Sept. 24	1 reel	Oct. 4
Save the Pieces	Bobby Vernon	Jan. 28	2 reels	
Scared Pink (Christie)	Jack Duffy	Oct. 29	2 reels	
School Daze	Krazy Kat Cartoon	Sept. 10	1 reel	
Shadow Theory	Krazy Kat Cartoon	Jan. 28	1 reel	
Short Tail, A	Novelty	Sept. 10	1 reel	
Splash Yourself	Bobby Vernon	Dec. 3	2 reels	
Stork Exchange, The	Krazy Kat Cartoon	Dec. 17	1 reel	
Swiss Movements	Jimmie Adams	Dec. 31	2 reels	
Tired Wheels	Krazy Kat Cartoon	Oct. 8	1 reel	
Toddles	Novelty	Dec. 10	1 reel	Oct. 7
Topsey Turvey	Krazy Kat Cartoon	Oct. 22	1 reel	
Uncle Tom's Caboose	Krazy Kat Cartoon	Oct. 22	1 reel	
Water Bugs	Billy Dooley	Feb. 4	2 reels	
Wedding Wows	Bobby Vernon	Oct. 22	2 reels	
Wired and Fired	Krazy Kat Cartoon	Dec. 31	1 reel	

PATHE-DE MILLE

Title	Star	Rel. Date	Length	Reviewed
Alien Antics	Sportlight	Nov. 13	1 reel	Nov. 11
All Bull and a Yard Wide	"Aesop Fables"	Oct. 9	1 reel	Oct. 7
Assistant Wives	Charley Chase		2 reels	Dec. 2
Big Tent, The	"Aesop Fables"	Oct. 23	1 reel	Oct. 21
Brave Heart, A	"Aesop Fables"	Oct. 30	1 reel	
Bucking the Handicap	Sportlight	Dec. 25	1 reel	Dec. 23
Bull Fighter, The	Billy Bevan	Nov. 27	2 reels	Dec. 2
Chicken Feed	"Our Gang"	Nov. 6	2 reels	Nov. 4
Comrades in Work	Mabel Normand		2 reels	
Cups and Contenders	Sportlight	Nov. 27	1 reel	Nov. 25
Cutting a Melon	"Aesop Fables"	Sept. 11	1 reel	Sept. 2
Daddy Boy	Ben Turpin	Oct. 23	2 reels	Oct. 21
Do Detectives Think?	Roach Stars	Nov. 20	2 reels	Nov. 18
Down to the Sea	Sportlight	Oct. 30	1 reel	Oct. 28
Exploring England with Will Rogers	Travelesque		1 reel	Dec. 16
Fiddlesticks	Harry Langdon	Nov. 7	2 reels	Nov. 25
Flying Fishers	"Aesop Fables"	Nov. 27	1 reel	
Flaming Fathers	Max Davidson		2 reels	Dec. 16
Football Officials	"Football Sense"		1 reel	Oct. 21
For Sale a Bungalow		Oct. 30	2 reels	Oct. 28
Fox Hunt, The	"Aesop Fables"	Nov. 20	1 reel	
From Soup to Nuts	Rarebits	Oct. 23	1 reel	Oct. 21
Gold Digger of Weepah, A	Bevan-Bennett-Burke	Oct. 2	2 reels	Sept. 30
Golf Nut, The	Bevan-Quillan-A. Bennett	Sept. 4	2 reels	
Have a Drink	Rarebits	Nov. 20	1 reel	Dec. 2
Human Fly, The	"Aesop Fables"	Sept. 25	1 reel	Sept. 30
In and Out Again	"Aesop Fables"	Sept. 18	1 reel	
Junk Man, The	"Aesop Fables"	Dec. 25	1 reel	
Just Kidding	Rare-Bits		1 reel	Dec. 23
King Harold	L. Baird-T. Holmes	Nov. 13	2 reels	Nov. 11
Ladies' Day	Sportlight	Dec. 11	1 reel	Dec. 9
Lateral Pass, The	Sportlight		1 reel	Oct. 14
Lindy's Cat	"Aesop Fables"	Oct. 16	1 reel	
Love in a Police Station	E. Quillan-M. Hurlcok	Dec. 25	2 reels	Dec. 23
Mark of the Frog, The (Serial)	M. Morris-D. Reed		10 episodes	
Masked Menace, The (Serial)	L. Kent-J. Arthur	Nov 6	10 episodes	Nov. 4
Now I'll Tell One	Chase-Laurel	Oct. 9	2 reels	Oct. 14
Olympic Games	"Our Gang"	Sept. 11	2 reels	Sept. 2
Outwitting Time	Spotlight	Oct. 2	1 reel	
Prowling Around France with Will Rogers	Travelesque	Sept. 18	1 reel	
River of Doubt, The	"Aesop Fables"	Oct. 2	1 reel	Sept. 30
Sailors, Beware!	Roach Stars	Sept. 23	2 reels	Sept. 30
Saved By a Keyhole	"Aesop Fables"	Nov. 13	1 reel	
Second Honeymoon, The	T. Holmes-L. Baird	Oct. 16	2 reels	Oct. 21
Signs of Spring	"Aesop Fables"	Nov. 6	1 reel	
Should Second Husbands Come First?	Max Davidson	Oct. 23	2 reels	Oct. 21
Small-Town Sheriff, The	"Aesop Fables"	Sept. 4	1 reel	Sept. 2
Smith's Bargain	Hiatt-McKee-Jackson		2 reels	
Smith's Candy Shop	Hiatt-McKee-Jackson	Aug. 21	2 reels	Aug. 12
Smith's Cook	Hiatt-McKee-Jackson	Oct. 16	2 reels	Oct. 21
Smith's Cousins	Hiatt-McKee-Jackson	Nov. 13	2 reels	Nov. 11
Smith's Modiste Shop	Hiatt-McKee-Jackson		2 reels	Dec. 9
Smith's Pony	Hiatt-McKee-Jackson	Sept. 18	2 reels	
Soldier Man	Harry Langdon			
Sunnyside (Re-issue)	Charlie Chaplin	Dec. 25		
Tackles and Touchdowns	Sportlight	Sept. 18	1 reel	
Their Second Honeymoon	Baird-Holmes	Oct. 16	2 reels	
Twenty-Four-Dollar Island	Novelty		1 reel	Dec. 23
Up the Ladder	Sportlight	Oct. 6	1 reel	Oct. 21
Weaker Sex, The	Rarebits	Sept. 25	1 reel	
Winning Around Europe With Will Rogers	Travelesque		2 reels	Nov. 18
Young Hollywood	Special Cast		2 reels	Dec. 9

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Length	Reviewed
Animal Catchers	McDougall Kids	Bray		2 reels	Sept. 16
Bear Escape, A	Parker-Reavis	Capitol Prod.		2 reels	Aug. 1
Berth Mark	Tarbell-Finch-Shaw	Red Seal		2 reels	
Custard's Last Stand		Bray		2 reels	Sept. 16
Dream of the Sea, A (Binocolor)		Film Dist. Corp.		1 reel	May 27
Fat and the Canary	McDougall Kids	Bray		2 reels	Dec. 9
Fresh and a Devil	Clyde-Malone-Irving	Bray		2 reels	Oct. 21
Helpless Helper	Al Jav	Cranfield-Clarke		2 reels	
Here's Another One	Novelty	Bray		1 reel	Oct. 7
Here's Another One	Novelty	Bray		1 reel	Dec. 2
Heroes of the Wild (Serial)	Jack Hoxie	N. Levine	Dec. 1	10 episodes	
Iron Derby, The		Bray			
Isle of Sunken Gold, The (Serial)	A. Stewart	Nat Levine	Sept. 1	10 episodes	
Here Comes the Bride	Sketchograf	Cranfield-Clarke		1 reel	
His Off-Day	Tommy Albert	Cranfield-Clarke		2 reels	
His Ticklish Predicament	Jack Cooper	Bray		2 reels	Oct. 21
Iron Derby, The				2 reels	Oct. 21
Ko-Ko Makes 'Em Laugh	"Fleischer Cartoon"	Red Seal		1 reel	July 22
Lost in a Pullman		Bray		2 reels	Sept. 23
Lunches and Punches	Sid Smith	Capitol Prod.		2 reels	Sept. 1
Ma and the Auto (Guest Jewel)		A. C. A.		1 reel	
Magic Game, The	McDougall Kids	Bray		2 reels	Dec. 2
Nothing to Live For	Al Joy	Cranfield-Clarke		2 reels	
Orphans, The	McDougall Kids	Bray		2 reels	
She Beast, The	Sid Smith	Capitol Prod.		2 reels	July 1
Silence of the Snows (Guest Jewel)		A. C. A.		1 reel	
Sophomore, The	G.O'Neil-L.Graydon	Hi-Mark			
Spooky Money	Al Joy	Cranfield-Clarke		2 reels	
Uncle Tom's Habit	Parker-Reavis	Capital Prod.		2 reels	Sept. 1
Way of All Fish, The	J. Cooper-N. Cavalier	Bray		2 reels	Dec. 9
Who's Who	Al Joy	Cranfield-Clarke		2 reels	
Yellow Dog, The (Guest Jewel)		A. C. A.		1 reel	April 15

TIFFANY-STAHL

Title	Star	Rel. Date	Length	Reviewed
Bridal of Pennacock	Color Classic	Nov. 1	1 reel	Dec. 2
Comrades	Color Classic	Nov. 15	1 reel	Dec. 2
King of Sports	Color Classic	Sept 15	1 reel	
Memories	Color Classic	Oct. 1	1 reel	
Me and My Pal	Color Classic	Dec. 15	1 reel	
North of Suez	Color Classic	Jan. 1	1 reel	
Roaming 'Round the Carribbean	Color Classic	Oct. 15	1 reel	
Romany Love	Color Classic	Dec. 1	1 reel	
Rose of Killarney	Color Classic	Dec. 15	1 reel	
Scarface	Color Classic	Jan. 15	1 reel	

UNIVERSAL

Title	Star	Rel. Date	Length	Reviewed
All For Uncle	C. King-C. Doherty	Oct. 19	2 reels	Oct. 7
All Wet	Oswald Cartoon	Oct. 31	1 reel	
And How	"The Gumps"	Oct. 31	2 reels	
Andy Knows His Onions	"The Gumps"	Dec. 11	2 reels	Dec. 9
Any Old Count	"The Gumps"	Jan. 23	2 reels	
Banker's Daughter, The	Oswald Cartoon	Nov. 28	2 reels	
Bare Fists	Jack Perrin	Jan. 14	2 reels	Dec. 23
Battle Scarred Hero, A	"The Gumps"	Oct. 3	2 reels	Sept. 30
Battling Buckaroo, The (Western)	Bob Curwood	Nov. 12	2 reels	
Boss of the Rancho	Bob Curwood	Jan. 7	2 reels	
Buster's Big Chance	Trimble, Turner and Dog	Jan. 11	2 reels	Dec. 23
Buster Come On	Trimble, Turner and Dog	Sept. 14	2 reels	Sept. 9
Buster's Home Life	Trimble, Turner and Dog	Oct. 12	2 reels	Sept. 30
Buster, What's Next?	Trimble, Turner and Dog	Nov. 16	2 reels	Oct. 28
Case of Scotch, A	"The Gumps"	Jan. 9	2 reels	Dec. 23
Clearing the Trail (Western)	Newton House	Nov. 26	2 reels	
Crimson Colors	Lewis-Gulliver	Sept. 12	2 reels	June 17
Dancing Fools	C. King-C. Doherty	Sept. 21	2 reels	Sept. 2
Danger Ahead (Western)	Jack Perrin	Sept. 24	2 reels	Sept. 2
Dangerous Double, A (Western)	Bob Curwood	Oct. 15	2 reels	Sept. 23
Dates for Two	C. King-C. Doherty	Jan. 18	2 reels	
Daze of the West (Mustang)	Fred Gilman	Sept. 3	2 reels	
Dazzling Co Eds	Lewis Sullivan	Oct. 10	2 reels	
Disordered Orderly, The	Sid Saylor-Jean Doree	Nov. 9	2 reels	
Empty Socks	Oswald Cartoon	Dec. 11	1 reel	
Fighting Finish, A	George Lewis			Oct. 14
Fighting Texan, The (Mustang)	Fred Gilman	Sept. 10	2 reels	Aug. 19
George Steps Out	Sid Saylor	Sept. 28	2 reels	
Great Guns	Oswald Cartoon	Oct. 17	1 reel	
Haunted Island, The (Serial)	Jack Daugherty-Helen Foster		10 episodes	

Title	Star	Rel.	Date	Length	Reviewed
Harem Scarem	Oswald Cartoon	Jan.	9	1 reel	
HiJh Flyin' George	Sid Saylor	Jan.	25	2 reels	
Horse Play	Long-Adams-Laymon-McPhail	Jan.	4	2 reels	Dec. 16
Keeping in Trim	Long-Adams-Laymon-McPhail	Sept.	7	2 reels	Aug. 19
King of Hearts (Northwest Series)	Jack Perrin	Dec.	17	2 reelsc	
Law Rider, The (Western)	Fred Gilman	Nov.	5	2 reels	
Lone Ranger, The	Fred Gilman	Dec.	31	2 reels	
Love Wallop, The	Arthur Lake	Nov.	7	1 reel	
Mechanical Cow, The	Oswald Cartoon	Oct.	3	1 reel	
Mild West, The	"The Gumps"	Dec.	26	1 reel	
Model George	Sid Saylor	Dec.	28	2 reels	
Monkey Shines	Ben Hall	Sept.	25	1 reels	
Neck n' Neck	Oswald Cartoon	Jan.	23	1 reel	
Newlyweds' Advice		Jan.	2	2 reels	Dec. 16
Newlyweds Christmas Party, The	Snookums-Bartlett-McPhail	Dec.	11	2 reels	Nov. 4
Newlyweds' Mistake, The	Snookums-Young-McPhail	Nov.	7	2 reels	
Newlyweds' Surprise	Snookums-Bartlett-McPhail	Oct	3	2 reels	Sept. 30
Newlyweds' Troubles	Snookums-Bartlett-McPhail	Sept.	5	2 reels	Aug. 19
Ocean Bruises	"The Gumps"			2 reels	Oct. 28
Ocean Hop	Oswald Cartoon				
On Deck	Sid Saylor-Jean Doree	Nov.	30	2 reels	
Oh Mabel!	C. King-C. Doherty	Nov.	23	2 reels	
Oh Teacher!	Oswald Cartoon	Sept.	19	1 reel	Sept. 2
On Special Duty (Western)	Fred Gilman	Oct.	8	2 reels	Sept. 30
Passing the Joneses	Long-Adams-Laymon-McPhail	Nov.	2	2 reels	
Picking on George	Sid Saylor	Oct.	26	2 reels	Oct. 14
Racing Wizard, The	Newton House	Dec.	24	2 reels	
Rattling Good Time, A	Ben Hall	Dec.	19	1 reel	Dec. 16
Red Warning (Western)	Newton House			2 reels	Oct. 14
Rickety Gin	Oswald Cartoon	Dec.	26	1 reel	
Riding Gold	Newton House	Jan.	21	2 reels	
Riding Whirlwind, The (Western)	Newton House	Oct.	1	2 reels	Sept. 23
Riding Wild	Bob Curwood				
Run Buster!	Trimble, Turner and Dog	Dec.	14	2 reels	Dec. 9
Running Wild	Lewis-Gulliver-Phillips	Dec.	5	2 reels	Nov. 18
Samson at Calford	Lewis-Gulliver	Nov.	7	2 reels	June 17
Saxophobia	Arthur Lake	Oct.	10	1 reel	Sept. 30
Scarlet Arrow, The (Serial—F. X. Bushman Jr.)				10 episodes	
Scrambled Honeymoon, The	Ben Hall	Nov.	21	1 reel	
Scrappin' Fool, The (Mustang)	Bob Curwood	Sept.	17	2 reels	Sept. 9
Shady Rest	"The Gumps"			2 reels	
Showing Off	Long-Adams-Laymon-McPhail	Dec.	7	2 reels	Nov. 18
Sliding Home	Lewis-Gulliver-Phillips	Jan.	16	2 reels	Dec. 30
Smiling Wolf, The (Western)	Fred Gilman	Dec.	1	2 reels	
Society Breaks	Long-Adams-Laymon-McPhail	Oct.	5	2 reels	Sept. 30
Sodas and Shebas	Arthur Lake	Sept.	12	2 reels	Sept. 2
Some Pets	Arthur Lake	Jan.	2	1 reel	Dec. 26
So This Is Sapp Center	Ben Hall	Jan.	16	1 reel	Dec. 3
South of Northern Lights (Western)	Jack Perrin	Oct.	22	2 reels	Oct. 7
Splashing Through	Lewis-Gulliver-Phillips	Dec.	19	2 reels	
Swell Clothes	Arthur Lake	Dec.	5	1 reel	Nov. 18
Tale of a Shirt, The	Jimmy Aubrey	July	17	1 reel	July 1
That's No Excuse	Charles King	June	8	2 reels	May 20
There's a Will	C. King-C. Doherty	Dec.	21	2 reels	
Too Much Sleep	"The Gumps"	Sept.	19	2 reels	Sept. 2
Total Loss, A	"The Gumps"	Nov.	28	2 reels	
Trail of the Tiger, The (Serial)	Jack Daugherty	Nov.	7	2 reels	Aug. 5
Trolley Troubles	Oswald Cartoon	Sept.	5	1 reel	Aug. 19
Valiant Rider, The (Western)	Bob Curwood			2 reels	
Vanishing Rider, The (Serial)	Wm. Desmond	Jan.	16	10 episodes	
When Greek Meets Greek	"The Gumps"	Oct.	17	2 reels	Oct. 7
Winning Five, The	Lewis-Gulliver-Phillips	Sept.	26	2 reels	Sept. 16
Winning Goal, The	Lewis-Gulliver-Phillips	Jan.	2	2 reels	
Winning Punch, The	Lewis-Gulliver-Phillips	Nov.	21	2 reels	
Wolves of the Range	Fred Gilman	Jan.	28	2 reels	

Newspaper Opinions on New Pictures

"Sorrell and Son"—United Artists, Rivoli Theatre, New York City

Graphic: "Ambitious task, accomplished with success. A fine piece of cinema work, characterized by excellent acting, splendid photography and smooth continuity. Will be box-office success. Picture patrons enjoy either a hearty laugh or a good cry with their film entertainment, and there hrsn't been a picture this year that approaches the lachrymal opportunities of this one. Most critical must recognize and admit technical worth of what Brenon has given this picture and splendid contributions of excellent cast."

Telegraph: Bring tears to the throat—if not to eyes. Warner's performance is excellent. Exquisite shots of 'merrie England.'"

Herald-Tribune: "Brenon has succeeded in showing love between father and son in believable manner. Warner thoroughly moving and little Mickey McBan proves that he is just about best of child actors."

Times: "Warner plays part with marked sincerity. Idea of father's unselfish devotion to his son is depicted quite convincingly. Creates a far deeper impression than usual film."

News: Entirely faithful to novel, is deeply romantic. Commands use of kerchiefs. Some scenes great, grand and powerful. Climax is poignant, masterful bit of work. Cast is to be commended for taking directio nso well. Is far above an average production. Work of the sad-eyed Warner grants this."

Mirror: "One of most effective things done this year. Is almost certain to go over. One of stellar picture plays of year."

Journal: "'Sorrell and Son' is a faithful adaptation of the novel. English settings delightful."

Evening World: "Brenon displays refreshingly constant felicity in his picturization of 'Sorrell and Son.' Indeed Brenon has done more than bring action of this story to screen. He has succeeded in adapting a mood to the films. And this, combined with two or three capital characterizations by the players, lift 'Sorrell and Son' to a well deserved place among screen's elite. Has captured mellow overtones of author's conception. This character is probably best thing that Warner has done for screen. Nearly every player in this cast displays unmistakable indication of having been marshaled into a semblance of the humor which Deeping doubtless had in mind when he conceived his story. Few actors could have given the portrayal which Warner gives in this picture."

American: "Is indeed worthy of director's affection for it. Happy to predict that Mr. Brenon will please public and make plenty of money on his latest production. 'Sorrel and Son' is picture whose sincerity will strike deep into hearts and minds of spectators and will afford women one of those enjoyable affairs which is known as a good cry. Difficult to tell to whom largest share of acting honors go, picture is so perfectly cast and each player is so sincere and convincing. You won't want to miss 'Sorrell and Son.' It is Life's very own drama crammed with heartaches, smiles, hope and thousand and one other things which make everything seem worth-while. It is also Brenon at his best."

Telegram: "For their intellectual courage in film Deeping' spropagandist novel with this fidelity both Brenon and his producers deserve credit."

"The Thirteenth Hour"—Universal, Colony Theatre, New York City

Times: "It seems as though Barrymore had decided to invade Chaney's thrilling realms. Here Barrymore avails himself of opportunity for disguises . . . it is a sterling performance that this actor gives. Another contributor to general excitement and fun is police dog. This animal an energetic marvel and wonder at expressing sympathy, bewilderment and rage."

Graphic: "To those who like shivers and thrills with their movie entertainment, 'The Thirteenth Hour' may be recommended as well as to every one who will enjoy one of best bits of canine acting on screen."

Telegraph: "Corking drama—replete with thrills, suspense and romance. . . . Swinging doors, moving arms, subterranean passageways, and hidden trapways. Napoleon, stunning police dog, is as camera-wise as any leading actor of screen. His performance is absolutely human and amazing."

American: "It is safe to recommend 'The Thirteenth Hour.' Barrymore makes very realistic victim. His sinister looks and actions beggar description. A very clever canine in picture that does his dog-gone best to add thrills."

Herald: "Fast-moving and inventive crime film, aided by excellent work of dog; competent acting of Barrymore as master criminal. Jacquelin Gadson and Delaney."

Mirror: "Mystery upon mystery, crime after crime, horror following horror. . . . Is stimulating to growth of hair; dangerous to those with high blood pressure."

Evening World: "Has as mystifying a lot of contraptions as one could wish. Traps are sprung on all sides and arms reach out and pull victims into secret compartments."

"The Gaucho"—U. A., Liberty Theatre, New York City

Sun: "Seemingly ageless, and untiring acrobatic, Fairbanks leaps and bounds through 'The Gaucho.' As audacious guerrilla of the South American plains, bouncing star is same old Fairbanks. A show worthy of patronage. Dashing gaucho climbs to dizzy heights with his prowess. Fairbanks pulls the film to realms above average and makes it worth seeing. 'The Gaucho' is no small shakes of a movie show."

Post: "Settings unusually fine and there is much riding and roof-to-tree leaping and the usual quota of those clever little tricks that only Fairbanks himself can do in just that particular fashion. Miss Lupe Valez, one of the most promising screen discoveries in Hollywood just now."

Brooklyn Daily Eagle: "A picture which combined esprit of 'Robin Hood' with lightning speed of 'Don Q,' whimsical romance of 'The Thief of Bagdad' with amazing agility of 'The Black Pirate.' What one has learned to expect from Fairbanks one finds in this latest of his pictures. Remarkably enoyable. Is worth your seeing."

"Breakfast at Sunrise"—First National, Circle Theatre, Indianapolis

News: "Delightful—a deft comedy that has several rightly humorous passages. Good fun. Miss Talmadge sparkles with merriment and has the dual advantage of St. Clair for a director and Alvarado for a leading man. They leave nothing to be desired."

Times: "The correct vehicle for Miss Talmadge. Smart and has just enough naughty and cute little winks in it for spice. Mighty smart acting. Constance a delight. She has a rare idea of farce."

Star: "For those who like their Paris well done and done well, Constance Talmadge's latest vehicle will have an appeal. Leaves a good taste in mouth."

"The Blood Ship"—Columbia, Rialto Theatre, Washington

Times: "A picture of true melodramatic excellence, as vivid as Conrad, as constructively fine as Galsworthy . . . startling and genuine action. Superlative interpretations—histrionic and directorial—projected in stunning sequence. Against a magic background Bosworth contributes a portrait you will remember, for it is faithful, gripping, dynamic. All roles are superbly etched. Scarcely acted at all, totally minus artificiality."

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